

GRAND UNION ARTS CIO

England & Wales · Charity number 1184473

Details

Status Registered

Legal form CIO

Registered 2019-07-18

Register [View on the Charity Commission register](#)

Contact

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Activities

Objects: THE PROMOTION OF THE CONTEMPORARY VISUAL ARTS AND THE UNDERSTANDING AND APPRECIATION OF THE ARTS IN GENERAL FOR THE PUBLIC BENEFIT, BY PROVIDING:(A) AN ARTS CENTRE AND AN EXHIBITIONS AND ARTS EVENTS PROGRAMME TO ENABLE THE PUBLIC TO ACCESS, EXPLORE AND ENJOY HIGH QUALITY ARTISTIC EXPERIENCES;(B) ARTS EDUCATION PROGRAMMES AND ACTIVITIES FOR THE WIDER PUBLIC AND TO BUILD CAPACITY IN THE ARTS SECTOR.

Activities: The promotion of the contemporary visual arts and the understanding and appreciation of the arts in general for the public benefit, by providing:(a) an arts centre and an exhibitions and arts events programme to enable the public to access, explore and enjoy high quality artistic experiences;(b) arts education programmes and activities for the wider public and to build capacity in the arts

Classification

- **How:** Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Other Charities Or Voluntary Bodies, The General Public/mankind

Geography

- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£1,329,180	£344,272	£1,415,725	6
2024-03-31	£403,472	£419,420	-	-
2023-03-31	£373,297	£427,289	-	-
2022-03-31	£642,097	£270,631	£500,757	6
2021-03-31	£354,343	£225,052	-	-

Trustees

Name	Role	Appointed
Dr George Graham Vasey	Chair	2026-02-26
Danielle Marshall		2023-09-28
Diandra McCalla		2020-09-22
FAISAL HUSSAIN		2024-01-16
JONATHAN WILLIAM ANDREWS		2019-07-18
Julie Craig		2020-04-27
MERLE PAULA WRAY		2019-07-18
Robert David Valentine		2019-07-18
Sophie Colley		2023-09-29

GRAND UNION ARTS CIO

England & Wales - Charity number 1184473

Accounts

**Report of the Trustees and
Financial Statements
for the Year Ended 31 March 2025
for
Grand Union Arts CIO**

Locke Williams Associates LLP
Chartered Accountants
Registered Auditors
Studio 2
50-54 St Pauls Square
Birmingham
West Midlands
B3 1QS

Grand Union Arts CIO

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

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Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2025

The trustees present their report with the financial statements of the charity for the year ended 31 March 2025. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Objectives and aims

The promotion of the contemporary visual arts and the understanding and appreciation of the arts in general for the public benefit, by providing:

- (a) an arts centre and an exhibitions and arts events programme to enable the public to access, explore and enjoy high quality artistic experiences;
- (b) arts education programmes and activities for the wider public and to build capacity in the arts sector.

Significant activities

Grand Union is an arts organisation located in Digbeth, Birmingham. It is a place and an art practice that holds space for developing artistic, cultural, social and environmental relations for building equitable living. As a group of artists, curators, ecologists, and activists we have housed a gallery and artists' studios for over a decade, and regularly work with a range of community groups and partners. We continue to produce artworks, exhibitions, and creative projects that connect our past and present with our future. The work is held in careful relationships which are forged in making together, planting together, cooking together, listening together, learning together, questioning together, and advocating together.

Public benefit

In setting these objectives and aims, the Trustees have given due regard to the guidance published by the Charity Commission on Public Benefit.

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2025

ACHIEVEMENTS AND PERFORMANCE

Summary of activities and achievements

During 2024-25 Grand Union continued to embed an approach to artistic programming that blurs the boundaries between activity inside and outside of the gallery. Our programme is diverse, consisting of artist-led research projects, community-led projects, exhibitions, performances, workshops, discussions, screenings, public art and site responsive artworks, collaborative interdisciplinary research partnerships and city redevelopment. Through this work we build long-term relationships, sensitively accumulating and contributing knowledge of the social and political, whilst advocating for long-lasting regenerative change for the benefit of all.

This year, in order to share this evolution, we have redeveloped our website to showcase the breadth of our work with more clarity. A new statement, "Come as you are" underpins our commitment to accessibility and an inclusive approach to how we encourage visitors to engage with us and our programmes. At the end of 2024, Paul Hamlyn Foundation recognised the value of our approach, demonstrated by the award of a multi-year grant to support our programmes and critically informed, socially engaged practice that is operating at the intersections of vulnerability, inclusion, and difference. In November 2024, The British Art Network also invited us to present "Come as you are" as their keynote presentation for their annual conference titled 'Curatorial Reimaginings'.

This increase in profile can be seen through other projects:

An invitation to create a Border Garden for Gardener's World Live and a 9-minute segment on Episode 13 of Gardener's World showcased the impacts of The Growing Project to a mainstream audience. This was enhanced by the Minerva Garden Group's inclusion in the Now Here podcast for BBC Sounds, episode 5, titled 'From the Ground Up', which reflects on the importance of green spaces in urban environments and their part in resistance and community building.

Grand Union was delighted to host artist collective Babeworld's biggest exhibition to date in the spring of 2024, and the project received great coverage in national press (reviews in Frieze & Elephant online, as well as listed as one of Frieze's best shows to see in the UK July 2024).

Stoford Developments have commissioned Grand Union to lead the public art strategy for their BBC Typhoo Tea Factory development, due to open in 2027. This is an exciting opportunity to be part of this landmark development, which is revitalising the historic former Typhoo factory building into a new carbon efficient production facility. The two commissions present the opportunity for artists to explore the conditions of regeneration for the many different communities of Digbeth, examining the conditions on the ground in a specific and locally sensitive manner, whilst also speaking to the nationally significant contexts of arts and regenerative practice. Jasleen Kaur (Turner Prize Winner 2024) has been commissioned to create a new Landmark Public Artwork for the new square, making visible the invisible aspects of the industrial histories of exchange and transfer of goods. Whilst Infinite Opera led by Roxanne Korda & Daniel Blanco Albert (Birmingham Based Experimental Opera Company) will be presenting a multi-site operatic community performance-installation that follows multiple simultaneous narratives, inspired by the lived experiences of local residents, workers, and the industrial and cultural heritage of the area.

Birmingham City Council commissioned Grand Union to work with neighbouring arts organisation Eastside Projects to develop a Cultural Action Plan for Digbeth, recognising our work in urban regeneration and as local anchor organisations behind initiatives such as Digbeth First Friday and Birmingham Art Map. In 2024-25 a major consultation programme was started to engage and galvanise over 300 people who work, live, and visit Digbeth, through public workshops, online surveys and 1-2-1 interviews. This will result in a published Cultural Plan in 2025-26 for local stakeholders, cultural organisations, Birmingham City Council, developers, landowners and Digbeth's incoming Business Improvement District (BID), recognising the value of grassroots and independent culture to the success of Digbeth's regeneration.

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2025

Birmingham City Council included Grand Union in their Coalition for Impact: Ready to Level programme, focusing on a UKSPF Levelling Up strategy for East Birmingham. We were commissioned as a community anchor research organisation to develop a community-led action learning report. This involved consulting with our communities and collaborators to listen to the experiences of people affected by housing insecurity, young care leavers, substance misuse/recovery, and mental health challenges. Artist Sarah Taylor Silverwood created a visual Community Voice Action Plan, ensuring voices usually excluded from city planning were visible. Our long-term goal is to use the issues and hopes that were highlighted to direct future funding towards programmes that address people's needs.

Finally, a major achievement in 2024-25 was securing £900,000 funding from Birmingham City Council's Cultural Infrastructure Levy and Enterprise Zone programmes, to acquire Junction Works, a beautiful, Grade II listed historic canal building in Digbeth. This unlocks Grand Union's long-term aim to create a new cultural venue and accessible and sustainable home for our activities in Digbeth. We can now begin our journey to raise c.£5m to complete the necessary renovations.

ARTISTIC PROGRAMMES

Online screening: A selection from Free to Forage by T A P E Collective

25 March - 22 April 2024

Grand Union presented a showreel of three short films from T A P E Collective's 'Free To Forage' Showcase. Funded by Arts Council England, the 'Free to Forage' programme collaborates with and highlights cultural producers, whose work shifts our attention to nature to address colonial legacies, diasporic experiences, land and environmental justice.

The programme explored moving image and short film work, delving into questions of reclaiming nature, belonging, and healing the severed relationships between living beings. The showreel featured work by artists April Lin, Leena Habiballa, and Dan Guthrie, all available with captions.

Babeworld x utopian_realism

Love is Real and it's Inside of My Computer

3 May to 3 August 2024

Grand Union hosted Babeworld's biggest exhibition to date. Working in collaboration with sound artist utopian_realism, they presented a project reflecting on the ever-ubiquitous need within the arts to have new and innovative ideas. Told through the eyes of a neurodivergent coded character, 'Love is Real, and it's Inside Of My Computer' played on the structures of the gallery and art world, asking us to question and renegotiate how we define what is considered 'new', 'exciting', and 'taste making' in the arts.

Fusing immersive design, pop-culture-infused soundscape, anime-inspired moving image, and embedded access, 'Love is Real, and it's Inside Of My Computer' utilise gaming and internet cultural references as entry points for arts and non-arts audiences; offering new perspectives on neurodivergent obsession as a creative process and problematising the impact of gallery expectations on mental health.

Based on Babeworld's lived experience as an intersectionally disabled collective, this commission navigates the fine line between mental productivity and mental burnout through an experiential understanding of disability whilst exposing the alienation of marginalised folk in the art world. To support Babeworld's shift from objective and medicalised discussions about disability to empowered personal experiences, the artists will prioritise multiple access modes, including digital and online.

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2025

Unmasking || Remapping

University of Birmingham MA Art History & Curating project

Various dates from May to June 2024

'Unmasking || Remapping' was a series of events designed and planned by Ella, Ruozhu, Karolina, Jingnan, Lottie, and Rose from the MA Art History and Curating course at University of Birmingham. This programme responded to our exhibition, 'Love is Real, and It's Inside Of My Computer' by Babeworld x utopian_realism, exploring themes of neurodiversity, inclusivity, and accessibility.

This programme saw many exciting events including a Masked Ball with performances from utopian_realism and Naoibh McNamee; workshops with Babeworld and Bunny Bissoux; an Emotional Mapping workshop with Lee Mackenzie; and a screening and Q&A with Babeworld and Anne Duffau in collaboration with Flatpack Film Festival. The students also commissioned a new publication, produced by The Holodeck, featuring writing by Roo Dhissou, Bunny Bissoux, and Naoibh McNamee.

Samhain inspired performances by Linda Stupart, Hasti and Kasra Jalilipour

November Digbeth First Friday 2024

Artists Linda Stupart, Hasti, and Kasra Jalilipour were invited to create performances to celebrate Samhain with our Digbeth first Friday audiences. Samhain is a Celtic Pagan festival which marks the ending and beginning of the year. This festival has historically been celebrated widely across Ireland, Scotland, and the Isle of Man. With the coming of Christianity to the British Isles, Samhain shifted into what we now know as Halloween. It is the time of year when the veil between this world and the next is at its thinnest, leaving the boundaries between the two blurred and porous. We interpret Samhain as the beginning of Winter in the Northern Hemisphere, the Gaelic word for November, the celebration of the end of Harvest time, a queer turning, a time to venerate all ancestors. Each of these brilliant artists individually responded to this time of transition and change through poetry and performance. Two within the walls of the gallery, and one outside by the Grand Union canal. Videos of each of the performances were screened online for a month over November and December, to enable more people to experience them.

The Growing Project

The Growing Project is a community-led growing scheme initiated and led by Grand Union, working in partnership with organisations who support vulnerable people in crisis. Aiming to 'Green-Sense' the city, The Growing Project improves sites across Birmingham by 'growing food and creating green spaces', sites that are developed, tended and nurtured by homeless people. Grand Union works with artists and professionals whose practice engages with ecology and sustainable growing projects, particularly within an urban environment, to offer solutions for a post-industrial landscape. This project creates a visible platform that can change perceptions of vulnerable people in crisis and those experiencing homelessness, celebrating their production and demonstrating how they can make positive contributions to society.

In 2024-25 The Growing Project continued to operate across growing spaces both within the supported housing sector and city centre canalside. The programme's successes continue to be therapeutic and transformative opportunities for people in difficult times to connect to nature in creative ways. The significance of the creative and cultural sector delivering this work is in the spaces Grand Union is creating, which enable people to develop meaningful relationships. Grand Union is developing confidence in its learning and knowledge to advocate for social and environmental change, in lending further support to partners, and developing expertise in socially engaged art practices. An external evaluator has written a report on the third year of the project, examining its social, artistic and environmental impacts thus far, which can be found on Grand Union's website.

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2025

From the Ground Up: Now Here podcast series, with May Robson

February 2024

We contributed to episode five of the 'Now Here' podcast on BBC Sounds, written and produced by May Robson, which can be found on BBC Sounds.

Synopsis of the podcast:

'Gardens and green spaces might not be what springs to mind when you think of the industrial heartlands of Birmingham. But the city has long been the allotment capital of the UK, and these spaces are crucial to the rhythms of inner-city life. In the aftermath of the 1980s Handsworth uprisings, it was allotments Eunice McGhie-Belgrave used to regrow her community. In this episode, we speak to Eunice, who arrived with the Windrush generation and formed the community group Shades of Black. She reflects on racism, resistance, and the importance of documenting the untold stories of green spaces. Digging deeper into the archives with sociologist Lisa Palmer, we uncover the ideological battle that raged in Birmingham over who and what allotments were for. The legacy of Shades of Black lives on. Today, people are creating community gardens with arts organisation Grand Union in a rapidly changing landscape, as the arrival of high-speed railway HS2 looms.'

Gardener's World Live & BBC 2 programme

June 2024

Grand Union x The Growing Project was invited to design and make a new border garden at the Gardener's World Live exhibition. Designed by the Growing Project team, our border garden design reflected our work in exploring social and environmental repair within the context of post-industrial canalside sites in Digbeth. Working collaboratively with artist collective Cooking Sections we have been exploring the Canalside site through a series of year-long artistic commissions. In 2021 we initiated our first commission with international artist Asad Raza. This new work, 'Reabsorption', took the form of a metabolic process occupying the entirety of the field site, creating a unique form of remediation. The exhibition gave us an opportunity to connect to thousands of people, showcasing and raising the profile of The Growing Project and the impacts it achieves.

The Growing Project was also featured on Episode 13 of Gardener's World on BBC 2 in June 2024. The 9 minute segment featured our work on the Digbeth Canalside, building on projects with artists Cooking Sections and Asad Raza, as well as our garden at St. Anne's Hostel, and our border garden at Gardeners' World Live. We're so pleased that we got to talk about such a range of our work within the Growing Project, and we're really proud of this presentation of the project to such a large and diverse audience.

Harvest Celebration Picnic

Minerva Works Yard

9 September 2024

Our annual Harvest celebration event brought together the whole growing project community for a feast cooked by MJM Bespoke and the Grand Union team. It was a very special day celebrating the work of all the parts of the programme, participants, facilitators, artists, and partners. Activities such as making corn dollies, drawing and writing affirmations were led by Growing project facilitators. Many of Grand Union's stakeholders, ambassadors and funders also joined the celebrations, enabling rich conversation whilst breaking bread together.

Art & Ecology Programme

Soil Seance listening sessions with Michell Atherton

6 September 2024

What is it like to commune with the ground? To turn your senses downwards - using experimental and electrical devices as portals to the underworld? These sessions were an invitation to spend some time listening, trying to gain sonic access to the subterranean sounds along the Birmingham Canalside. Soils are, and hold mutable spaces, constantly shifting and changing over time. They have a genesis and a lifespan. They originate from rocks transformed over millennia by climate conditions, geological movements, biological processes, and the actions of organisms, at all scales. Soils are the product of highly complex relationships. They are both living and non-living. Commentators agree that soils have no clear boundary. The earth erodes boundaries and separations, not least through constant climatic action, rot and shifting regeneration.

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2025

Participants were invited to sign up for a one-to-one session, spending as short or as long a time as they pleased, to attempt to hear the subsonic frequencies in the earth. This was an offer to transduce, turning one form of energy into another by way of wires, minerals (extracted), amplification and vibratory matter. To see if we could tune into the micro sounds communicating with themselves beyond human perception and the everyday noises of the city.

What is a Market?

The Alternative School of Economics
12 September 2024

A workshop style discussion event with Ruth Beale and Amy Feneck from The Alternative School of Economics. Together, with Joanne Masding from Modern Clay, and members of The Growing Project, participants explored positive aspects and potential challenges of alternative and community-led economy building in Birmingham. Over the last three years The Growing Project and Modern Clay have been working together to develop ceramic products for retail in an attempt to build greater financial resilience for our project communities. This open discussion with Ruth and Amy helped participants explore our understanding of what a market is, and how artists and communities may create new economic models.

Open Studios for Digbeth First Friday

5 April & 6 December 2024, Minerva Works

Twice a year Grand Union's studio artists open their doors to the public for an open studio event, inviting visitors into our active art-making community. This is a great opportunity to meet and chat about the work and practices of our brilliant artists and to see inside the spaces they work from. Artists enrich each of these events with performances, workshops and games.

Bruntwood Residency

Grand Union and Bruntwood (property development company) work in partnership to offer a regular opportunity for two Artists to be in residence in Bruntwood's Cornwall Buildings in Birmingham city centre. The scheme provides a free and specially designed studio space for artists who would be interested in working in residence within the frame and environment of another organisation.

Artists Bunny Bissoux and Amaan Jahangir were selected as artists for the fourth residency which spanned 2024-25, receiving a free studio for 18 months, a commission to create a piece for Bruntwood's art collection, and mentoring from Grand Union staff.

As Birmingham approaches an unprecedented surge in growth, it is vital that the city's arts and culture scene continues to be supported, as well as developing the city's home-grown talent. Bruntwood is a leading property developer across the North of England and Birmingham. As a group, Bruntwood has a long-term commitment to creating thriving cities, and recognises that both arts and culture are key components to a city's quality of life, as well as being powerful economic drivers.

Grand Union is committed to providing access to spaces for supporting and advocating for artistic practice in Birmingham and wider social contexts. This artist residency and studio space initiative, in partnership with Bruntwood, further complements Grand Union's existing studio provision. Catalysed by this initiative, Bruntwood have also created more artist studio provision in Cornwall Buildings, slowly building a new artistic community.

Other achievements:

New website & Come as you are

In March we launched our refreshed website to the public, sharing a new design and a more thought through understanding of our programme and organisation. The new design reflects the evolution in Grand Union's programming over the past 5 years. Bringing all parts of the programme together for equal value, as well as highlighting the multiplicity of projects and groups of people we work with, for and alongside.

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2025

The website aims to make more clear what a visitor can experience at any given time within our programme via the 'What's On' page. Whilst sharing more in depth information about the wider work through projects, research and education on our 'What we're doing'. The new 'Who we are' page brings together and includes the wider communities that make up Grand Union. Our new 'Come as you are' statement reinforces our move towards accessibility and inclusive approaches to how we want to encourage visitors to engage with Grand Union programming both inside and outside.

Collaborative Map

Birmingham based artist Mengxia Liu created a visual collaborative map to illustrate our collaborative methodology and practice. The breadth and depth of how we work both inside and outside the gallery and with many communities of peoples is often complex and difficult to talk about succinctly. We commissioned Mengxia to develop a map of illustrations and text which explores and represents a visual map of our activity and ethos. The map can be found on our website to demonstrate the interconnections of how we work across programmes.

Capital Project

Grand Union is working on an ambitious capital project, to develop a new cultural venue in Digbeth in Junction Works, a beautiful, Grade II listed historic canal building in Digbeth. We firmly believe that a strong artistic community is an essential part of an integrated city and that publicly accessible spaces dedicated to culture are crucial for both residents and visitors. Securing a new venue has the aim of ensuring that the cultural offer in Digbeth is retained, improved and embedded in its future.

The aim for this venue will be to create an open and fully accessible cultural space that welcomes all to experience art through viewing gallery exhibitions, taking part in workshops, sharing food and enjoying green space outdoors. We will provide high quality, fully accessible, affordable artist studios, with opportunity for members of the public to visit behind the scenes. We aim to generate a socially responsible and sustainable business model that can also assist artists and people experiencing difficult times to find employment and opportunities to learn new skills.

During 2024-25 Grand Union was successful in raising £900,000 from Birmingham City Council's Enterprise Zone and Community Interest Levy funds, to purchase the 150 year lease on Junction Works. This huge achievement now unlocks our eligibility to raise a further £5m to complete renovations and relocate. Grand Union is aiming to hold a grand opening in 2030-31.

FINANCIAL REVIEW

Financial position

The charity received gross income of £1,329,180 for the year, compared to £403,472 for the prior year, however this includes £900,000 received as a one-off capital grant.

Expenditure on its charitable activities for the year totalled £344,272 compared to £419,420 for the prior year.

Expenditure on the capital projects is mostly presented in the balance sheet, held as an investment property and as the leasehold premium for the charity's building. The investment property cost of £638,649 was in part funded by the capital grant received in 2022, partly by the receipt of interest-only loan finance and partly from donations received. The leasehold premium cost of £874,841 was funded by the capital grant received in 2025.

Through this, the charity has been able to fund the construction of this first phase of the capital project, without any detrimental effect on its day-to-day operating cashflow.

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2025

FINANCIAL REVIEW

Reserves policy

The policy is reviewed by the Trustees on a regular basis. The reserves policy seeks to have, at the minimum, three months running costs available to enable the organisation to seek alternative or additional funding, if necessary. As of 2024/25 this equates to £57,446 (based on 3 months support costs for 2024/25).

At 31 March 2025 free reserves were calculated to be £68,489.

The board is determined to maintain reserves at that minimum level and with capacity to cover risks associated with continuing activities during the prospective Junction Works development and early years operation therein and to support new initiatives and areas of work.

In addition to reserves the company has access to an agreed overdraft facility of £5,000 with its bank and a support agreement, if needed, from Public Artist Ltd up to the value of £30,000.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Grand Union Arts CIO was formed in July 2019 by Grand Union Studios Ltd, with its governing document in the form of its constitution, dated 18 July 2019. The constitution sets out the objects of the organisation and the rules under which its Trustees operate.

Recruitment and appointment of new trustees

New trustees are recruited through an open application process, taking part in a formal interview and attending one board of trustees meeting prior to formal appointment. New Trustees have an induction period to get to know the organisation and its staff. All Trustees undertake regular training to ensure they hold up to date knowledge on a variety of subjects that relate to best practice in governance.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Charity number

1184473

Principal address

Unit 19
Minerva Works
Fazeley Street
Birmingham
B5 5RS

Trustees

Dorothy Wilson (Chair)
Jonathan Andrews
Robert Valentine
Julie Craig (Treasurer)
Diandra McCalla
Faisal Hussain
Merle Wray
Joyce Treasure (resigned 10.3.25)
Sophie Colley
Sukhdeep Nijjar (resigned 14.6.25)
Danielle Marshall
Alexandra Camille White

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2025

REFERENCE AND ADMINISTRATIVE DETAILS

Auditors

Locke Williams Associates LLP
Chartered Accountants
Registered Auditors
Studio 2
50-54 St Pauls Square
Birmingham
West Midlands
B3 1QS

CEO/Director

Cheryl Jones

Bankers

Lloyds Bank PLC

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees 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) including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

Charity law requires the trustees to prepare financial statements for each financial year. Under that law, the trustees have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law).

Under charity law the trustees must not approve the financial statements unless they are satisfied that they 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 charity 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 Charities 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 charity 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 charity and to enable them to ensure that the financial statements comply with the Charities Act 2011 and The Charity (Accounts and Reports) Regulations 2008. 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.

Approved by order of the board of trustees on 19 January 2026 and signed on its behalf by:



Dorothy Wilson (Chair) - Trustee

Report of the Independent Auditors to the Trustees of Grand Union Arts CIO

Opinion

We have audited the financial statements of Grand Union Arts CIO (the 'charity') for the year ended 31 March 2025 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), including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

In our opinion the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2025 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, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

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 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.

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 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.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the Report of the Trustees is inconsistent in any material respect with the financial statements; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

Report of the Independent Auditors to the Trustees of Grand Union Arts CIO

Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities, the trustees are responsible for the preparation of the financial statements which 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 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 charity or to cease operations, or have no realistic alternative but to do so.

Our responsibilities for the audit of the financial statements

We have been appointed as auditors under Section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

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.

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:

We gained an understanding of the legal and regulatory framework applicable to the charitable company and the sector in which it operates, and considered the risk of acts by the charitable company that were contrary to applicable laws and regulations, including fraud. We designed audit procedures to respond to these risks, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

We focussed on laws and regulations which could give rise to a material misstatement in the financial statements, including, but not limited to, the Charities Act 2011 and UK tax legislation. Our tests included agreeing the financial statement disclosures to underlying supporting documentation, enquiries with management, trustees and enquiries of third parties, where appropriate.

As in all our audits, we also addressed the risk of management override of internal controls, including testing journals and checking the authorisation of expenditure as part of our substantive testing, using analytical review to identify any significant or unusual transactions and evaluating whether there was evidence of bias by the trustees that represented a risk of material misstatement due to fraud.

There are inherent limitations in the audit procedures described above and, the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it. We did not identify any key audit matters relating to irregularities, including fraud.

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.

**Report of the Independent Auditors to the Trustees of
Grand Union Arts CIO**

Use of our report

This report is made solely to the charity's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charity's trustees 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 trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Locke Williams Associates LLP
Chartered Accountants
Registered Auditors
Studio 2
50-54 St Pauls Square
Birmingham
West Midlands
B3 1QS

19 January 2026

Grand Union Arts CIO

Statement of Financial Activities
for the Year Ended 31 March 2025

	Notes	Unrestricted fund £	Restricted funds £	31.3.25 Total funds £	31.3.24 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	21,667	-	21,667	12,542
Charitable activities	5				
Gallery and arts		249,887	1,037,100	1,286,987	354,780
Other trading activities	3	3,798	-	3,798	4,268
Investment income	4	16,728	-	16,728	26,863
Other income		-	-	-	5,019
Total		292,080	1,037,100	1,329,180	403,472
EXPENDITURE ON					
Raising funds	6	540	-	540	1,130
Charitable activities	7				
Gallery and arts		229,379	72,422	301,801	365,125
Building costs		41,931	-	41,931	53,165
Total		271,850	72,422	344,272	419,420
NET INCOME/(EXPENDITURE)		20,230	964,678	984,908	(15,948)
Transfers between funds	20	(6,010)	6,010	-	-
Net movement in funds		14,220	970,688	984,908	(15,948)
RECONCILIATION OF FUNDS					
Total funds brought forward		74,277	356,540	430,817	446,765
TOTAL FUNDS CARRIED FORWARD		88,497	1,327,228	1,415,725	430,817

The notes form part of these financial statements

Grand Union Arts CIO

Balance Sheet 31 March 2025

	Notes	31.3.25 £	31.3.24 £
FIXED ASSETS			
Tangible assets	12	876,018	1,471
Investment property	13	657,480	638,649
		<u>1,533,498</u>	<u>640,120</u>
CURRENT ASSETS			
Debtors	14	81,508	8,712
Cash at bank and in hand		125,665	96,492
		<u>207,173</u>	<u>105,204</u>
CREDITORS			
Amounts falling due within one year	15	(24,946)	(14,507)
NET CURRENT ASSETS		<u>182,227</u>	<u>90,697</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>1,715,725</u>	<u>730,817</u>
CREDITORS			
Amounts falling due after more than one year	16	(300,000)	(300,000)
NET ASSETS		<u>1,415,725</u>	<u>430,817</u>
FUNDS	20		
Unrestricted funds		88,497	74,277
Restricted funds		1,327,228	356,540
TOTAL FUNDS		<u>1,415,725</u>	<u>430,817</u>

The financial statements were approved by the Board of Trustees and authorised for issue on 19 January 2026 and were signed on its behalf by:



Dorothy Wilson (Chair) - Trustee

Grand Union Arts CIO

**Cash Flow Statement
for the Year Ended 31 March 2025**

	Notes	31.3.25 £	31.3.24 £
Cash flows from operating activities			
Cash generated from operations	1	927,028	(13,954)
Interest paid		(4,256)	(5,650)
Net cash provided by/(used in) operating activities		<u>922,772</u>	<u>(19,604)</u>
Cash flows from investing activities			
Purchase of tangible fixed assets		(874,841)	-
Purchase of investment property		(18,831)	-
Interest received		73	51
Net cash (used in)/provided by investing activities		<u>(893,599)</u>	<u>51</u>
Change in cash and cash equivalents in the reporting period		<u>29,173</u>	<u>(19,553)</u>
Cash and cash equivalents at the beginning of the reporting period		<u>96,492</u>	<u>116,045</u>
Cash and cash equivalents at the end of the reporting period		<u><u>125,665</u></u>	<u><u>96,492</u></u>

The notes form part of these financial statements

Grand Union Arts CIO

**Notes to the Cash Flow Statement
for the Year Ended 31 March 2025**

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

	31.3.25	31.3.24
	£	£
Net income/(expenditure) for the reporting period (as per the Statement of Financial Activities)	984,908	(15,948)
Adjustments for:		
Depreciation charges	294	368
Interest received	(73)	(51)
Interest paid	4,256	5,650
(Increase)/decrease in debtors	(72,796)	3,517
Increase/(decrease) in creditors	10,439	(7,490)
Net cash provided by/(used in) operations	927,028	(13,954)

2. ANALYSIS OF CHANGES IN NET DEBT

	At 1.4.24	Cash flow	At 31.3.25
	£	£	£
Net cash			
Cash at bank and in hand	96,492	29,173	125,665
	96,492	29,173	125,665
Debt			
Debts falling due after 1 year	(300,000)	-	(300,000)
	(300,000)	-	(300,000)
Total	(203,508)	29,173	(174,335)

The notes form part of these financial statements

Grand Union Arts CIO

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

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charity, 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 Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Income

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

For grants and donations to be recognised, the charity will have been notified of the amounts and the settlement date. If there are conditions attached to the donation or grant and this requires a level of performance before entitlement can be obtained then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the charity and it is probable that they will be fulfilled

Income from charitable activities includes ticket and fee income earned from undertaking performances, engagements and recordings. Income is received in exchange for supplying goods and services in furtherance of the charitable objectives and is recognised when entitlement has occurred.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

No amount is included in the financial statements for volunteer time in line with the Charities SORP (FRS102).

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.

Allocation and apportionment of costs

Direct costs are expenditure on charitable activities and include all costs associated with furthering the charitable purposes of the charity.

Support costs are those that assist the work of the charity but do not directly represent charitable activities and include office costs, governance costs and administrative payroll costs. They are incurred directly in support of expenditure on the objects of the charity. Where support costs cannot be directly attributed to particular headings they have been allocated to cost of raising funds and expenditure on charitable activities on a basis consistent with use of the resources.

Tangible fixed assets

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

Long leasehold	- Over the period of the lease
Fixtures and fittings	- 20% on reducing balance

The long leasehold premium is for a 150 year term, effective 31 August 2021 and will be depreciated from 1 April 2025 over the remaining unexpired lease period.

Grand Union Arts CIO

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

1. ACCOUNTING POLICIES - continued

Investment property

Investment property is shown at most recent valuation. Any aggregate surplus or deficit arising from changes in fair value is recognised in the Statement of Financial Activities.

Taxation

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charity for UK corporation tax purposes. Accordingly, the charity 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 2020 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

Fund accounting

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

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes. The cost of raising and administering such funds are charged against the specific fund.

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

Hire purchase and leasing commitments

Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

Pension costs and other post-retirement benefits

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

2. DONATIONS AND LEGACIES

	31.3.25	31.3.24
	£	£
Donations	11,651	12,542
Gift aid	10,016	-
	<u>21,667</u>	<u>12,542</u>

3. OTHER TRADING ACTIVITIES

	31.3.25	31.3.24
	£	£
Sales	1,298	3,518
Sponsorships	2,500	750
	<u>3,798</u>	<u>4,268</u>

Grand Union Arts CIO

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

4. INVESTMENT INCOME

	31.3.25	31.3.24
	£	£
Rents received	16,655	26,812
Deposit account interest	73	51
	<u>16,728</u>	<u>26,863</u>

5. INCOME FROM CHARITABLE ACTIVITIES

	31.3.25	31.3.24
	Gallery and arts £	Total activities £
Collaborative Projects	27,900	120,210
Curatorial/Artist development	10,850	13,425
Consultation & project management	88,009	11,660
Grants	1,128,653	179,803
Studio Rent	25,168	21,492
Edition & Artwork Sales	1,107	1,399
Gallery Hire	300	300
Gallery Projects	5,000	6,491
	<u>1,286,987</u>	<u>354,780</u>

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

	31.3.25	31.3.24
	£	£
Arts Council - National Portfolio funding	99,803	99,803
Birmingham City Council acting for The Greater Birmingham and Solihull Local Enterprise Partnership (GBSLEP) - capital grant	900,000	-
The Oglesby Charity Trust	-	50,000
SHED	-	30,000
Sustainability	35,000	-
Paul Hamlyn Foundation	93,850	-
	<u>1,128,653</u>	<u>179,803</u>

Grand Union Arts CIO

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

6. RAISING FUNDS

Other trading activities

	31.3.25 £	31.3.24 £
Purchases	540	1,130

7. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 8) £	Totals £
Gallery and arts	91,467	210,334	301,801
Building costs	22,480	19,451	41,931
	<u>113,947</u>	<u>229,785</u>	<u>343,732</u>

8. SUPPORT COSTS

	Staff costs £	Overheads £	New building running costs £	Governance costs £	Totals £
Gallery and arts	153,118	49,511	-	7,705	210,334
Building costs	-	-	19,451	-	19,451
	<u>153,118</u>	<u>49,511</u>	<u>19,451</u>	<u>7,705</u>	<u>229,785</u>

Support costs, included in the above, are as follows:

Staff costs

	31.3.25 £	31.3.24 Total activities £
Salaries	131,587	138,576
Social security	7,144	9,193
Pensions	2,960	3,070
Other staff costs	9,197	18,683
Staff and Board travel costs	2,230	4,354
	<u>153,118</u>	<u>173,876</u>

Grand Union Arts CIO

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

8. SUPPORT COSTS - continued Overheads

	31.3.25 Gallery and arts £	31.3.24 Total activities £
Building rent	17,707	18,311
Rates and water	2,370	1,006
Insurance	7,911	3,364
Light and heat	8,184	9,332
Telephone & internet	2,330	2,609
Postage, freight & courier	146	668
General expenses including stationery	2,857	4,986
Bank charges	344	415
Repairs & maintenance	464	495
IT software & consumables	4,359	4,392
Hospitality	615	1,439
Advertising, digital and website	1,930	3,013
Depreciation of tangible fixed assets	294	368
	<u>49,511</u>	<u>50,398</u>

Governance costs

	31.3.25 Gallery and arts £	31.3.24 Total activities £
Auditors' remuneration	2,160	-
Bookkeeping	3,321	3,309
Accountancy fees	2,224	1,500
	<u>7,705</u>	<u>4,809</u>

9. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2025 nor for the year ended 31 March 2024.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2025 nor for the year ended 31 March 2024.

10. STAFF COSTS

	31.3.25 £	31.3.24 £
Wages and salaries	131,587	138,576
Social security costs	7,144	9,193
Other pension costs	2,960	3,070
	<u>141,691</u>	<u>150,839</u>

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

	31.3.25	31.3.24
Employees	<u>6</u>	<u>6</u>

Grand Union Arts CIO

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

10. STAFF COSTS - continued

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

11. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	12,542	-	12,542
Charitable activities			
Gallery and arts	219,424	135,356	354,780
Other trading activities	4,268	-	4,268
Investment income	26,863	-	26,863
Other income	5,019	-	5,019
Total	<u>268,116</u>	<u>135,356</u>	<u>403,472</u>
EXPENDITURE ON			
Raising funds	1,130	-	1,130
Charitable activities			
Gallery and arts	210,968	154,157	365,125
Building costs	53,165	-	53,165
Total	<u>265,263</u>	<u>154,157</u>	<u>419,420</u>
NET INCOME/(EXPENDITURE)	2,853	(18,801)	(15,948)
RECONCILIATION OF FUNDS			
Total funds brought forward	71,424	375,341	446,765
TOTAL FUNDS CARRIED FORWARD	<u>74,277</u>	<u>356,540</u>	<u>430,817</u>

Grand Union Arts CIO

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

12. TANGIBLE FIXED ASSETS

	Long leasehold £	Fixtures and fittings £	Totals £
COST			
At 1 April 2024	-	3,593	3,593
Additions	874,841	-	874,841
	<u>874,841</u>	<u>3,593</u>	<u>878,434</u>
At 31 March 2025			
DEPRECIATION			
At 1 April 2024	-	2,122	2,122
Charge for year	-	294	294
	<u>-</u>	<u>2,416</u>	<u>2,416</u>
At 31 March 2025			
NET BOOK VALUE			
At 31 March 2025	874,841	1,177	876,018
	<u>874,841</u>	<u>1,177</u>	<u>876,018</u>
At 31 March 2024	-	1,471	1,471
	<u>-</u>	<u>1,471</u>	<u>1,471</u>

13. INVESTMENT PROPERTY

	£
FAIR VALUE	
At 1 April 2024	638,649
Additions	18,831
	<u>657,480</u>
At 31 March 2025	
NET BOOK VALUE	
At 31 March 2025	657,480
	<u>657,480</u>
At 31 March 2024	638,649
	<u>638,649</u>

The construction of the investment property was completed during the year ended 31 March 2025. As the buildings construction was only completed in the prior year, it is the opinion of the trustees that its fair value, as at 31 March 2025, is equal to its construction cost to date.

14. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.25 £	31.3.24 £
Trade debtors	81,479	8,051
VAT	-	582
Prepayments and accrued income	29	79
	<u>81,508</u>	<u>8,712</u>

Grand Union Arts CIO

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

15. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.25	31.3.24
	£	£
Trade creditors	8,862	4,479
Social security and other taxes	-	3,174
VAT	8,742	-
Other creditors	3,090	4,762
Accruals and deferred income	4,252	2,092
	<u>24,946</u>	<u>14,507</u>

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

	31.3.25	31.3.24
	£	£
Other loans (see note 17)	<u>300,000</u>	<u>300,000</u>

17. LOANS

An analysis of the maturity of loans is given below:

	31.3.25	31.3.24
	£	£
Amounts falling due between two and five years:		
Other loans	<u>300,000</u>	<u>300,000</u>

18. SECURED DEBTS

The following secured debts are included within creditors:

	31.3.25	31.3.24
	£	£
Other loans	<u>300,000</u>	<u>300,000</u>

The loans are secured by way of legal charges against its charged assets, property and secured obligations

19. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund	Restricted funds	31.3.25 Total funds	31.3.24 Total funds
	£	£	£	£
Fixed assets	1,177	874,841	876,018	1,471
Investments	18,831	638,649	657,480	638,649
Current assets	93,435	113,738	207,173	105,204
Current liabilities	(24,946)	-	(24,946)	(14,507)
Long term liabilities	-	(300,000)	(300,000)	(300,000)
	<u>88,497</u>	<u>1,327,228</u>	<u>1,415,725</u>	<u>430,817</u>

Grand Union Arts CIO

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

20. MOVEMENT IN FUNDS

	At 1.4.24 £	Net movement in funds £	Transfers between funds £	At 31.3.25 £
Unrestricted funds				
General fund	74,277	20,230	(6,010)	88,497
Restricted funds				
Capital project fund	320,386	-	-	320,386
The Growing Project	33,402	(18,339)	-	15,063
UoB MA Curating	5,428	(1,245)	3,334	7,517
Ed Webb Ingall Art Fund	(2,829)	-	2,829	-
ACE Project Fund: Alberta Whittle Commonwealth & Field Commissions projects	(335)	-	335	-
Alberta Whittle	(5)	-	5	-
Social Enterprise	493	-	(493)	-
Paul Hamlyn Foundation	-	82,262	-	82,262
Elephant Trust	-	2,000	-	2,000
Enterprise Zone Funding and Community Infrastructure Levy (CIL) Funding	-	900,000	-	900,000
	<u>356,540</u>	<u>964,678</u>	<u>6,010</u>	<u>1,327,228</u>
TOTAL FUNDS	<u>430,817</u>	<u>984,908</u>	<u>-</u>	<u>1,415,725</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	292,080	(271,850)	20,230
Restricted funds			
The Growing Project	27,900	(46,239)	(18,339)
UoB MA Curating	10,850	(12,095)	(1,245)
Paul Hamlyn Foundation	93,850	(11,588)	82,262
Elephant Trust	4,500	(2,500)	2,000
Enterprise Zone Funding and Community Infrastructure Levy (CIL) Funding	900,000	-	900,000
	<u>1,037,100</u>	<u>(72,422)</u>	<u>964,678</u>
TOTAL FUNDS	<u>1,329,180</u>	<u>(344,272)</u>	<u>984,908</u>

Grand Union Arts CIO

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

20. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.4.23 £	Net movement in funds £	At 31.3.24 £
Unrestricted funds			
General fund	71,424	2,853	74,277
Restricted funds			
Capital project fund	320,386	-	320,386
The Growing Project	23,793	9,609	33,402
UoB MA Curating	8,762	(3,334)	5,428
Ed Webb Ingall Art Fund	13,419	(16,248)	(2,829)
ACE Project Fund: Alberta Whittle Commonwealth & Field Commissions projects	7,020	(7,355)	(335)
Alberta Whittle	1,132	(1,137)	(5)
Social Enterprise	829	(336)	493
	<u>375,341</u>	<u>(18,801)</u>	<u>356,540</u>
TOTAL FUNDS	<u>446,765</u>	<u>(15,948)</u>	<u>430,817</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	268,116	(265,263)	2,853
Restricted funds			
The Growing Project	112,074	(102,465)	9,609
UoB MA Curating	10,700	(14,034)	(3,334)
Ed Webb Ingall Art Fund	4,422	(20,670)	(16,248)
ACE Project Fund: Alberta Whittle Commonwealth & Field Commissions projects	-	(7,355)	(7,355)
Alberta Whittle	8,096	(9,233)	(1,137)
Social Enterprise	64	(400)	(336)
	<u>135,356</u>	<u>(154,157)</u>	<u>(18,801)</u>
TOTAL FUNDS	<u>403,472</u>	<u>(419,420)</u>	<u>(15,948)</u>

Transfers between funds

Transfers reflect the apportionment of core expenditure to restricted fund projects.

Grand Union Arts CIO

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

21. RELATED PARTY DISCLOSURES

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

GRAND UNION ARTS CIO

England & Wales - Charity number 1184473

Accounts

**Report of the Trustees and
Unaudited Financial Statements
for the Year Ended 31 March 2024
for
Grand Union Arts CIO**

Locke Williams Associates LLP
Chartered Accountants
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

Grand Union Arts CIO

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Grand Union Arts CIO
Report of the Trustees
for the Year Ended 31 March 2024

The trustees present their report with the financial statements of the charity for the year ended 31 March 2024. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Objectives and aims

The promotion of the contemporary visual arts and the understanding and appreciation of the arts in general for the public benefit, by providing:

- (a) an arts centre and an exhibitions and arts events programme to enable the public to access, explore and enjoy high quality artistic experiences;
- (b) arts education programmes and activities for the wider public and to build capacity in the arts sector.

Significant activities

Grand Union is an arts organisation located in Digbeth, Birmingham. It is a place and an art practice that holds space for developing artistic, cultural, social and environmental relations for building equitable living. As a group of artists, curators, ecologists, and activists we have housed a gallery and artists' studios for over a decade, and regularly work with a range of community groups and partners. We continue to produce artworks, exhibitions, and creative projects that connect our past and present with our future. The work is held in careful relationships which are forged in making together, planting together, cooking together, listening together, learning together, questioning together, and advocating together.

During 2023-24 Grand Union has continued to develop and embed an approach to artistic programming that blurs the boundaries between activity inside and outside of the gallery. As we carry on working to build long-term relationships and projects with artists who engage through their practices with the social and political sphere, we further raise the profile of Grand Union as a unique cultural space for engaged and participatory practices. We remain focussed on centring and caring for people, artists and communities, whilst responding to the social and environmental concerns of our time.

Significant projects that demonstrate this approach culminated in 2023, after several years of research and relationship building.

Artist Beverley Bennett began working with the team at Grand Union in 2019, hosting a series of workshops over the summer for women and non-binary people from global majority backgrounds based in Birmingham. Together through cooking, drawing, reading and listening to music, they shared stories with her about their family relationships with men and how living in a patriarchal society affects their day-to-day living. From these seed conversations, Beverley built a community, undertook deep research and was able to create an exhibition that enabled visitors to engage with their experiences and relate them to their own. The resulting exhibition, which toured to Newcastle and Liverpool, would have only been possible with the building of trust, friendship and healing that Beverley was able to provide for the group, and who we all remain connected with today.

This same building of trust and community can also be seen in Ed Webb-Ingall's project, *A Bedroom For Everyone*, a long term body of work asking what the role of filmmaking can be in response to the current housing crisis in the UK. Since 2020, Ed has worked with partners in Birmingham, Glasgow, Liverpool and Nottingham, forming a network between social justice and grassroots activist organisations. Over that time, collaborative research and gathering has led to the creation of an online resource listing housing support and activist groups across the UK, and an animation, written and created collaboratively with people in this network, and available as a resource to share and encourage people to seek out local groups, ask for help, raise awareness and raise funds.

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OBJECTIVES AND ACTIVITIES

Significant activities

The Growing Project continues to inform and underpin these projects. Grand Union's relationships are now deep with Spring Housing, Anawim, and the people who become part of *The Growing Project*. Trauma Informed Care has become core to the way Grand Union develops its approach and ability to work with people in a positive way that can lead to individual and collective transformation and healing. Our annual Harvest Celebration is always a heartwarming event that makes evident the bonds and mutual support that develop across the many strands of the programme, whilst providing an important marker to reflect and enjoy the growing year's activity.

Alongside our rich and varied artistic programme, work continues in earnest to progress development of Junction Works as a new home for Grand Union and its communities. This capital project is a focal point in Grand Union's work to create inclusive practices for planning and the redevelopments of Digbeth and the city, examples of related programme can be seen in our collaboration with Spaces of Hope to explore *Histories of Women's Placemaking in Birmingham*, our screening event featuring *Citizen Jane*, and our long term project *Field Commissions*, this year working with RESOLVE Collective to explore histories of resistance and community activism.

In 2023-24 we can see real changes happening in Digbeth, with work beginning on the BBC's new home The Tea Factory, Masterchef's new base, Digbeth Loc. moving into Minerva Works, and The Bond opening its doors as a new media hub, the TV and media sector is having an impact on the local area. This makes securing a future at Junction Works all the more important, in retaining visibility and affordable workspace in Digbeth, enabling artists to benefit from the opportunities new business will bring, and importantly a chance to shape the future of the area - insisting on inclusive regeneration, rather than a more extractive gentrification.

Public benefit

In setting these objectives and aims, the Trustees have given due regard to the guidance published by the Charity Commission on Public Benefit.

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ACHIEVEMENT AND PERFORMANCE

Artistic programmes

Beverley Bennett
Simon Says/Dadda

Exhibition, 8 April - 27 May 2023, Grand Union Gallery

Beverley Bennett is a Birmingham and London based artist-filmmaker whose work revolves around the possibilities of drawing, performance, and collaboration. Grand Union and Bennett worked together from 2019 to 2023, a collaboration which culminated with the 2023 exhibition, *Simon Says/ Dadda*.

Comprising a newly commissioned 3-channel installation, *Simon Says/Dadda* was a collaborative project exploring father/daughter relationships among Black and Asian women and non-binary individuals, highlighting the deep impact that structural inequalities have within wider society.

Working in partnership with Metal, Liverpool, LUX, London, and The Newbridge Project, Newcastle, *Simon Says/Dadda* is an ambitious large-scale film project developed through a series of gatherings across England, bringing to light stories that are currently not represented in the visual arts space.

Comprising three core parts, *Simon Says/Dadda* brings together numerous elements; gatherings, testimonies, collaboration, and community, of Beverley's practice within the same body of work. Working over a longer period of time to allow for deeper connections and evolutions to manifest, the work has drawn together mediums that previously have been kept separate, to generate a whole.

With an imperative to look after visitors and participants, the artist provides a grounding experience before introducing the main components of the work. You are invited to take a moment before entering, to gather thoughts and take time.

The exhibition title references patrilineal relationships, with 'Simon' being the artist's father, and 'Dadda' the grandfather on her mother's side; 'Dadda' is also used as a term in Patois (the Caribbean/Jamaican dialect) to reference 'Father'. Looking at intergenerational legacy and father/daughter relationships, it is these affinities that form the foundation for the show and is the mainstay of the 3-channel installation, exploring familial love languages.

Stemming from a desire to highlight Black and Asian women as well as non-binary individuals and their experiences to counter the historical silencing of their voices, *Simon Says/Dadda* includes the direct testimonies of a number of these individuals, collected via gatherings across the UK, sharing their own stories.

Developed in 2018, Beverley coined the term 'gatherings' to denote a methodology that differs from the more hierarchical model of the workshop; one person leading and sharing information, with participants taking part in the activities. Instead 'gatherings' are cyclical, whereby everyone learns from each other and often formulate in myriad ways, from reading together to gathering at a party. This has created a 'tapestry of voices', an interweaving of commonalities and differences that provide a broader view, an important part of amplifying intergenerational relationships.

Underpinned by a newly commissioned soundscape by Tremor Machismo, *Simon Says/Dadda* is supported by a crew who the artist has worked collectively with from ideation development through to installation. The work pays homage, as so much of Beverley's work does, to intergenerational voices and collaborations.

More information about the film, and an online Q&A with Beverley and some of the people involved in making the work, can be found on Grand Union's website.

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2024

There Has To Be Somewhere

Exhibition of work by Rachel House, Lucy Hutchinson, and Emelia Kerr Beale, curated by University of Birmingham Art History and Curating Students

9-24 June 2023

For the past five years, Grand Union has worked closely with the University of Birmingham, Art History and Curating Masters course. This year's show featured three artists who have been selected from an open call of over 100 applications. The show was accompanied by a small public programme curated by the student group. The group is made up of 4 curatorial students ranging from Art History to Photography to Fine Art graduates and includes international students from Taiwan.

Excerpt from students interpretation material:

There Has to Be Somewhere presents sculptural, textile, ceramic, and film works by three emerging artists Rachael House, Lucy Hutchinson and Emelia Kerr Beale. Actively seeking to share their personal experiences and collective histories, these individual works are connected by their desire to challenge perceptions of societal norms of belonging. Our artists explore themes of well-being, self-acceptance, self-advocacy and support, and each share lived experiences and personal perspectives that spark conversations around disability, queer identity, and feminist issues.

History of Women's Placemaking in Birmingham - Women in the Centre **Walk and Exhibition, Grand Union Gallery**

4-5 August 2023

Women's (other) needs are often ignored in the city and their struggles for the spaces and places they need are bypassed or forgotten. In August 2023 we collaborated with the Spaces of Hope/People's Plans research project and Bertz Associates, to discover the hidden histories of women-led activism in the city.

We screened the film *From Paradise Circus* (1988. Dir. Heather Powell.) that was produced by Birmingham Film & Video Workshop Production. We also installed a temporary exhibition and hosted a walk and discussion. The walk emerged from women sharing their histories and more recent activism in community-led planning and place-making in Birmingham from the 1970s onwards. On this walk, we invited participants to hear and share stories about fighting for a women- and child-friendly city, safe and accessible to all.

Sistren Theatre Collective x Victoria Adukwei Bulley - *Sweet Sugar Rage*

Online

21-27 August 2023

In August we presented an online screening of *Sweet Sugar Rage* by Sistren Theatre Collective and a newly-commissioned poem by Victoria Adukwei Bulley, as part of Cinenova's *The Work We Share* a public programme of digitised films from the Cinenova collection addressing representations of gender, race, sexuality, health and community. The films are captioned by Collective Text, and supported by response commissions from contemporary artists and writers. Following a screening of the film back in July 2022, we were excited to be hosting *Sweet Sugar Rage* online again on our website homepage, and extending the opportunity for a wide audience to engage with this important work.

Victoria Adukwei Bulley is a poet, writer and artist. Her work has appeared widely in publications including *The White Review*, *London Review of Books*, and *The Atlantic*. She is the winner of an Eric Gregory Award, and her critically acclaimed debut poetry collection, *QUIET*, won the Rathbones Folio Prize for Poetry, the John Pollard International Poetry Prize, and was shortlisted for the T. S. Eliot Prize. *QUIET* is published by Faber & Faber in the UK and in North America by Knopf, Penguin Random House.

Sweet Sugar Rage exposed the exploitation of women's labour in Jamaica's sugar cane fields and shared the themes and methods of Sistren's workshops and theatre in the context of their wider efforts in education, employment rights and community activism. The film combined the testimony of women that work in the cane fields with evidence of their working conditions and their employers' attitudes as the basis of drama workshops that bring rural and urban women into dialogue to analyse the exploitation of working-class women's labour and to challenge the patriarchal attitudes of employers and unions alike. Following the methods of Freire's 'conscientization' and Brecht's 'alienation method,' we see the women collectively take charge of staging and re-staging ways to challenge the systems that oppress them, which offers methodologies of learning together to acquire the feminist and decolonial tools to effect social change.

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Listening to the Environment, from a Queer Perspective, with The Hildegard Von Bingen Society **Outdoor workshop by Seda Ergul and Sophie Seita, Digbeth Branch Canal**

6 October 2023

This workshop took the form of a sound walk, during which participants focus on listening to the environment, creating an immersive experience. At each stop the participants were given listening prompts inspired by Pauline Oliveros and Fluxus, do a short writing exercise, and engage in conversations surrounding topics like: queer ecology and community; biodiversity; perception and sensorial discovery; sites of memory; regional and local history; human and non-human co-habitation, and other related topics.

The workshop drew on critical walking methodologies (asking who gets to walk where and how, what kind of publics are produced against the backdrop of well-being and health, but also legacies of colonial and environmental harm), in turn, informed by queer and feminist theory, decolonial approaches, disability studies, performance studies, and environmental activism. Drawing on their own expertise and personal experiences, the organisers also brought a specifically feminist, queer, and migrant perspective to this workshop, which encourages a spirit of playfulness and curiosity.

Umbilical Stories, Navel Sensualities and Reproductive Desires **A performance in The Bothy, by Niya B**

6 October 2023

Following on from *Listening to the Environment, From a Queer Perspective* led by Seda Ergul and Sophie Seita, earlier in the day, in this intimate performance, Niya B engaged with her post-reproductive body and a deep sense of longing to nurture life. Revitalising her umbilical cord, the performance saw Niya looking to reconnect with the m-Other in a trans-interspecies temporality of care. The performance took place in The Bothy, an intimate and relaxing space created by artist Alberta Whittle as a permanent structure for Grand Union's Minerva Garden.

The Field Commission

The Field Commission is a long-term multi-year project in collaboration with artist duo Cooking Sections. Working with artists over 12 months, each year-long artistic commission will start with The Field and develop a research-led approach to re-imagine the cultural regeneration of a post-industrial city, in relation to empire and heritage.

Building on a previous attempt to open an Empire Shop in Birmingham in January 1931, Cooking Sections opened the first franchise of *The Empire Remains Shop* in collaboration with Grand Union. The project worked to support Grand Union's ambition to make visible the capital re-development of Junction Works, the future home of Grand Union's Gallery & Studios. The public programme activated the historical grade II listed former Canal & River Trust Office in Birmingham. Envisioned as a long-term project, the building hosted a rolling programme of installations that aimed to trace and uncover Birmingham's past and present relationship to the Empire. Located in the Warwick Bar Conservation Area of Birmingham, Junction Works is situated at the intersection of the Grand Union Canal and Digbeth Branch Canal. Once an important example of a purpose-built canal office, the building fell into disrepair, however it retains its strong industrial character and heritage at the heart of post-post industrial Digbeth. Since 1790 it has served a variety of canal transportation and manufacturing purposes, such as confectionary and screw production, the evidence of which can still be identified within the Junction Works site and architecture.

Throughout the construction phase and whilst the building is being redeveloped the next phase of this project is *The Field Commission*: the adoption of the adjoining canalside field site for longer term artistic commissions (average 18 months).

Grand Union Arts CIO

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RESOLVE Collective: *Industrial Actions*

Outdoor event taking place on and around the Digbeth Branch Canal and Junction Works

4 August 2023

General Assembly marked our first event with RESOLVE Collective, as part of their *Field Commission* with Cooking Sections: Industrial Actions. Industrial Actions will celebrate histories of resistance, organisation, and reimagination by asking how sabotage can aid in critical community-focused work in Birmingham today. For the *General Assembly*, RESOLVE gathered community activists to survey the site of community activism in Digbeth, through a survey workshop, creating an inventory of tools that shape both our immediate, tangible environments and wider, collective value systems.

Ed Webb-Ingall

A Bedroom For Everyone

Exhibition at Grand Union Gallery

15 September - 9 December 2023

Opening Scene: Four strangers meet at a housing demo. Along the route they talk about resisting being moved out of their neighbourhoods to make way for overpriced luxury apartments, fighting for safer housing while waiting on corrupt councils to decide their fates, challenging rent increases from substandard private landlords and the dangers of damp overcrowded, temporary flats.

A Bedroom for Everyone was an exhibition comprising a newly commissioned animation by filmmaker Ed Webb-Ingall, stemming from a long-term body of work that asks what the role of filmmaking is in response to the current housing crisis in the UK. The project explores the power of grassroots activism and organising in the face of this ongoing emergency; whilst making space for the camaraderie that unfolds in the community centres and meeting halls where this work takes place.

Following time spent with housing and migrant-support groups from Glasgow, Nottingham, Liverpool, Birmingham and London, filmmaker Ed Webb-Ingall has collaborated with members of these groups to co-write the script for this animation, illustrated by lead artist Sofia Niazi and animated by Astrid Goldsmith.

The animation's script has been written collaboratively with members of four activist and community groups, each group writing a different character. The groups involved are: Druids Heath & Monyhull Forum (Birmingham), Acorn Union (Birmingham), Akwaaba Social Centre for Migrants (London), and Housing Action Southwark & Lambeth (London). Developing the script with members of the Community who support people who have lived experience of the housing crisis, the film acts as a resource to encourage people to seek out local groups, join up, ask for help, offer support, raise awareness, and raise funds.

A public programme and online screenings took place alongside the exhibition, to bring the animation to a wider audience.

Citizen Jane: Battle for the City

Film screening and Activation Day at Grand Union Gallery

1 March 2024

In March we hosted a community activation day, inviting our neighbours, friends, and anyone concerned with Digbeth and its future, to come and help us map out the alternative community plan for Digbeth.

As part of the day we also screened Matt Tyrnauer's 2016 documentary, *Citizen Jane: Battle for the City*, about Jane Jacobs, an American author, activist, and theorist who organised grass-roots activity, campaigned, and wrote to protect communities and neighbourhoods during the post-war 'urban renewal' of New York in the 1960s. Jacobs recognised that the proposed slum clearances and new developments of this era were not designed to serve the people living in inner-city New York, but were rather intended to appeal to the wealthy commuter communities based in the suburbs. This film documents the conflict between Jacobs and Robert Moses, the urban planner and public official who supported demolishing and rebuilding of historic New York to create a modern, uniform city, regardless of what the community living there wanted and needed.

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In *The Economy of Cities*, Jacobs' writings explored how Birmingham's industrial growth and development could be seen as 'messy and inefficient', however, she said that independent, small-part, industrial manufacturing created self-owned businesses to become part of a potential thriving economy. It is important at this particular moment in time to retell Jane Jacobs' story and think about it in Digbeth's current context - the intensive regeneration that has already begun in the area. The film echoes themes and questions raised by our previous exhibition, *A Bedroom for Everyone* by Ed Webb-Ingall, relating to the power of grass-roots activism and the rights of communities in the face of development and the ongoing housing crisis.

in the house of names

Film screening online and in person discussion with artist Sulaïman Majali

Grand Union Gallery

6 March

We hosted a 4-week online screening of Sulaïman's film *in the house of names*, in collaboration with LUX Scotland. *in the house of names* is a moving image work that takes the clown and the magician as devices to consider the liberatory. The work applies the poetic and conceptual strategies of the crease and the fold to move through the fugitive geography of a sleep cycle. The captioned discussion event enabled people to engage with Sulaïman's ideas behind the work through in person discussion.

The Growing Project

The Growing Project is a community-led growing scheme initiated and led by Grand Union, working in partnership with organisations who support vulnerable people in crisis. Aiming to 'Green-Sense' the city, *The Growing Project* improves sites across Birmingham by 'growing food and creating green spaces', sites that are developed, tended and nurtured by homeless people. Grand Union works with artists and professionals whose practice engages with ecology and sustainable growing projects, particularly within an urban environment, to offer solutions for a post-industrial landscape. This project creates a visible platform that can change perceptions of vulnerable people in crisis and those experiencing homelessness, celebrating their production and demonstrating how they can make positive contributions to society.

In 2023-24 *The Growing Project* continued to operate across growing spaces both within the supported housing sector and city centre canalside. The programme's successes continue to be therapeutic and transformative opportunities for people in difficult times to connect to nature in creative ways. The significance of the creative and cultural sector delivering this work is in the spaces Grand Union is creating, which enable people to develop meaningful relationships. Grand Union is developing confidence in its learning and knowledge to advocate for social and environmental change, in lending further support to partners, and developing expertise in socially engaged art practices. An external evaluator has written a report on the second and third years of the project, examining its social, artistic and environmental impacts thus far, which can be found on Grand Union's website.

The Floating Garden

In 2023, The Growing Project launched *The Floating Garden*, a canal-based gardening site. We created the Floating Garden in partnership with the Canal & River Trust to spread the positive benefits of *The Growing Project* out into the canal network and to use it as an engagement and learning tool with our various community groups and partners.

The structure of the garden has begun to enmesh itself with the surrounding ecosystem. The planting plan was developed in partnership with horticulturist, Alys Fowler. The garden is looked after by our team of paid cultivators who also tend to the adjacent canal bank. The native species are bulking up in this new complex ecosystem of shade and light, depth and shallows, organic and in-organic and free flowing water. The hornwort in particular is thriving in among the jute-lined baskets and is boosting oxygen levels in the water as it grows. On the outside of the structure, Water avens, Brooklime and Marsh cinquefoil are slowly spreading out into the canal, blurring the lines of the structure. Pond skaters and dragonfly larvae dance around in the water in the summer whilst Moorhens, Geese and Herons take it in turns to wander around on the deck.

You can visit *The Floating Garden* anytime at the Fazeley Street bridge.

Grand Union Arts CIO
Report of the Trustees
for the Year Ended 31 March 2024

Harvest Celebration Picnic
Minerva Works Yard
9 September 2023

We brought together the whole growing project community for a harvest celebration picnic in early September. It was a very special day celebrating the work of all the parts of the programme, participants, facilitators, artists, and partners. We made corn dollies, clay pressings, and took affirmations to our Harvest altar. We were also joined by special guest and national celebrity comedian, Joe Lycett. During the event we crowned him as our Growing Project Queen. Joe is a keen artist and has a studio in the Custard Factory. He visited our open studio sale in June and bought some artwork from our Minerva Group and was taken by *The Growing Project* and its participants, so he later accepted the invitation to our celebration, and joined the festivities. This connection resulted in Joe supporting the project through a successful online fundraiser in November, raising funds and a greater awareness of the project.

Bruntwood Residency

Grand Union and Bruntwood (property development company) work in partnership to offer a regular opportunity for two Artists to be in residence in Bruntwood's Cornwall Buildings in Birmingham city centre. The scheme provides a free and specially designed studio space for artists who would be interested in working in residence within the frame and environment of another organisation.

Artists Bunny Bissoux and Amaan Jahangir were selected as artists for the fourth residency in 2023-24, receiving a free studio, a commission to create a piece for Bruntwood's art collection, and mentoring from Grand Union staff.

As Birmingham approaches an unprecedented surge in growth, it is vital that the city's arts and culture scene continues to be supported, as well as developing the city's home-grown talent. Bruntwood is a leading property developer across the North of England and Birmingham. As a group, Bruntwood has a long-term commitment to creating thriving cities, and recognises that both arts and culture are key components to a city's quality of life, as well as being powerful economic drivers.

Grand Union is committed to providing access to spaces for supporting and advocating for artistic practice in Birmingham and wider social contexts. This artist residency and studio space initiative, in partnership with Bruntwood, further complements Grand Union's existing studio provision. Catalysed by this initiative, Bruntwood have also created more artist studio provision in Cornwall Buildings, slowly building a new artistic community.

Other achievements:

Capital Project

Grand Union is working on an ambitious capital project, to develop a new cultural venue in Digbeth in Junction Works, a beautiful, Grade II listed historic canal building in Digbeth. We firmly believe that a strong artistic community is an essential part of an integrated city and that publicly accessible spaces dedicated to culture are crucial for both residents and visitors. Securing a new venue has the aim of ensuring that the cultural offer in Digbeth is retained, improved and embedded in its future.

The aim for this venue will be to create an open and fully accessible cultural space that welcomes all to experience art through viewing gallery exhibitions, taking part in workshops, sharing food and enjoying green space outdoors. We will provide high quality, fully accessible, affordable artist studios, with opportunity for members of the public to visit behind the scenes. We aim to generate a socially responsible and sustainable business model that can also assist artists and people experiencing difficult times to find employment and opportunities to learn new skills.

During 2023-24 Grand Union has continued to fundraise in earnest with the aim to progress Phase 2 works after successfully completing Phase 1 to create 4 beautiful workspaces housing for creative businesses. Grand Union aims to move the organisation there fully in the next few years.

Grand Union Arts CIO
Report of the Trustees
for the Year Ended 31 March 2024

FINANCIAL REVIEW

Financial position

The charity received gross income of £403,472 for the year, compared to £373,297 for the prior year.

Expenditure on its charitable activities for the year totalled £419,420 compared to £427,289 for the prior year.

Expenditure on the capital project is mostly presented in the balance sheet, held as an investment property. The buildings cost of £638,649 was in part funded by the capital grant received in 2022, partly by the receipt of interest-only loan finance and partly from donations received. Through this, the charity was able to fund the construction of this first phase of the capital project, without any detrimental effect on its day-to-day operating cashflow.

Reserves policy

The policy is reviewed by the Trustees on a regular basis. The reserves policy seeks to have, at the minimum, three months running costs available to enable the organisation to seek alternative or additional funding, if necessary. As of 2023/24 this equates to £68,193 (based on 3 months support costs for 2023/24).

At 31 March 2024 free reserves were calculated to be £72,806.

The board is determined to maintain reserves at that minimum level and with capacity to cover risks associated with continuing activities during the prospective Junction Works development and early years operation therein and to support new initiatives and areas of work.

In addition to reserves the company has access to an agreed overdraft facility of £5,000 with its bank and a support agreement, if needed, from Public Artist Ltd up to the value of £30,000.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Grand Union Arts CIO was formed in July 2019 by Grand Union Studios Ltd, with its governing document in the form of its constitution, dated 18 July 2019. The constitution sets out the objects of the organisation and the rules under which its Trustees operate.

Recruitment and appointment of new trustees

New trustees are recruited through an open application process, taking part in a formal interview and attending one board of trustees meeting prior to formal appointment. New Trustees have an induction period to get to know the organisation and its staff. All Trustees undertake regular training to ensure they hold up to date knowledge on a variety of subjects that relate to best practice in governance.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Charity number

1184473

Principal address

Unit 19
Minerva Works
Fazeley Street
Birmingham
B5 5RS

Grand Union Arts CIO
Report of the Trustees
for the Year Ended 31 March 2024

REFERENCE AND ADMINISTRATIVE DETAILS

Trustees

Dorothy Wilson MBE (Chair)
Jonathan Andrews
Robert Valentine
Julie Craig (Treasurer)
Diandra McCalla
Merle Wray
Joyce Treasure
Sophie Colley (appointed 29.9.23)
Sukhdeep Nijjar (appointed 28.9.23)
Danielle Marshall (appointed 28.9.23)
Alexandra Camille White (appointed 28.9.23)

Independent Examiner

Locke Williams Associates LLP
Chartered Accountants
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

CEO/Director

Cheryl Jones

Bankers

Lloyds Bank PLC

Approved by order of the board of trustees on **14-January-25** and signed on its behalf by:



Dorothy Wilson MBE (Chair) - Trustee

**Independent Examiner's Report to the Trustees of
Grand Union Arts CIO**

Independent examiner's report to the trustees of Grand Union Arts CIO

I report to the charity trustees on my examination of the accounts of Grand Union Arts CIO (the Trust) for the year ended 31 March 2024.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under Section 145 of the Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under Section 145(5)(b) of the Act.

Independent examiner's statement

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by Section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



David Williams FCA FCCA

Locke Williams Associates LLP
Chartered Accountants
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

Date: 15 January 2025

Grand Union Arts CIO

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

	Notes	Unrestricted fund £	Restricted funds £	31.3.24 Total funds £	31.3.23 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	12,542	-	12,542	638
Charitable activities	5				
Gallery and arts		219,424	135,356	354,780	328,673
Other trading activities	3	4,268	-	4,268	614
Investment income	4	26,863	-	26,863	43,372
Other income		5,019	-	5,019	-
Total		<u>268,116</u>	<u>135,356</u>	<u>403,472</u>	<u>373,297</u>
EXPENDITURE ON					
Raising funds	6	1,130	-	1,130	1,164
Charitable activities	7				
Gallery and arts		210,968	154,157	365,125	384,012
Capital project		-	-	-	28,092
Building costs		53,165	-	53,165	14,021
Total		<u>265,263</u>	<u>154,157</u>	<u>419,420</u>	<u>427,289</u>
NET INCOME/(EXPENDITURE)		2,853	(18,801)	(15,948)	(53,992)
RECONCILIATION OF FUNDS					
Total funds brought forward		71,424	375,341	446,765	500,757
TOTAL FUNDS CARRIED FORWARD		<u><u>74,277</u></u>	<u><u>356,540</u></u>	<u><u>430,817</u></u>	<u><u>446,765</u></u>

The notes form part of these financial statements

Grand Union Arts CIO

**Balance Sheet
31 March 2024**

	Notes	31.3.24 £	31.3.23 £
FIXED ASSETS			
Tangible assets	12	1,471	1,839
Investment property	13	<u>638,649</u>	<u>638,649</u>
		640,120	640,488
CURRENT ASSETS			
Debtors	14	8,712	12,229
Cash at bank and in hand		<u>96,492</u>	<u>116,045</u>
		105,204	128,274
CREDITORS			
Amounts falling due within one year	15	<u>(14,507)</u>	<u>(21,997)</u>
NET CURRENT ASSETS		<u>90,697</u>	<u>106,277</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		730,817	746,765
CREDITORS			
Amounts falling due after more than one year	16	<u>(300,000)</u>	<u>(300,000)</u>
NET ASSETS		<u>430,817</u>	<u>446,765</u>
FUNDS	20		
Unrestricted funds		74,277	71,424
Restricted funds		<u>356,540</u>	<u>375,341</u>
TOTAL FUNDS		<u>430,817</u>	<u>446,765</u>

The financial statements were approved by the Board of Trustees and authorised for issue on **14-January-25** and were signed on its behalf by:



Dorothy Wilson MBE (Chair) - Trustee

Grand Union Arts CIO

**Cash Flow Statement
for the Year Ended 31 March 2024**

	Notes	31.3.24 £	31.3.23 £
Cash flows from operating activities			
Cash generated from operations	1	(13,954)	(144,793)
Interest paid		<u>(5,650)</u>	<u>(5,523)</u>
Net cash used in operating activities		<u>(19,604)</u>	<u>(150,316)</u>
Cash flows from investing activities			
Purchase of tangible fixed assets		-	(19,623)
Interest received		<u>51</u>	<u>15</u>
Net cash provided by/(used in) investing activities		<u>51</u>	<u>(19,608)</u>
Cash flows from financing activities			
New loans in year		<u>-</u>	<u>99,879</u>
Net cash provided by financing activities		<u>-</u>	<u>99,879</u>
		<u> </u>	<u> </u>
Change in cash and cash equivalents in the reporting period		(19,553)	(70,045)
Cash and cash equivalents at the beginning of the reporting period		<u>116,045</u>	<u>186,090</u>
Cash and cash equivalents at the end of the reporting period		<u>96,492</u>	<u>116,045</u>

The notes form part of these financial statements

Grand Union Arts CIO

**Notes to the Cash Flow Statement
for the Year Ended 31 March 2024**

1. RECONCILIATION OF NET EXPENDITURE TO NET CASH FLOW FROM OPERATING ACTIVITIES

	31.3.24	31.3.23
	£	£
Net expenditure for the reporting period (as per the Statement of Financial Activities)	(15,948)	(53,992)
Adjustments for:		
Depreciation charges	368	460
Interest received	(51)	(15)
Interest paid	5,650	5,523
Decrease in debtors	3,517	41,040
Decrease in creditors	(7,490)	(137,809)
Net cash used in operations	<u>(13,954)</u>	<u>(144,793)</u>

2. ANALYSIS OF CHANGES IN NET DEBT

	At 1.4.23	Cash flow	At 31.3.24
	£	£	£
Net cash			
Cash at bank and in hand	<u>116,045</u>	<u>(19,553)</u>	<u>96,492</u>
	<u>116,045</u>	<u>(19,553)</u>	<u>96,492</u>
Debt			
Debts falling due after 1 year	<u>(300,000)</u>	<u>-</u>	<u>(300,000)</u>
	<u>(300,000)</u>	<u>-</u>	<u>(300,000)</u>
Total	<u>(183,955)</u>	<u>(19,553)</u>	<u>(203,508)</u>

Grand Union Arts CIO

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

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charity, 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 Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Income

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

For grants and donations to be recognised, the charity will have been notified of the amounts and the settlement date. If there are conditions attached to the donation or grant and this requires a level of performance before entitlement can be obtained then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the charity and it is probable that they will be fulfilled

Income from charitable activities includes ticket and fee income earned from undertaking performances, engagements and recordings. Income is received in exchange for supplying goods and services in furtherance of the charitable objectives and is recognised when entitlement has occurred.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

No amount is included in the financial statements for volunteer time in line with the Charities SORP (FRS102).

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.

Allocation and apportionment of costs

Direct costs are expenditure on charitable activities and include all costs associated with furthering the charitable purposes of the charity.

Support costs are those that assist the work of the charity but do not directly represent charitable activities and include office costs, governance costs and administrative payroll costs. They are incurred directly in support of expenditure on the objects of the charity. Where support costs cannot be directly attributed to particular headings they have been allocated to cost of raising funds and expenditure on charitable activities on a basis consistent with use of the resources.

Tangible fixed assets

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

Fixtures and fittings - 20% on reducing balance

Investment property

Investment property is shown at most recent valuation. Any aggregate surplus or deficit arising from changes in fair value is recognised in the Statement of Financial Activities.

Grand Union Arts CIO

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

1. ACCOUNTING POLICIES - continued

Taxation

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charity for UK corporation tax purposes. Accordingly, the charity 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 2020 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

Fund accounting

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

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes. The cost of raising and administering such funds are charged against the specific fund.

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

Hire purchase and leasing commitments

Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

Pension costs and other post-retirement benefits

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

2. DONATIONS AND LEGACIES

	31.3.24 £	31.3.23 £
Donations	<u>12,542</u>	<u>638</u>

3. OTHER TRADING ACTIVITIES

	31.3.24 £	31.3.23 £
Sales	3,518	614
Sponsorships	<u>750</u>	<u>-</u>
	<u>4,268</u>	<u>614</u>

4. INVESTMENT INCOME

	31.3.24 £	31.3.23 £
Rents received	26,812	43,357
Deposit account interest	<u>51</u>	<u>15</u>
	<u>26,863</u>	<u>43,372</u>

Grand Union Arts CIO

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

5. INCOME FROM CHARITABLE ACTIVITIES

	31.3.24 Gallery and arts £	31.3.23 Total activities £
Collaborative Projects	120,210	147,759
Curatorial/Artist development	13,425	10,774
Consultation & project management	11,660	11,847
Grants	179,803	100,898
Studio Rent	21,492	21,280
Edition & Artwork Sales	1,399	2,762
Gallery Hire	300	-
Gallery Projects	6,491	33,353
	<u>354,780</u>	<u>328,673</u>

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

	31.3.24 £	31.3.23 £
Arts Council England	99,803	99,803
Jerwood Western - creative bursary	-	195
Art Fund	-	900
The Oglesby Charity Trust	50,000	-
SHED	30,000	-
	<u>179,803</u>	<u>100,898</u>

6. RAISING FUNDS

Other trading activities

	31.3.24 £	31.3.23 £
Purchases	<u>1,130</u>	<u>1,164</u>

7. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 8) £	Totals £
Gallery and arts	136,042	229,083	365,125
Building costs	<u>31,320</u>	<u>21,845</u>	<u>53,165</u>
	<u>167,362</u>	<u>250,928</u>	<u>418,290</u>

Grand Union Arts CIO

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

8. SUPPORT COSTS

	Staff costs £	Overheads £	New building running costs £	Governance costs £	Totals £
Gallery and arts	173,876	50,398	-	4,809	229,083
Building costs	-	-	21,845	-	21,845
	<u>173,876</u>	<u>50,398</u>	<u>21,845</u>	<u>4,809</u>	<u>250,928</u>

Included in accountancy fees is the fee of £780 (2023 £780) for the Independent Examination of the financial statements.

Support costs, included in the above, are as follows:

Staff costs

	31.3.24 Gallery and arts £	31.3.23 Total activities £
Salaries	138,576	128,432
Social security	9,193	9,053
Pensions	3,070	2,415
Other staff costs	18,683	3,877
Staff and Board travel costs	4,354	7,567
	<u>173,876</u>	<u>151,344</u>

Overheads

	31.3.24 Gallery and arts £	31.3.23 Total activities £
Building rent	18,311	12,413
Rates and water	1,006	2,268
Insurance	3,364	3,247
Light and heat	9,332	6,457
Telephone & internet	2,609	2,945
Postage, freight & courier	668	61
General expenses including stationery	4,986	5,115
Bank charges	415	300
Repairs & maintenance	495	13,376
IT software & consumables	4,392	3,386
Hospitality	1,439	985
Advertising, digital and website	3,013	2,543
Depreciation of tangible fixed assets	368	460
	<u>50,398</u>	<u>53,556</u>

Grand Union Arts CIO

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

8. SUPPORT COSTS - continued Governance costs

	31.3.24	31.3.23
	Gallery and arts	Total activities
	£	£
Bookkeeping	3,309	3,220
Accountancy fees	1,500	1,513
Board development	-	210
	<u>4,809</u>	<u>4,943</u>

9. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2024 nor for the year ended 31 March 2023.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2024 nor for the year ended 31 March 2023.

10. STAFF COSTS

	31.3.24	31.3.23
	£	£
Wages and salaries	138,576	128,432
Social security costs	9,193	9,053
Other pension costs	3,070	2,415
	<u>150,839</u>	<u>139,900</u>

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

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

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

11. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund	Restricted funds	Total funds
	£	£	£
INCOME AND ENDOWMENTS FROM			
Donations and legacies	638	-	638
Charitable activities			
Gallery and arts	136,242	192,431	328,673
Other trading activities	614	-	614
Investment income	43,372	-	43,372
Total	<u>180,866</u>	<u>192,431</u>	<u>373,297</u>

Grand Union Arts CIO

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

11. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued

	Unrestricted fund £	Restricted funds £	Total funds £
EXPENDITURE ON			
Raising funds	1,164	-	1,164
Charitable activities			
Gallery and arts	214,599	169,413	384,012
Capital project	4,923	23,169	28,092
Building costs	<u>14,021</u>	<u>-</u>	<u>14,021</u>
Total	<u>234,707</u>	<u>192,582</u>	<u>427,289</u>
NET INCOME/(EXPENDITURE)	(53,841)	(151)	(53,992)
Transfers between funds	<u>56,092</u>	<u>(56,092)</u>	<u>-</u>
Net movement in funds	2,251	(56,243)	(53,992)
RECONCILIATION OF FUNDS			
Total funds brought forward			
As previously reported	59,341	441,416	500,757
Prior year adjustment	<u>9,832</u>	<u>(9,832)</u>	<u>-</u>
As restated	<u>69,173</u>	<u>431,584</u>	<u>500,757</u>
TOTAL FUNDS CARRIED FORWARD	<u>71,424</u>	<u>375,341</u>	<u>446,765</u>

12. TANGIBLE FIXED ASSETS

	Fixtures and fittings £
COST	
At 1 April 2023 and 31 March 2024	<u>3,593</u>
DEPRECIATION	
At 1 April 2023	<u>1,754</u>
Charge for year	<u>368</u>
At 31 March 2024	<u>2,122</u>
NET BOOK VALUE	
At 31 March 2024	<u><u>1,471</u></u>
At 31 March 2023	<u><u>1,839</u></u>

Grand Union Arts CIO

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

13. INVESTMENT PROPERTY

	£
FAIR VALUE	
At 1 April 2023	
and 31 March 2024	<u>638,649</u>
NET BOOK VALUE	
At 31 March 2024	<u>638,649</u>
At 31 March 2023	<u>638,649</u>

The construction of the investment property during the year ended 31 March 2023. As the buildings construction was only completed in the prior year, it is the opinion of the trustees that its fair value, as at 31 March 2024, is equal to its construction cost to date.

14. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.24	31.3.23
	£	£
Trade debtors	8,051	11,280
VAT	582	949
Prepayments and accrued income	<u>79</u>	<u>-</u>
	<u>8,712</u>	<u>12,229</u>

15. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.24	31.3.23
	£	£
Trade creditors	4,479	4,712
Social security and other taxes	3,174	-
Other creditors	4,762	9,519
Accruals and deferred income	<u>2,092</u>	<u>7,766</u>
	<u>14,507</u>	<u>21,997</u>

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

	31.3.24	31.3.23
	£	£
Other loans (see note 17)	<u>300,000</u>	<u>300,000</u>

17. LOANS

An analysis of the maturity of loans is given below:

	31.3.24	31.3.23
	£	£
Amounts falling due between two and five years:		
Other loans	<u>300,000</u>	<u>300,000</u>

Grand Union Arts CIO

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

18. SECURED DEBTS

The following secured debts are included within creditors:

	31.3.24	31.3.23
	£	£
Other loans	<u>300,000</u>	<u>300,000</u>

The loans are secured by way of legal charges against its charged assets, property and secured obligations

19. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund £	Restricted funds £	31.3.24 Total funds £	31.3.23 Total funds £
Fixed assets	1,471	-	1,471	1,839
Investments	-	638,649	638,649	638,649
Current assets	87,313	17,891	105,204	128,274
Current liabilities	(14,507)	-	(14,507)	(21,997)
Long term liabilities	<u>-</u>	<u>(300,000)</u>	<u>(300,000)</u>	<u>(300,000)</u>
	<u>74,277</u>	<u>356,540</u>	<u>430,817</u>	<u>446,765</u>

20. MOVEMENT IN FUNDS

	At 1.4.23 £	Net movement in funds £	At 31.3.24 £
Unrestricted funds			
General fund	71,424	2,853	74,277
Restricted funds			
Capital project fund	320,386	-	320,386
The Growing Project	23,793	9,609	33,402
UoB MA Curating	8,762	(3,334)	5,428
Ed Webb Ingall Art Fund	13,419	(16,248)	(2,829)
ACE Project Fund: Alberta Whittle Commonwealth & Field Commissions projects	7,020	(7,355)	(335)
Alberta Whittle	1,132	(1,137)	(5)
Social Enterprise	<u>829</u>	<u>(336)</u>	<u>493</u>
	<u>375,341</u>	<u>(18,801)</u>	<u>356,540</u>
TOTAL FUNDS	<u>446,765</u>	<u>(15,948)</u>	<u>430,817</u>

Grand Union Arts CIO

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

20. 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	268,116	(265,263)	2,853
Restricted funds			
The Growing Project	112,074	(102,465)	9,609
UoB MA Curating	10,700	(14,034)	(3,334)
Ed Webb Ingall Art Fund	4,422	(20,670)	(16,248)
ACE Project Fund: Alberta Whittle Commonwealth & Field Commissions projects	-	(7,355)	(7,355)
Alberta Whittle	8,096	(9,233)	(1,137)
Social Enterprise	64	(400)	(336)
	<u>135,356</u>	<u>(154,157)</u>	<u>(18,801)</u>
TOTAL FUNDS	<u>403,472</u>	<u>(419,420)</u>	<u>(15,948)</u>

Comparatives for movement in funds

	At 1.4.22 £	Prior year adjustment £	Net movement in funds £	Transfers between funds £	At 31.3.23 £
Unrestricted funds					
General fund	59,341	9,832	(53,841)	56,092	71,424
Restricted funds					
Capital project fund	343,555	-	(23,169)	-	320,386
The Growing Project	53,353	-	2,713	(32,273)	23,793
UoB MA Curating	18,542	(9,832)	6,052	(6,000)	8,762
Ed Webb Ingall Art Fund	18,601	-	(5,182)	-	13,419
ACE Project Fund: Alberta Whittle Commonwealth & Field Commissions projects	7,365	-	7,255	(7,600)	7,020
Alberta Whittle	-	-	11,351	(10,219)	1,132
Social Enterprise	-	-	829	-	829
	<u>441,416</u>	<u>(9,832)</u>	<u>(151)</u>	<u>(56,092)</u>	<u>375,341</u>
TOTAL FUNDS	<u>500,757</u>	<u>-</u>	<u>(53,992)</u>	<u>-</u>	<u>446,765</u>

Grand Union Arts CIO

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

20. 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	180,866	(234,707)	(53,841)
Restricted funds			
Capital project fund	-	(23,169)	(23,169)
The Growing Project	86,534	(83,821)	2,713
UoB MA Curating	10,744	(4,692)	6,052
Ed Webb Ingall Art Fund	968	(6,150)	(5,182)
ACE Project Fund: Alberta Whittle Commonwealth & Field Commissions projects	32,385	(25,130)	7,255
Alberta Whittle	60,971	(49,620)	11,351
Social Enterprise	<u>829</u>	<u>-</u>	<u>829</u>
	<u>192,431</u>	<u>(192,582)</u>	<u>(151)</u>
TOTAL FUNDS	<u><u>373,297</u></u>	<u><u>(427,289)</u></u>	<u><u>(53,992)</u></u>

21. OTHER FINANCIAL COMMITMENTS

The charity has a commitment under its leasehold agreement, to pay the lease premium of £750,000, with the payment of this premium being deferred for up to three years from 31 August 2021, subject to its indexation at the rate of 1.037% per annum.

22. RELATED PARTY DISCLOSURES

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

GRAND UNION ARTS CIO

England & Wales - Charity number 1184473

Accounts

**Report of the Trustees and
Unaudited Financial Statements
for the Year Ended 31 March 2023
for
Grand Union Arts CIO**

Locke Williams Associates LLP
Chartered Accountants
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

Grand Union Arts CIO

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Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2023

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

OBJECTIVES AND ACTIVITIES

Objectives and aims

The promotion of the contemporary visual arts and the understanding and appreciation of the arts in general for the public benefit, by providing:

- (a) an arts centre and an exhibitions and arts events programme to enable the public to access, explore and enjoy high quality artistic experiences;
- (b) arts education programmes and activities for the wider public and to build capacity in the arts sector.

Significant activities

Grand Union is an arts organisation located in Digbeth, Birmingham. It is a place and an art practice that holds space for developing artistic, cultural, social and environmental relations for building equitable living. As a group of artists, curators, ecologists, and activists we have housed a gallery and artists' studios for over a decade, and regularly work with a range of community groups and partners. We continue to produce artworks, exhibitions, and creative projects that connect our past and present with our future. The work is held in careful relationships which are forged in making together, planting together, cooking together, listening together, learning together, questioning together, and advocating together.

Grand Union Arts is a Charitable Incorporated Organisation and in 2023 became an accredited Real Living Wage employer.

During 2022-23 Grand Union delivered a significant artistic programme through our Gallery & Collaborative Programmes. We have worked hard to synthesise our approach to working inside and outside the gallery, expanding how audiences can engage with our programmes. Additional project funding - from Arts Council England (ACE) Project Grants, Birmingham 2022 Festival and Commonwealth Games - enabled us to take significant steps to develop our participatory practices with wider audiences and created a year long, site-specific project, that focused on environmental and social justice in local and global contexts.

Two significant projects this year - Alberta Whittle's Congregation (creating dangerously) and Cooking Sections Field Commissions: *Reabsorption* with Asad Raza - evidence our ambition to work with artists to centre community, and build strong and engaged relationships that think through the social, political and environmental issues of the post-industrial city. These projects have created spaces and opportunities for involvement in the weekly engagement activities, talks, screenings, dinners, public events and critical reflections that we organise at Grand Union. We have enabled many stories to be elevated, voices and people to be seen through our ambitious and critical visual arts programme that connects with local contexts, whilst making relevance to wider global issues and thinking.

This is underpinned by, and overlaps with The Growing Project, which continues to go from strength to strength. 2022 saw a large Harvest Dinner for over 100 people, coming together to celebrate the harvest from across the gardens and most importantly the relationships built between so many different people in our expanding community, made up of artists, participants, funding and business partners, and stakeholders in the local area. By the end of 2022, we had gardens set up in 4 hostels across the city, a public garden at Minerva Works and a Floating Garden in development, as well as a Common Field site next to the Fazeley Street Canal. Two people who have joined the project as participants are now employed by Grand Union, one of whom is on a permanent contract.

In Spring 2022 we completed Phase 1 Works at Junction Works, creating 4 new office spaces for commercial businesses in the heart of Digbeth that support our charity's long-term sustainability. This is a significant step towards creating a home for the whole organisation that creates a more visible, sustainable and accessible centre for our community. We continue to fundraise to deliver the whole project in the next few years.

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2023

OBJECTIVES AND ACTIVITIES

Public benefit

In setting these objectives and aims, the Trustees have given due regard to the guidance published by the Charity Commission on Public Benefit.

Grand Union is committed to expanding the way that it programmes and actively builds new audiences for art. Through our Collaborative Programme, Grand Union has been using its cultural capital to support and create visible platforms for critically thinking and engaging across sectors and disciplines: proactively responding to urgent issues surrounding social and ecological justice. Birmingham, like so many city centres in an era of post-industrialisation, has become increasingly polarised, separated by those who 'have' and those who 'do not', some profit from privilege and wealth, whilst there are those that are really struggling to survive. We believe that art can be a tool for social change, but only when embedded within communities, with and for them. We work with other arts organisations, but more importantly across many other communities and organisations to connect cultural and community work.

ACHIEVEMENT AND PERFORMANCE

Artistic programmes

University of Birmingham MA Art History and Curating 2021/22

Group show with Louise Beer, Mina Heydari-Waite and Jack Lewdjaw
3-25 June 2022, Grand Union Gallery

For the past four years, Grand Union has been working closely with emerging curatorial talent on the University of Birmingham Art History and Curating course.

In collaboration with the MA Art History and Curating course at University of Birmingham, 2021/2's MA cohort launched *The Age of Dreamers is Over*: a group show with three artists; Louise Beer, Mina Heydari-Waite and Jack Lewdjaw as part of June 2022's Digbeth First Friday.

Unified by the idea of the night and darkness as a site of creative energy and potential growth, the three artists included in this exhibition examined forms of rupture from the climate crisis, to revolution and colonialism, to the decay of the English high street. Reflecting upon the notion of ruination and rebuilding, *The Age of Dreamers is Over* served to explore the impact of human hands on one another and on the very world we live in - if we have the capacity to destroy then we can also attempt to mend and create.

There was an accompanying public programme, details of which can be found on Grand Union's website.

Film Screening: Sistren Theatre Collective *Sweet Sugar Rage* (1985)

1 July - 9 July 2022, Grand Union Gallery

This screening took place as part of *Cinenova presents: [The Work We Share](#)*, a national public programme of newly digitised films from the Cinenova collection addressing representations of gender, race, sexuality, health and community. The films are captioned by Collective Text, and supported by response commissions from contemporary artists and writers.

Grand Union hosted a screening of *Sweet Sugar Rage* by Sistren Theatre Collective (1985, 43 minutes), alongside a new poem by artist Victoria Adukwei Bulley in response to the film.

Sweet Sugar Rage exposes the exploitation of women's labour in Jamaica's sugar cane fields and shares the themes and methods of Sistren's workshops and theatre in the context of their wider efforts in education, employment rights and community activism. The film combines the testimony of women that work in the cane fields with evidence of their working conditions and their employers attitudes as the basis of drama workshops that bring rural and urban women into dialogue to analyse the exploitation of working class women's labour and to challenge the patriarchal attitudes of employers and unions alike. Following the methods of Freire's 'conscientization' and Brecht's 'alienation method,' we see the women collectively take charge of staging and restaging ways to challenge the systems that oppress them, which offers methodologies of learning together to acquire the feminist and decolonial tools to effect social change.

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2023

Alberta Whittle: *Congregation (creating dangerously)*

19 May to 16 December 2022

In 2022 Grand Union commissioned British-Barbadian artist Alberta Whittle to present a new long-term body of work, *Congregation (Creating Dangerously)*. Using public sculpture, film, workshops, and community gardening, the 2022 Commonwealth Games provided a crucial backdrop for this project which developed over 18 months.

The project aims to address and redress issues surrounding use and ownership of land. Revisiting the 1968 Commonwealth Immigrants Acts, *Congregation (Creating Dangerously)* used workshops as a congregation to consider notions of freedom and long-term healing. This was supported by a film commission as an inquiry into cultural amnesia as it relates to conditions of freedom under the hostile environment.

This expansive project and programme was supported by Arts Council England and Birmingham 2022 Festival. The different elements of the programme are described below and images can be found on Grand Union's website.

The project was reviewed in an article for Burlington Contemporary (by Anneka French, 12/10/2022).

Congregation: Minerva Garden

Working with fabricators MJM Bespoke, the Minerva Apothecary Garden has been designed and constructed to include planters, seating and outdoor cooking facilities. Developed in collaboration with women's support organisations in the West Midlands (Crisis Skylight Birmingham women's groups and Anawim), this garden is central to developing knowledge around growing and healing practices and fostering connections between plants and people.

Revisiting the 1968 Commonwealth Immigrants Acts, *Congregation (Creating Dangerously)* used workshops as a congregation to consider notions of freedom and long-term healing. This was to centre the histories of communities and growing in the city and connect with the work of food activist Eunice McGhie- Belgrave, the founder of the community group Shades of Black (started in 1989 to unite a fractured community in Birmingham in the wake of the 1980s race riots). One of the most vital ways to rethink food systems is to nurture the community with the tools, knowledge, and land needed to be able to cultivate a community garden as a space of healing and growth.

As a result of the Minerva Group's activities in the garden, they developed several tea blends, under the name *Teas of Resistance*, using herbal recipes that promote warmth, energy, bliss, strength, peace and mindfulness. These teas were served to visitors to Alberta's Scottish Pavilion installation in the 2022 Venice Biennale, providing an exciting international platform for the Minerva Garden Group's work together.

Congregation: Bothy

Grand Union presented a long-term, open outdoor installation in the Minerva Apothecary Garden, as a form of shelter and respite, and a shared public space reimagined and reinvented for people's needs. Using the model of a Scottish bothy - which provides temporary shelter and is free for anyone to use - together artist Alberta Whittle, people from Birmingham-based Women's organisations and fabricators MJM Bespoke, designed a structure referencing a Barbadian Chattel House in the area connecting the Grand Union Canal to the Minerva Apothecary Garden. The project demonstrated our approach to mutual care and the importance of respite as a framework for support.

It is our hope that the different groups we work with can become active caretakers of the respite shelter, using it for community meetings and organising, a place for solace, a site for prayer and meditation, holding the memories of groups coming together, listening and sharing histories, reimagining new possibilities of freedom.

This permanent public sculpture has been designed to be spacious enough to hold ten people at a time, with intentional viewing spots of the sky and land. These subtle design features support an acknowledgement towards understanding how natural resources can contribute to healing communities.

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2023

Congregation (*creating dangerously*): Film

A new film commission by Alberta Whittle was shown in Birmingham Cathedral in August 2022, presenting conversations, performances and interviews with and by Black women, non-binary and trans folks, whilst also responding to archival research. Community activist Eunice McGhie-Belgrave features in the film and shares her inspiring experiences and the effectiveness of grassroots community building, direct community action and positive healing gardening practices, addressing the wider issues of poverty in the city.

The 2021 Census data on ethnicity has revealed that Birmingham is one of the first 'super diverse' cities in the UK where citizens from ethnic minorities make up more than half the population. Therefore we see a need, now more than ever, for art to anchor itself in sustenance, healing, witness, and critique. Alberta's film commission exists as an inquiry into cultural amnesia as it relates to conditions of freedom under the hostile environment.

This film strives to remember the identities erased and silenced through both deliberate and unconscious collective cultural amnesia, platforming the lives that were left to the ruins by acts of hostility, such as the infamous "Rivers of Blood" speech given by Enoch Powell at the Conservative Political Centre in Birmingham. We recognise that approaches to defeating inequality cannot work if we refuse to trace the historical timeline of inequality that culminates in our present-day society.

Congregation: Harvest Dinner

The spring and summer activities above culminated in a Harvest Festival on 16 September in a marquee in Digbeth. People from across Grand Union's community congregated to celebrate the year's communal efforts towards sustenance, shelter, witness, and critique and serve a meal from the harvest of our community garden. The aim of the Harvest Festival each year is to encourage joy through congregation, mark our commitment to working with each other long term, and celebrate our ties with each other and the land.

Congregation: Exhibition

We gather and dream of new congregations

2 September to 2 December 2022

Designed by fabrication studio MJM Bespoke (Birmingham), in collaboration with artist Alberta Whittle, Grand Union's gallery was transformed into an active apothecary that held space for healing and restoration through a programme of events and weekly gatherings. The exhibition brought together Alberta's two newly commissioned films - a culmination of 18 months of research, conversations & interviews, existing as an inquiry into cultural amnesia that considers lived conditions and experiences under a hostile environment. One of the films featured Mrs. Eunice McGhie-Belgrave, as mentioned above, and items from her house were displayed in the exhibition. As a result of the project, Grand Union was able to facilitate Birmingham Museum & Art Gallery acquiring her cabinet of ornaments for their collection.

The exhibition also featured our long-term collaborative work with a group of women who are a part of The Minerva Apothecary Garden - we have been building resilience through workshops, using the concept of congregation to consider notions of freedom and long-term healing.

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2023

Congregation: Public Programme

A series of events and gatherings by invited contributors were held as part of *We gather and dream of new congregations*, including:

- The launch of Mrs McGhie-Belgrave's autobiographical publication *Learning & Growing: A lifetime of Service by God's Grace* with Marcia M Publishing House Ltd. at Birmingham Cathedral.
- A workshop *Who's gonna clean the mess in/of your garden?* by artist melissandre varin, exploring braiding, (dis)placing, shifting, growing, and harvesting, inviting participants to re-imagine, re-model, and re-form worlds into braids.
- *The School of Abolition* - a weekend of events organised by curator Thomas Abercrombie. *The School of Abolition* is a long-term action research project that draws on contemporary art and activist practices to challenge carceral logics. Events included *The Moon Spins the Dead Prison*: Q&A with curator Thomas Abercrombie and researcher Ros Liebeskind, and a workshop with Birmingham-based book club *A is for Activism*.
- A new episode of our *Art & Ecology* podcast focusing upon land justice was produced by Zoe Wakeling, featuring contributions by Helen Knott (Indigenous poet-writer, grassroots activist, leader, and social worker from the Prophet River First Nation) Bill Trip (a member of the Karuk Tribe department of Natural Resources) and Laura Hackett (member of the active Wellbeing Society).

The Field Commission

The Field Commission is a long term multi-year project in collaboration with artist duo Cooking Sections. Working with artists over 12 months, each year-long artistic commission will start with *The Field* and develop a research-led approach to re-imagine the cultural regeneration of a post-industrial city, in relation to empire and heritage.

Building on a previous attempt to open an Empire Shop in Birmingham in January 1931, Cooking Sections opened the first franchise of The Empire Remains Shop in collaboration with Grand Union. The project worked to support Grand Union's ambition to make visible the capital re-development of Junction Works, the future home of Grand Union's Gallery & Studios. The public programme activated the historical grade II listed former Canal & River Trust Office in Birmingham. Envisioned as a long-term project, the building hosted a rolling programme of installations that aimed to trace and uncover Birmingham's past and present relationship to the Empire.

Located in the Warwick Bar Conservation Area of Birmingham, Junction Works is situated at the intersection of the Grand Union Canal and Digbeth Branch Canal. Once an important example of a purpose-built canal office, the building fell into disrepair, however it retains its strong industrial character and heritage at the heart of post-post industrial Digbeth. Since 1790 it has served a variety of canal transportation and manufacturing purposes, such as confectionery and screw production, the evidence of which can still be identified within the Junction Works site and architecture.

Throughout the construction phase and whilst the building is being redeveloped the next phase of this project is The Field Commission: the adoption of the adjoining canalside field site for longer term artistic commissions (average 18 months).

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2023

The Field Commission 1

Asad Raza: *Reabsorption*

4 March 2022 to 20th April 2023

For the inaugural twelve-month Field Commission, artist Asad Raza presented *Reabsorption* - a new work taking the form of a metabolic process occupying the entirety of the field site, creating a unique form of remediation.

Working with a range of partners and collaborators from the University of Birmingham, the Wildlife Trust and local businesses producing waste, Raza and a team of cultivators learned more about the existing soil to determine its toxicity and create a recipe for a neosoil, specifically designed to dilute this toxicity. The cultivator team included soil scientists, ecologists, compost experts, gardeners, community activists, art practitioners, mycologists, students and community members.

Reabsorption engages with the soil as a living ecosystem that comprises the economic and cultural inheritance of Digbeth, including its toxic particles, offering new ways to think about urban regeneration. The project addresses questions of land ownership, material consumption, and ways of living with the toxic residues of colonial and industrial expansion in Britain. Raza and the team of cultivators collected waste materials from around the city, mixing and tending to them to create compost which was added to inorganic materials such as sand, clay and lime -then used to dilute the toxic soil on the site.

The large wooden bays (built in collaboration with Avalon construction and fabricators MJM Bespoke) contain the decomposing waste materials from around Birmingham, which was added to the soil on site to attempt to detoxify. The structures have been finished with a charring method called Shou Sugi Ban, extending the life of the structures without adding any further toxicity to the land.

This landmark project is the first of its kind in the UK, an attempt to repair a large section of toxic land in-situ without removal of components. Visitors to the site can learn more about the processes from the team of cultivators, and we would be grateful for any new contacts and partnerships for waste materials. As a whole, the project is deeply enmeshed with Grand Union's collaborative approach to programming, which strives to connect with people outside the gallery space and build audiences for art. Grand Union believes that art can be a tool for radical social change, but only when embedded within communities, with and for them.

The project was accompanied by a range of events and resources, with invited specialists and speakers throughout 2022. In 2024 a publication compiling Asad and the team of cultivators research findings, observations and research findings, will be published online. The project has been funded by an Arts Council England Project Grant, and supported by Canal & River Trust, Digbrew, Latifs, Mulino Coffee and Compost Culture Birmingham.

The Growing Project

The Growing Project is a community-led growing scheme initiated and led by Grand Union, working in partnership with organisations who support vulnerable people in crisis. Aiming to 'Green-Sense' the city, The Growing Project improves sites across Birmingham by 'growing food and creating green spaces', sites that are developed, tended and nurtured by homeless people. Grand Union works with artists and professionals whose practice engages with ecology and sustainable growing projects, particularly within an urban environment, to offer solutions for a post-industrial landscape. This project creates a visible platform that can change perceptions of vulnerable people in crisis and those experiencing homelessness, celebrating their production and demonstrating how they can make positive contributions to society.

In 2022-23 The Growing Project has continued to operate across growing spaces both within the supported housing sector and city centre canalside. The programme's successes continue to be therapeutic and provide transformative opportunities for people in difficult times to connect to nature in creative ways. The significance of the creative and cultural sector delivering this work is in the spaces Grand Union is creating, which enable people to develop meaningful relationships. Grand Union is developing confidence in its learning and knowledge to advocate for social and environmental change, in lending further support to partners, and developing expertise in socially engaged art practices. An external evaluator has written a report on the second year of the project, examining its social, artistic and environmental impacts thus far, which can be found on Grand Union's website.

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2023

Art and Ecology Podcasts

As part of The Growing Project, Grand Union launched the first episode of its *Art & Ecology* podcast series, aiming to bring together different ways of thinking about cultural and ecological problems, broadening collective understanding and highlighting the interconnectivity of the post-industrial world. Each episode focuses on broad ecological or social issues and features interviews from a variety of voices, sometimes with very specific knowledge. The aim of the podcast is to be interesting and accessible to everyone, requiring no previous expertise.

Episode one focuses on soil, edited and narrated by Grand Union's Programme Producer Matt Cox, with contributions from Asad Raza, Dr Lesley Batty, Alys Fowler, and Jess Chadwick. This dark brown or black substance holds the secrets to many of nature's most important processes and houses millions of living organisms which contribute to our lives in a multitude of ways. They discuss Grand Union's current Field Commission project with artist Asad Raza, hear about ways in which we can start to try and live with the toxic inheritance of the past, the architectural make-up of what's underground and why it's important to become custodians and carers of the dirt.

The second episode, edited and narrated by Zoe Wakeling, focuses upon the international perspective of Land Justice - a struggle for social, racial, and climate justice that connects us all across the world, from Turtle Island to here in Birmingham.

The Growing Project Social Enterprise Development

During 2022, The Growing Project has been developing products to experiment developing a social enterprise. These products include:

- **Herbs in Pots**, grown at St. Anne's Hostel, with terracotta pots created by participants of The Growing Project and artist-led ceramic studio Modern Clay.
- **Teas of Resistance** - tea blends created by the Minerva Garden Group, using herbal recipes that promote warmth, energy, bliss, strength, peace and mindfulness

The Growing Project is supported by National Lottery Communities Fund.

Ed Webb-Ingall: *Forming a Residents Association*

Grand Union has been working with filmmaker Ed Webb Ingall to develop a new project exploring the role of video in response to the UK housing crisis. During 2020 a series of meetings, screenings and workshops were held, together connecting a national network of community and activist organisations with galleries and museums. The aim being to co-produce a 'tool-kit' of resources to share our findings across these cultural and community partnerships.

In 2021 a Residents Association with residents and representatives from each of the following cities was formed: Birmingham (Grand Union), Nottingham (Nottingham Contemporary), Glasgow (LUX Scotland) and Liverpool (Rule of Threes). This network, with interests and involvement in housing activism, met online to share research into different housing activist methodologies whilst imagining future approaches. Each meeting was focused on a different stage of the identified steps an activist group goes through; meeting one was about recruitment/involvement, meeting two about running a meeting and making decisions, meeting three about organising, meeting four about actions, and meeting five about sustainability/care/accountability. Meeting six reflected on next steps, resulting in a publicly accessible list of housing activist groups and campaigns from across the UK.

Grand Union will continue to work with Ed Webb-Ingall on a project and exhibition for the gallery in Autumn 2023, titled *A Bedroom for Everyone*, which will include an animation stemming from this initial research and more in-depth relationships formed in the meantime specifically in Birmingham.

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2023

Bruntwood Residency

Grand Union and Bruntwood (property development company) work in partnership to offer a regular opportunity for two Artists to be in residence in Bruntwood's Cornwall Buildings in Birmingham city centre. The scheme provides a free and specially designed studio space for artists who would be interested in working in residence within the frame and environment of another organisation.

Artists Round Lemon and Pauline Bailey were selected as artists for 2022-23, receiving a free studio, a commission to create a piece for Bruntwood's art collection, and mentoring from Grand Union staff.

As Birmingham approaches an unprecedented surge in growth, it is vital that the city's arts and culture scene continues to be supported, as well as developing the city's home-grown talent. Bruntwood is a leading property developer across the North of England and Birmingham. As a group, Bruntwood has a long-term commitment to creating thriving cities, and recognises that both arts and culture are key components to a city's quality of life, as well as being powerful economic drivers.

Grand Union is committed to providing access to spaces for supporting and advocating for artistic practice in Birmingham and wider social contexts. This artist residency and studio space initiative, in partnership with Bruntwood, further complements Grand Union's existing studio provision. Catalysed by this initiative, Bruntwood have also created more artist studio provision in Cornwall Buildings, slowly building a new artistic community.

Capital Project

Grand Union is working on an ambitious capital project, to develop a new cultural venue in Digbeth in Junction Works, a beautiful, Grade II listed historic canal building in Digbeth. We firmly believe that a strong artistic community is an essential part of an integrated city and that publicly accessible spaces dedicated to culture are crucial for both residents and visitors. Securing a new venue has the aim of ensuring that the cultural offer in Digbeth is retained, improved and embedded in its future. The aim for this venue will be to create an open and fully accessible cultural space that welcomes all to experience art through viewing gallery exhibitions, taking part in workshops, sharing food and enjoying green space outdoors. We will provide high quality, fully accessible, affordable artist studios, with opportunity for members of the public to visit behind the scenes. We aim to generate a socially responsible and sustainable business model that can also assist artists and people experiencing difficult times to find employment and opportunities to learn new skills.

During 2022-23 Grand Union completed Phase 1 Works on the building, creating 4 beautiful office spaces for creative businesses, which were fully occupied from May 2022. Grand Union will continue fundraising in earnest to raise funds to continue Phase 2 developments, aiming to move the organisation there fully in the next few years.

FINANCIAL REVIEW

Financial position

The charity received gross income of £373,297 for the year, compared to £642,097 for the prior year. However, the prior year included a 'one-off' grant received of £325,000 for the capital project.

Expenditure on its charitable activities for the year totalled £427,289 compared to £270,631 for the prior year.

Expenditure on the capital project is mostly presented in the balance sheet, now held as an investment property. The buildings cost of £638,649 was in part funded by the capital grant received in 2022, partly by the receipt of interest-only loan finance and partly from donations received. Through this, the charity was able to fund the construction of this first phase of the capital project, without any detrimental effect on its day-to-day operating cashflow.

Grand Union Arts CIO
Report of the Trustees
for the Year Ended 31 March 2023

FINANCIAL REVIEW

Reserves policy

The policy is reviewed by the Trustees on a regular basis. The reserves policy seeks to have, at the minimum, three months running costs available to enable the organisation to seek alternative or additional funding, if necessary. As of 2022/23 this equates to £59,473 (based on 3 months operating costs [not capital project] for 2022/23).

At 31 March 2023 free reserves were calculated to be £68,829.

The board is determined to maintain reserves at that minimum level and with capacity to cover risks associated with continuing activities during the prospective Junction Works development and early years operation therein and to support new initiatives and areas of work.

In addition to reserves the company has access to an agreed overdraft facility of £5,000 with its bank and a support agreement, if needed, from Public Artist Ltd up to the value of £30,000.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Grand Union Arts CIO was formed in July 2019 by Grand Union Studios Ltd, with its governing document in the form of its constitution, dated 18 July 2019. The constitution sets out the objects of the organisation and the rules under which its Trustees operate.

Recruitment and appointment of new trustees

New trustees are recruited through an open application process, taking part in a formal interview and attending one board of trustees meeting prior to formal appointment. New Trustees have an induction period to get to know the organisation and its staff. All Trustees undertake regular training to ensure they hold up to date knowledge on a variety of subjects that relate to best practice in governance.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Charity number

1184473

Principal address

Unit 19
Minerva Works
Fazeley Street
Birmingham
B5 5RS

Trustees

Dorothy Wilson MBE, FRSA (Chair)
Helen Stallard
Jonathan Andrews
Robert Valentine
Julie Craig MAAT (Treasurer)
Diandra McCalla
Faisal Hussain (resigned 29.7.22)
Merle Wray LLB Hons
Joyce Treasure
Sophie Colley (appointed 29.9.23)
Sukhdeep Nijjar (appointed 28.9.23)
Danielle Marshall (appointed 28.9.23)
Alexandra Camille White (appointed 28.9.23)

Grand Union Arts CIO

**Report of the Trustees
for the Year Ended 31 March 2023**

REFERENCE AND ADMINISTRATIVE DETAILS

Independent Examiner

Locke Williams Associates LLP
Chartered Accountants
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

CEO/Director

Cheryl Jones

Bankers

Lloyds Bank PLC

Approved by order of the board of trustees on 19/01/2024

and signed on its behalf by:



Dorothy Wilson MBE, FRSA (Chair) - Trustee

**Independent Examiner's Report to the Trustees of
Grand Union Arts CIO**

Independent examiner's report to the trustees of Grand Union Arts CIO

I report to the charity trustees on my examination of the accounts of Grand Union Arts CIO (the Trust) for the year ended 31 March 2023.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under Section 145 of the Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under Section 145(5)(b) of the Act.

Independent examiner's statement

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by Section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



David Williams FCA FCCA

Locke Williams Associates LLP
Chartered Accountants
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

Date: 24/01/2024

Grand Union Arts CIO

Statement of Financial Activities
for the Year Ended 31 March 2023

	Notes	Unrestricted fund £	Restricted funds £	31.3.23 Total funds £	31.3.22 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	638	-	638	8,500
Charitable activities	5				
Gallery and arts		136,242	192,431	328,673	307,718
Capital project		-	-	-	325,000
Other trading activities	3	614	-	614	834
Investment income	4	43,372	-	43,372	45
Total		<u>180,866</u>	<u>192,431</u>	<u>373,297</u>	<u>642,097</u>
EXPENDITURE ON					
Raising funds	6	1,164	-	1,164	640
Charitable activities	7				
Gallery and arts		214,599	169,413	384,012	254,540
Capital project		4,923	23,169	28,092	15,451
Building costs		14,021	-	14,021	-
Total		<u>234,707</u>	<u>192,582</u>	<u>427,289</u>	<u>270,631</u>
NET INCOME/(EXPENDITURE)		(53,841)	(151)	(53,992)	371,466
Transfers between funds	21	56,092	(56,092)	-	-
Net movement in funds		2,251	(56,243)	(53,992)	371,466
RECONCILIATION OF FUNDS					
Total funds brought forward					
As previously reported		59,341	441,416	500,757	129,291
Prior year adjustment	12	9,832	(9,832)	-	-
As restated		<u>69,173</u>	<u>431,584</u>	<u>500,757</u>	<u>129,291</u>
TOTAL FUNDS CARRIED FORWARD		<u>71,424</u>	<u>375,341</u>	<u>446,765</u>	<u>500,757</u>

The notes form part of these financial statements

Grand Union Arts CIO

Balance Sheet 31 March 2023

	Notes	31.3.23 £	31.3.22 £
FIXED ASSETS			
Tangible assets	13	1,839	621,325
Investment property	14	<u>638,649</u>	<u>-</u>
		640,488	621,325
CURRENT ASSETS			
Debtors	15	12,229	53,269
Cash at bank and in hand		<u>116,045</u>	<u>186,090</u>
		128,274	239,359
CREDITORS			
Amounts falling due within one year	16	<u>(21,997)</u>	<u>(159,806)</u>
NET CURRENT ASSETS		<u>106,277</u>	<u>79,553</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		746,765	700,878
CREDITORS			
Amounts falling due after more than one year	17	<u>(300,000)</u>	<u>(200,121)</u>
NET ASSETS		<u>446,765</u>	<u>500,757</u>
FUNDS	21		
Unrestricted funds		71,424	59,341
Restricted funds		<u>375,341</u>	<u>441,416</u>
TOTAL FUNDS		<u>446,765</u>	<u>500,757</u>

The financial statements were approved by the Board of Trustees and authorised for issue on 19/01/2024 and were signed on its behalf by:



Dorothy Wilson MBE, FRSA (Chair) - Trustee

Grand Union Arts CIO

**Cash Flow Statement
for the Year Ended 31 March 2023**

Notes	31.3.23 £	31.3.22 £
Cash flows from operating activities		
Cash generated from operations 1	(144,793)	479,394
Interest paid	<u>(5,523)</u>	<u>(2,625)</u>
Net cash (used in)/provided by operating activities	<u>(150,316)</u>	<u>476,769</u>
 Cash flows from investing activities		
Purchase of tangible fixed assets	(19,623)	(619,026)
Interest received	<u>15</u>	<u>45</u>
Net cash used in investing activities	<u>(19,608)</u>	<u>(618,981)</u>
 Cash flows from financing activities		
New loans in year	<u>99,879</u>	<u>200,121</u>
Net cash provided by financing activities	<u>99,879</u>	<u>200,121</u>
Change in cash and cash equivalents in the reporting period	(70,045)	57,909
Cash and cash equivalents at the beginning of the reporting period	<u>186,090</u>	<u>128,181</u>
 Cash and cash equivalents at the end of the reporting period	 <u>116,045</u>	 <u>186,090</u>

The notes form part of these financial statements

Grand Union Arts CIO

**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

	31.3.23	31.3.22
	£	£
Net (expenditure)/income for the reporting period (as per the Statement of Financial Activities)	(53,992)	371,466
Adjustments for:		
Depreciation charges	460	575
Interest received	(15)	(45)
Interest paid	5,523	2,625
Decrease/(increase) in debtors	41,040	(51,538)
(Decrease)/increase in creditors	(137,809)	156,311
Net cash (used in)/provided by operations	<u>(144,793)</u>	<u>479,394</u>

2. ANALYSIS OF CHANGES IN NET DEBT

	At 1.4.22	Cash flow	At 31.3.23
	£	£	£
Net cash			
Cash at bank and in hand	<u>186,090</u>	<u>(70,045)</u>	<u>116,045</u>
	<u>186,090</u>	<u>(70,045)</u>	<u>116,045</u>
Debt			
Debts falling due after 1 year	<u>(200,121)</u>	<u>(99,879)</u>	<u>(300,000)</u>
	<u>(200,121)</u>	<u>(99,879)</u>	<u>(300,000)</u>
Total	<u>(14,031)</u>	<u>(169,924)</u>	<u>(183,955)</u>

The notes form part of these financial statements

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

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charity, 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 Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Income

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

For grants and donations to be recognised, the charity will have been notified of the amounts and the settlement date. If there are conditions attached to the donation or grant and this requires a level of performance before entitlement can be obtained then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the charity and it is probable that they will be fulfilled

Income from charitable activities includes fee income from undertaking arts consultancy, educational talks and workshops, and rental income from provision of affordable artists studios.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

No amount is included in the financial statements for volunteer time in line with the Charities SORP (FRS102).

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.

Allocation and apportionment of costs

Direct costs are expenditure on charitable activities and include all costs associated with furthering the charitable purposes of the charity.

Support costs are those that assist the work of the charity but do not directly represent charitable activities and include office costs, governance costs and administrative payroll costs. They are incurred directly in support of expenditure on the objects of the charity. Where support costs cannot be directly attributed to particular headings, they have been allocated to cost of raising funds and expenditure on charitable activities on a basis consistent with use of the resources.

Tangible fixed assets

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

Fixtures and fittings - 20% on reducing balance

Investment property

Investment property is shown at most recent valuation. Any aggregate surplus or deficit arising from changes in fair value is recognised in the Statement of Financial Activities.

Grand Union Arts CIO

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

1. ACCOUNTING POLICIES - continued

Taxation

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charity for UK corporation tax purposes. Accordingly, the charity 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 2020 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

Fund accounting

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

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes. The cost of raising and administering such funds are charged against the specific fund.

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

Hire purchase and leasing commitments

Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

Pension costs and other post-retirement benefits

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

2. DONATIONS AND LEGACIES

	31.3.23	31.3.22
	£	£
Donations	<u>638</u>	<u>8,500</u>

3. OTHER TRADING ACTIVITIES

	31.3.23	31.3.22
	£	£
Sales	<u>614</u>	<u>834</u>

4. INVESTMENT INCOME

	31.3.23	31.3.22
	£	£
Rents received	43,357	-
Deposit account interest	<u>15</u>	<u>45</u>
	<u>43,372</u>	<u>45</u>

Grand Union Arts CIO

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

5. INCOME FROM CHARITABLE ACTIVITIES

	31.3.23	31.3.22
	Gallery and arts	Total activities
	£	£
Collaborative Projects	147,759	112,810
Curatorial/Artist development	10,774	(250)
Consultation & project management	11,847	2,192
Grants	100,898	437,838
Studio Rent	21,280	20,933
Edition & Artwork Sales	2,762	(36)
Gallery Projects	33,353	59,231
	<u>328,673</u>	<u>632,718</u>

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

	31.3.23	31.3.22
	£	£
Arts Council England	99,803	-
Arts Council - National Portfolio funding	-	99,803
Birmingham City Council acting for The Greater Birmingham and Solihull Local Enterprise Partnership (GBSLEP) - capital grant	-	325,000
Jerwood Western - creative bursary	195	13,035
Art Fund	900	-
	<u>100,898</u>	<u>437,838</u>

6. RAISING FUNDS

Other trading activities

	31.3.23	31.3.22
	£	£
Purchases	<u>1,164</u>	<u>640</u>

7. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 8)	Totals
	£	£	£
Gallery and arts	174,169	209,843	384,012
Capital project	22,569	5,523	28,092
Building costs	-	14,021	14,021
	<u>196,738</u>	<u>229,387</u>	<u>426,125</u>

Grand Union Arts CIO

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

8. SUPPORT COSTS

	Staff costs £	Overheads £	New building running costs £	Governance costs £	Totals £
Gallery and arts	151,344	53,556	-	4,943	209,843
Capital project	-	-	5,523	-	5,523
Building costs	-	-	14,021	-	14,021
	<u>151,344</u>	<u>53,556</u>	<u>19,544</u>	<u>4,943</u>	<u>229,387</u>

Included in accountancy fees is the fee of £780 (2021 £780) for the Independent Examination of the financial statements.

Support costs, included in the above, are as follows:

Staff costs

	31.3.23 Gallery and arts £	31.3.22 Total activities £
Salaries	128,432	108,966
Social security	9,053	4,235
Pensions	2,415	1,989
Other staff costs	3,877	1,085
Staff and Board travel costs	7,567	5,850
	<u>151,344</u>	<u>122,125</u>

Overheads

	31.3.23 Gallery and arts £	31.3.22 Total activities £
Building rent	12,413	17,153
Rates and water	2,268	(8,020)
Insurance	3,247	2,323
Light and heat	6,457	3,486
Telephone & internet	2,945	1,944
Postage, freight & courier	61	361
General expenses including stationery	5,115	1,199
Bank charges	300	328
Repairs & maintenance	13,376	1,660
IT software & consumables	3,386	2,584
Hospitality	985	831
Advertising, digital and website	2,543	1,097
Charitable donations	-	(48)
Depreciation of tangible fixed assets	460	575
	<u>53,556</u>	<u>25,473</u>

Grand Union Arts CIO

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

8. SUPPORT COSTS - continued Governance costs

	31.3.23 Gallery and arts £	31.3.22 Total activities £
Bookkeeping	3,220	3,220
Accountancy fees	1,513	1,860
Legal expenses	-	43
Board development	210	-
	<u>4,943</u>	<u>5,123</u>

9. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2023 nor for the year ended 31 March 2022.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2023 nor for the year ended 31 March 2022.

10. STAFF COSTS

	31.3.23 £	31.3.22 £
Wages and salaries	128,432	108,966
Social security costs	9,053	4,235
Other pension costs	2,415	1,989
	<u>139,900</u>	<u>115,190</u>

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

	31.3.23	31.3.22
Employees	<u>7</u>	<u>6</u>

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

11. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	8,500	-	8,500
Charitable activities			
Gallery and arts	117,636	190,082	307,718
Capital project	-	325,000	325,000
Other trading activities	834	-	834
Investment income	45	-	45
Total	<u>127,015</u>	<u>515,082</u>	<u>642,097</u>

Grand Union Arts CIO

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

11. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued

	Unrestricted fund £	Restricted funds £	Total funds £
EXPENDITURE ON			
Raising funds	640	-	640
Charitable activities			
Gallery and arts	124,026	130,514	254,540
Capital project	-	15,451	15,451
Total	<u>124,666</u>	<u>145,965</u>	<u>270,631</u>
 NET INCOME	 2,349	 369,117	 371,466
 RECONCILIATION OF FUNDS			
Total funds brought forward	56,992	72,299	129,291
 TOTAL FUNDS CARRIED FORWARD	 <u>59,341</u>	 <u>441,416</u>	 <u>500,757</u>

12. PRIOR YEAR ADJUSTMENT

The prior year adjustment corrects a misallocation of income, which was shown in the accounts to 31 March 2022 as being restricted, when it was in fact unrestricted income.

13. TANGIBLE FIXED ASSETS

	Long leasehold £	Fixtures and fittings £	Totals £
COST			
At 1 April 2022	619,026	3,593	622,619
Additions	19,623	-	19,623
Reclassification	(638,649)	-	(638,649)
At 31 March 2023	-	3,593	3,593
DEPRECIATION			
At 1 April 2022	-	1,294	1,294
Charge for year	-	460	460
At 31 March 2023	-	1,754	1,754
NET BOOK VALUE			
At 31 March 2023	-	1,839	1,839
At 31 March 2022	619,026	2,299	621,325

Grand Union Arts CIO

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

14. INVESTMENT PROPERTY

	£
FAIR VALUE	
Reclassification	<u>638,649</u>
At 31 March 2023	<u>638,649</u>
NET BOOK VALUE	
At 31 March 2023	<u>638,649</u>
At 31 March 2022	<u><u>-</u></u>

The investment property was under construction as at 31 March 2022 and on its completion during the current year, has been reclassified as such. As the buildings construction was only completed in the current year, it is the opinion of the trustees that its fair value, as at 31 March 2023, is equal to its construction cost to date.

15. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.23	31.3.22
	£	£
Trade debtors	11,280	14,100
Other debtors	-	16
VAT	<u>949</u>	<u>39,153</u>
	<u>12,229</u>	<u><u>53,269</u></u>

16. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.23	31.3.22
	£	£
Trade creditors	4,712	157,647
Other creditors	9,519	511
Accruals and deferred income	<u>7,766</u>	<u>1,648</u>
	<u>21,997</u>	<u><u>159,806</u></u>

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

	31.3.23	31.3.22
	£	£
Other loans (see note 18)	<u>300,000</u>	<u><u>200,121</u></u>

18. LOANS

An analysis of the maturity of loans is given below:

	31.3.23	31.3.22
	£	£
Amounts falling due between two and five years:		
Other loans	<u>300,000</u>	<u><u>200,121</u></u>

Grand Union Arts CIO

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

19. SECURED DEBTS

The following secured debts are included within creditors:

	31.3.23 £	31.3.22 £
Other loans	<u>300,000</u>	<u>200,121</u>

The loans are secured by way of legal charges against its charged assets, property and secured obligations

20. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund £	Restricted funds £	31.3.23 Total funds £	31.3.22 Total funds £
Fixed assets	1,839	-	1,839	621,325
Investments	-	638,649	638,649	-
Current assets	91,582	36,692	128,274	239,359
Current liabilities	(21,997)	-	(21,997)	(159,806)
Long term liabilities	-	(300,000)	(300,000)	(200,121)
	<u>71,424</u>	<u>375,341</u>	<u>446,765</u>	<u>500,757</u>

21. MOVEMENT IN FUNDS

	At 1.4.22 £	Prior year adjustment £	Net movement in funds £	Transfers between funds £	At 31.3.23 £
Unrestricted funds					
General fund	59,341	9,832	(53,841)	56,092	71,424
Restricted funds					
Capital project fund	343,555	-	(23,169)	-	320,386
The Growing Project	53,353	-	2,713	(32,273)	23,793
UoB MA Curating	18,542	(9,832)	6,052	(6,000)	8,762
Ed Webb Ingall Art Fund	18,601	-	(5,182)	-	13,419
ACE Project Fund:					
Alberta Whittle					
Commonwealth & Field					
Commissions projects	7,365	-	7,255	(7,600)	7,020
Alberta Whittle	-	-	11,351	(10,219)	1,132
Social Enterprise	-	-	829	-	829
	<u>441,416</u>	<u>(9,832)</u>	<u>(151)</u>	<u>(56,092)</u>	<u>375,341</u>
TOTAL FUNDS	<u>500,757</u>	<u>-</u>	<u>(53,992)</u>	<u>-</u>	<u>446,765</u>

Grand Union Arts CIO

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

21. 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	180,866	(234,707)	(53,841)
Restricted funds			
Capital project fund	-	(23,169)	(23,169)
The Growing Project	86,534	(83,821)	2,713
UoB MA Curating	10,744	(4,692)	6,052
Ed Webb Ingall Art Fund	968	(6,150)	(5,182)
ACE Project Fund: Alberta Whittle Commonwealth & Field Commissions projects	32,385	(25,130)	7,255
Alberta Whittle	60,971	(49,620)	11,351
Social Enterprise	829	-	829
	<u>192,431</u>	<u>(192,582)</u>	<u>(151)</u>
TOTAL FUNDS	<u>373,297</u>	<u>(427,289)</u>	<u>(53,992)</u>

Comparatives for movement in funds

	At 1.4.21 £	Net movement in funds £	At 31.3.22 £
Unrestricted funds			
General fund	56,992	2,349	59,341
Restricted funds			
Capital project fund	34,006	309,549	343,555
The Growing Project	22,500	30,853	53,353
UoB MA Curating	8,193	10,349	18,542
Ed Webb Ingall Art Fund	3,689	14,912	18,601
Empire Remains Shop : Esme Fairbairn Foundation	3,911	(3,911)	-
ACE Project Fund: Alberta Whittle Commonwealth & Field Commissions projects	-	7,365	7,365
	<u>72,299</u>	<u>369,117</u>	<u>441,416</u>
TOTAL FUNDS	<u>129,291</u>	<u>371,466</u>	<u>500,757</u>

Grand Union Arts CIO

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

21. 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	127,015	(124,666)	2,349
Restricted funds			
Capital project fund	325,000	(15,451)	309,549
The Growing Project	114,130	(83,277)	30,853
UoB MA Curating	16,721	(6,372)	10,349
Ed Webb Ingall Art Fund	18,750	(3,838)	14,912
Empire Remains Shop : Esmee Fairbairn Foundation	-	(3,911)	(3,911)
ACE Project Fund: Alberta Whittle Commonwealth & Field Commissions projects	<u>40,481</u>	<u>(33,116)</u>	<u>7,365</u>
	<u>515,082</u>	<u>(145,965)</u>	<u>369,117</u>
TOTAL FUNDS	<u>642,097</u>	<u>(270,631)</u>	<u>371,466</u>

Transfers between funds

Transfers reflect the apportionment of core expenditure to restricted fund projects.

22. CAPITAL COMMITMENTS

	31.3.23 £	31.3.22 £
Contracted but not provided for in the financial statements	<u>-</u>	<u>70,152</u>

23. OTHER FINANCIAL COMMITMENTS

The charity has a commitment under its leasehold agreement, to pay the lease premium of £750,000, with the payment of this premium being deferred for up to three years from 31 August 2021, subject to its indexation at the rate of 1.037% per annum.

24. RELATED PARTY DISCLOSURES

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

GRAND UNION ARTS CIO

England & Wales - Charity number 1184473

Accounts

**Report of the Trustees and
Unaudited Financial Statements
for the Year Ended 31 March 2022
for
Grand Union Arts CIO**

Locke Williams Associates LLP
Chartered Accountants
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

Grand Union Arts CIO

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for the Year Ended 31 March 2022**

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Grand Union Arts CIO
Report of the Trustees
for the Year Ended 31 March 2022

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

OBJECTIVES AND ACTIVITIES

Objectives and aims

The promotion of the contemporary visual arts and the understanding and appreciation of the arts in general for the public benefit, by providing:

- (a) an arts centre and an exhibitions and arts events programme to enable the public to access, explore and enjoy high quality artistic experiences;
- (b) arts education programmes and activities for the wider public and to build capacity in the arts sector.

Significant activities

Grand Union is a gallery and artists' studios complex in Digbeth, Birmingham. It is a welcoming organisation, bringing the public closer to art and artists. It hosts a free programme of public exhibitions and events, with many opportunities for discussion and the sharing of ideas. It also provides high quality, affordable studios for visual artists in the heart of a supportive creative community, with frequent opportunities for members of the public to visit behind the scenes.

Grand Union is committed to expanding the way that it programmes and actively builds new audiences for art. Through our Collaborative Programme, Grand Union has been using its cultural capital to support and create visible platforms for critically thinking and engaging across sectors and disciplines: proactively responding to urgent issues surrounding social and ecological justice. Birmingham, like so many city centres, in an era of post-industrialisation, has become increasingly polarised, separated by those who 'have' and those who 'do not', some profit from privilege and wealth, whilst there are those that are really struggling to survive. We believe that art can be a tool for social change, but only when embedded within communities, with and for them. We work with other arts organisations, but more importantly across many other communities and organisations to connect cultural and community work.

In 2021/22 we continued to develop our work with outdoor and public spaces, 'green sensing' the city through community-led growing scheme, *The Growing Project*. Grand Union received a large award of £266,508 from National Lottery Communities Fund to develop The Growing Project over 3 years from May 2021. We were also commissioned by The Space to make a short documentary film about the project, which was nominated for Best Documentary by Birmingham Film Festival 2021.

We re-opened the gallery in spring 2021 with *A simultaneity of stories-so-far*, an exhibition stemming from the organisation's 10-year anniversary, bringing to attention how place is given resonance through joined together voices. Following this, we presented a solo exhibition by photographer Phyllis Christopher, of an important and radical body of work documenting LGBTQ+ sexuality and protest in San Francisco in Autumn 2021. We also continued our partnership with University of Birmingham's MA Art History and Curating, guiding their students through the conception, development and delivery of artistic projects in our gallery.

Grand Union Arts CIO
Report of the Trustees
for the Year Ended 31 March 2022

OBJECTIVES AND ACTIVITIES

Significant activities - continued

2021-22 also saw the launch of *The Field Commission*, a process of reimagining a stretch of public land within Digbeth, investigating the industrial, ecological and colonial histories of the post-industrial landscape working with artists Cooking Sections and Asad Raza. In addition to this, we commissioned Alberta Whittle to develop a new long-term body of work, *Congregation (creating dangerously)* which seeks to address and redress issues surrounding use and ownership of land, using workshops with women's groups to consider freedom and long-term healing through the cultivation of a growing space at Minerva Works. We were awarded large grants from Arts Council England's Project Grants programme and Birmingham Festival 2022 totalling £130,000 to carry out these projects.

Grand Union took part in Art Night, a London based festival moving to become based across the UK, showcasing a new billboard work, and largest public commission to date, by internationally renowned Guerilla Girls, an all-female anonymous collective of artists.

Programme Director Kim McAleese was appointed as one of the Turner Prize judges in 2021, for which long-time partner artists of Grand Union, Cooking Sections, were nominated for. Whilst Grand Union associated artists Alberta Whittle, Jamie Crewe and Mark Essen were all selected to present work as part of British Art Show 9.

Public benefit

In setting these objectives and aims, the Trustees have given due regard to the guidance published by the Charity Commission on Public Benefit.

During 2021/22 Grand Union has begun bringing different strands of its activity together, so there are shared themes and ideas connected across the gallery and collaborative programmes. These are becoming core, long term areas of concern to the organisation, and include:

- Social connection, equity and healing
- Queer community, representation and documentation
- Food culture and its ability to bring people together
- Environmental justice
- Land justice and housing activism

Each of the projects and presentations this year weave these different themes together in a multitude of ways, involving proactive participation, co-creation and spaces for learning and reflection. Many of the projects will be multi-year projects, enabling more productive and trusting relationships between artists, communities and the organisation. These themes are embedded in our approach as a whole, guiding Grand Union's approach to the capital project, involvement in city and region wide activity (e.g. West Midlands Combined Authority Cultural Leadership Board, Cathedral Conversations), and to the working culture of the organisation.

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2022

ACHIEVEMENT AND PERFORMANCE

Charitable activities

Gallery Programme

A Simultaneity of stories-so-far

Artists: Holly Argent, Navi Kaur and Lucy Reynolds. Curated by Alice O'Rourke and Laura Onions.

19 May to 30 July 2021

A simultaneity of stories-so-far was an exhibition of sound, video and writing by artists Lucy Reynolds, Navi Kaur and Holly Argent. Curated by Laura Onions and Alice O'Rourke, the project re-considers acts of gathering and articulating collective stories. Cultivated throughout 2021, *stories-so-far* brings to attention how place is given resonance through joined together voices.

Stemming from Grand Union's 10th year anniversary, each contribution to the exhibition offered propositions for locating, reflecting, pausing and appreciating how we become mapped into places overtime. Taken up in feminist literature, the figure of the map stands for past rigidities that can also be reworked from within, open to the fragments, incoherences and connections yet to be made. "*Perhaps we could imagine space as a simultaneity of stories-so-far*" a thought from geographer Doreen Massey in her book '*For Space*' which encourages a thinking of space as a result of interrelations between people and place. By working with people and stories - as opposed to conventional archival objects - this exhibition acted as a marker of our existence and a method of making ourselves and others more visible.

Three publications were created for the project:

- *Budimom's Chloe Recipe Card / Chip and Beans* by Navi Kaur
- *After the Event: Activities with Archives* by Holly Argent
- *A Feminist Chorus / A Tender Map* by Lucy Reynolds

The Male Graze

Artists: Guerilla Girls

Presented by Grand Union x Art Night London

June 2021

The Guerrilla Girls presented *The Male Graze*, their largest public commission in the UK to date. *The Male Gaze* explores bad male behaviour focussing on, but not limited to, explorations of British artists and British collections. The work manifests as a website, a live online gig and a national series of billboards realised in partnership with galleries and institutions across the country. The Birmingham billboard was located at The Anchor pub, in Digbeth.

On 26 June the Guerrilla Girls shared their trade secrets about how they have used facts and humour to confront racism, sexism and corruption in the art world since the 1980s. They introduced their Art Night commission and finished with a Q & A answering questions from our partner organisations across the UK.

See press reviews and articles:

- Art Night 2021 Announces UK Wide Fifth Edition Programme, April 2021 <https://artlyst.com/previews/art-night-2021-announces-uk-wide-fifth-edition-programme/>
- The "Male Graze": Guerrilla Girls to put up billboards across UK reasserting women's place in art history, The Arts Newspaper, April 2020 <https://www.theartnewspaper.com/news/art-night-festival-2021>

On Tropism

Artists: Dan Cippico, Mengxia Liu and Adam Neal

June 2021

We worked with seven University of Birmingham MA Curating students to launch *On Tropism*, a project platforming new bodies of work by three Grand Union studio artists in Summer 2021.

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On Tropism consisted of an online performance by composer Dan Cippico; illustrations displayed beside Grand Union's Canal and Minerva Works Garden by Mengxia Liu and a mail art project by photographer Adam Neal. Adam's project resulted in numerous responses from the participants who received the packages. Each artist's work was accompanied by online panel talks, providing space for everyone to discuss the themes and topics addressed within their work in more detail.

Tunings

Artist: Benny Nemerofsky

24 September 2021

Tunings is a performance that foregrounds unfolding subjectivities between bodies, flowers, and sculptural materials. Emerging from Benny Nemer's floral arranging practice, the performance includes dancers and musicians led by a number of 'material intimacies.'

These large scale, time-based floral compositions were developed as a methodology for making performance and marks Nemer's first performance of *Tunings* in the UK.

Tunings was presented by Birmingham-based curator Seán Elder with [BIDE](#) and Grand Union.

Heads and Tails

Artist: Phyllis Christopher

24 September 2021 to 4 March 2022

Drawing from the surrounding queer community and her personal connections, Phyllis Christopher's images depict lesbian pleasure, sex positivity and political movements.

Phyllis was based in San Francisco from 1988, and was photo editor of *On Our Backs*, a lesbian erotica magazine, from 1991-1994. During this time, she sensitively captured many gender expressions, moments of protest and moments of queer intimacy in the face of censorship and extreme homophobia at the time.

The exhibition at Grand Union formed an expansion and exploration of Christopher's photography and ephemera, focussing on the 'heads and tails' of her published work. The show blurred the lines of her personal collection and commercial shooting, showcasing queer collectivity and joy.

See press reviews and articles:

- The Top Shows to See in the UK and Ireland, Frieze, Nov 2021 <https://www.frieze.com/article/7-shows-see-uk-and-ireland-winter-2021>
- In Pictures: Lesbian Sex and Protest in 1990s San Francisco, AnOther, Nov 2021 <https://www.anothermag.com/art-photography/13693/in-pictures-lesbian-sex-and-protest-in-1990s-san-francisco>
- Phyllis Christopher / Heads and Tails, Photomonitor, Jan 2022 <https://photomonitor.co.uk/exhibition/phyllis-christopher-heads-and-tails/>
- Phyllis Christopher Shares Joyous Moments of Queer Survival, Frieze, Oct 2021 <https://www.frieze.com/article/phyllis-christopher-heads-and-tails-2021>

Collaborative Programme

Working with and for its communities, Grand Union is committed to developing and supporting high quality artistic activity beyond the gallery space. Grand Union's purpose-built studios are a key part of the organisation and bring together an ambitious community of individual artists and creative practitioners. However Grand Union also explores new sites and contexts for the public to engage with art, connecting people and practices - artists, curators and audiences - to exchange and engage with each other.

Grand Union's collaborative programme uses its cultural capital to support and create visible and transformative spaces to support projects that work for social and environmental justice. A multiplicity of voices contribute to, and participate in, Grand Union's programmes and organisation.

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Collaborative activities in 2021-22 included:

The Growing Project

A community-led growing scheme working with organisations who support vulnerable people in crisis. Aiming to 'Green-Sense' the city, *The Growing Project* improves sites across Birmingham by 'growing food and creating green spaces' - sites that are developed, tended and nurtured by people who have experienced homelessness and precarious living situations. Grand Union works with artists and professionals whose practice engages with ecology and sustainable growing projects, particularly within an urban environment, to offer solutions for a post-industrial landscape. This project creates a visible platform that can change perceptions of vulnerable people in crisis and those experiencing homelessness, celebrating their production and demonstrating how they can make positive contributions to society.

During 2021-22 Grand Union worked with Spring Housing Association to continue development of the three gardens established in 2020-21 across Birmingham, at Hagley Lodge, Hestia House and Richmond House. We were able to continue safely working with the residents at each of the sites throughout the lockdown periods, providing much needed activity and connection to vulnerable people. Grand Union has continued to develop the Minerva Apothecary Garden with a group of women referred to us through Crisis, Anawim and Spring Housing Association.

In 2021-22 Grand Union received substantial financial support for *The Growing Project* from National Lottery Communities Fund for three years of activity, alongside support from Bruntwood and Spring Housing Association. Through consultancy, horticulturist and writer Alys Fowler worked with Grand Union to devise a forward thinking plan for The Growing Project, responsive to environmental concerns, maximising resources and creating sustainable practices, including the development of products from the gardens to generate new income streams.

Grand Union launched a new documentary, *The Growing Project: Growing Inclusive Communities*, telling the magical story of how the lives of Birmingham's homeless and vulnerable communities are being transformed through gardening together. The film, funded by The Space, demonstrates the collaborative nature of the project, and the potential for it to transform people and environments. The film was nominated for Best Documentary by Birmingham Film Festival 2021 and showcased by Google Arts & Culture: Gardens United. The film and a series of shorter interviews at each garden site, can be seen on Grand Union's YouTube channel.

Art and Ecology Programme: Community Gardening

Grand Union hosted the first in a series of online discussions, bringing together artists, ecologists and gardeners to share interdisciplinary thinking and joining together with national networks of inspirational community projects. This first talk had a focus on community led gardening, drawing from projects taking place within Birmingham. It transported the audience to a diverse range of gardens and growing spaces, exploring inclusive approaches to community making through nature.

The talk was chaired by socially engaged artist Michelle Peterkin-Walker, with contributions from Jenni Fryer, Martineau Gardens, Jacob Williams, Wildlife Trust & Digbeth Community Garden, Hannah Adereti, The Growing Project and Elizabeth Rowe, General Public. A recording is available on Grand Union's YouTube channel.

Congregation (creating dangerously)

Artist: Alberta Whittle

2021 to 2022

Grand Union has been working with British-Barbadian artist Alberta Whittle to develop an ambitious long-term project, *Congregation (creating dangerously)*. This project springs from the [Minerva Apothecary Garden](#) which has been designed and constructed with MJM Bespoke, to include planters, seating and outdoor cooking facilities. Developed in collaboration with Grand Union's Minerva Garden Group, made up of womxn referred by support organisations in Birmingham (Crisis Skylight Birmingham women's groups and Anawim), this garden is central to developing knowledge around growing and healing practices and fostering connections between plants and people.

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Revisiting the 1968 Commonwealth Immigrants Acts, *Congregation (Creating Dangerously)* used workshops as a congregation method to consider notions of freedom and long-term healing. This centred the histories of communities and growing in the city, connecting it with the work of food activist Eunice McGhie-Belgrave, the founder of the community group Shades of Black (started in 1989 to unite a fractured community in Birmingham in the wake of the 1980s race riots.) One of the most vital ways to rethink food systems is to nurture the community with the tools, knowledge, and land needed to be able to cultivate a community garden as a space of healing and growth.

As part of this project, artist Alberta Whittle will develop a new large-scale outdoor sculptural installation and film work as part of Birmingham Festival 2022, the cultural programme forming part of the Commonwealth Games during the summer of 2022. These works will form different spaces to congregate and address and reflect on issues surrounding use and ownership of land to aid the much-needed healing of Birmingham communities. This project will be funded by Birmingham Festival 2022, National Heritage Lottery Fund, Arts Council England National Lottery Project Grants and Birmingham City Council's Communities Fund.

The Field Commission: Reabsorption

Artist: Asad Raza

Launch 4 March 2022

For the inaugural twelve-month *Field Commission*, artist Asad Raza presents *Reabsorption* - a new work that takes the form of a metabolic process occupying the entirety of the field site, creating a unique form of remediation. Working with a range of partners and collaborators from the University of Birmingham, the Wildlife Trust and local businesses producing waste, Raza and Grand Union's team of cultivators are looking to learn more about the existing soil to determine its toxicity and create a recipe for a neosoil, specifically designed to dilute this toxicity. The cultivator team includes soil scientists, ecologists, compost experts, gardeners, community activists, art practitioners, mycologists, students and community members.

Reabsorption is engaging with the soil as a living ecosystem that comprises the economic and cultural inheritance of Digbeth, including toxic particles, offering new ways to think about urban regeneration. The project addresses questions of land ownership, material consumption, and ways of living with the toxic residues of colonial and industrial expansion in Britain.

Raza and the team of cultivators are collecting waste materials from around the city, mixing and tending to them to create compost which will be added to inorganic materials such as sand, clay and lime - these will be used to dilute the toxic soil on a site adopted from Canal & River Trust by Grand Union on the Birmingham & Fazeley Canal.

This project will continue until March 2023 and is supported by Arts Council England's National Lottery Project Grants, Canal & Rivers Trust, Avalon Construction, MJM Bespoke, Digbrew, Latifs, Mulino Coffee and Compost Culture Birmingham.

Ed Webb-Ingall: Forming a Residents Association

Grand Union has been working with filmmaker Ed Webb-Ingall to develop a new project exploring the role of video in response to the UK housing crisis. During 2020 a series of meetings, screenings and workshops were held, together connecting a national network of community and activist organisations with galleries and museums. The aim being to co-produce a 'tool-kit' of resources to share our findings across these cultural and community partnerships.

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In 2021 a Residents Association with residents and representatives from each of the following cities was formed: Birmingham (Grand Union), Nottingham (Nottingham Contemporary), Glasgow (LUX Scotland) and Liverpool (Rule of Threes). This network, with interests and involvement in housing activism, met online to share research into different housing activist methodologies whilst imagining future approaches. Each meeting was focused on a different stage of the identified steps an activist group goes through; meeting one was about recruitment/involvement, meeting two about running a meeting and making decisions, meeting three about organising, meeting four about actions, and meeting five about sustainability/care/accountability. Meeting six reflected on next steps, resulting in a publicly accessible list of housing activist groups and campaigns from across the UK.

Grand Union will continue to work with Ed Webb-Ingall on a project for the gallery in Autumn 2023, which will include an animation stemming from this initial research and more in-depth relationships formed in the meantime specifically in Birmingham.

Bruntwood Residency

Grand Union and Bruntwood work in partnership to offer an annual opportunity for two Artists to be in residence in Bruntwood's Cornwall Buildings in Birmingham city centre. The scheme provides a free and specially designed studio space for artists who would be interested in working in residence within the frame and environment of another organisation.

Artists JJ and Laura Cooper were in residence at Cornwall Studio from February 2020, which was interrupted by Covid-19, therefore the residency period has been extended until February 2022, with a presentation of work taking place in summer 2022, so that those artists are still able to benefit from interaction with other users of the building and are able to invite a public audience to view their work.

As Birmingham approaches an unprecedented surge in growth, it is vital that the city's arts and culture scene continues to be supported, as well as developing the city's home-grown talent. Bruntwood is a leading property developer across the North of England and Birmingham. As a group, Bruntwood has a long-term commitment to creating thriving cities, and recognises that both arts and culture are key components to a city's quality of life, as well as being powerful economic drivers.

Grand Union is committed to providing access to spaces for supporting and advocating for artistic practice in Birmingham and wider social contexts. This artist residency and studio space initiative, in partnership with Bruntwood, further complements Grand Union's existing studio provision. Catalysed by this initiative, Bruntwood have also created more artist studio provision in Cornwall Buildings, slowly building a new artistic community.

Other achievements:

Weston Jerwood Creative Bursary

Grand Union was successful in gaining a Weston Jerwood Creative Bursary to be able to support a salaried job for an early-career curator from a low socio-economic background. The programme has been developed by Weston Jerwood to support outstanding early-career artists, curators, producers and creatives to thrive, and working in partnership with leading arts and cultural organisations to take an inclusive, intersectional approach to recruitment, artist development and organisational change. The Curatorial Fellow worked during 2021 gaining skills and understanding of the work culture of a small-scale arts organisation. Both the Fellow and the organisation gained much learning and insight into the challenges of creating an inclusive workspace and culture.

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Capital Project

Grand Union is working on an ambitious capital project, to develop a new cultural venue in Digbeth in Junction Works, a beautiful, Grade II listed historic canal building in Digbeth. Grand Union firmly believes that a strong artistic community is an essential part of an integrated city and that publicly accessible spaces dedicated to culture are crucial for both residents and visitors. Securing a new home, aims to ensure that the cultural offer in Digbeth is retained, improved and embedded in its future. The aim for this venue will be to create an open and fully accessible cultural space that welcomes all to experience art through viewing gallery exhibitions, taking part in workshops, sharing food and enjoying green space outdoors. Grand Union will provide high quality, fully accessible, affordable artist studios, with opportunity for members of the public to visit behind the scenes. We aim to generate a socially responsible and sustainable business model that can also assist artists and people in vulnerable housing situations to make a living.

In 2021-22 Grand Union secured £325,000 funding from GBSLEP, alongside loans of £125,000 from Public Artist Ltd and £175,000 from GBSLEP to complete Phase 1 Works and acquisition of a 150-year lease on Junction Works.

Bruntwood, RLF and Associated Architects were procured alongside Graham Construction to undertake Phase 1 detailed design and construction works, which began in November 2021, with completion due April 2022. Phase 1 works will see four office spaces being created for let to creative businesses, generating income for the charity and expanding Grand Union's creative community.

Phase 2 fundraising will begin in earnest in 2022 to complete the works and create a new accessible home from Grand Union's operations.

Summary of Achievements

As can be seen above, despite another challenging year due to the continuation of covid measures, Grand Union has provided a diverse and ambitious programme of free public artistic activities for members of the public to experience. This period has seen another huge change for Grand Union, both internally - the organisation has undergone significant positive transformation successfully starting their capital development programme, creating two new staff roles for 2021-22 re-focussing our programme, and increasing the staff team's knowledge and skills, through the continued expansion and consolidation of its artistic programming.

The continued development of its Collaborative Programme, especially *The Growing Project*, demonstrates how Grand Union connects with the wider community surrounding its venue and can support the development of safe spaces for many different people to co-create and participate in a range of arts activities, as well as the progress of wellbeing and personal achievement.

The profile of Grand Union's programme continues to grow, with artists they work with, as well as staff team members being selected for well-established and renowned prizes, biennials and festivals.

Grand Union will continue to deliver a diverse programme of artistic and learning experiences to these communities, embedding relationships with them and the partners who can enable space and resources to expand the number of people its work can reach. This will feed into the continued development of the capital programme, working through how an accessible venue and surrounding environment can be developed with and for local people.

Grand Union Arts CIO
Report of the Trustees
for the Year Ended 31 March 2022

FINANCIAL REVIEW

Financial position

The charity received gross income of £642,097 for the year, compared to £354,343 for the prior year. However, this includes a 'one-off' grant received of £325,000 for the capital project.

Expenditure on its charitable activities for the year totalled £269,991 compared to £225,052 for the prior year.

Expenditure on the capital project is mostly presented in the balance sheet, as the addition to Long Leasehold buildings. This addition of £619,026 was in part funded by the capital grant, partly by the receipt of interest-only loan finance and partly from donations received. Through this, the charity was able to fund the construction of this first phase of the capital project, without any detrimental effect on its day-to-day operating cashflow.

Reserves policy

The policy is reviewed by the Trustees on a regular basis. The reserves policy seeks to have, at the minimum, three months running costs available to enable the organisation to seek alternative or additional funding, if necessary. As of 2021/22 this equates to £49,598 (based on 3 months operating costs [not capital project] for 2021/22).

At 31 March 2022 free reserves were calculated to be £57,042.

The board is determined to build or maintain reserves at that minimum level and with capacity to cover risks associated with continuing activities during the prospective Junction Works development and early years operation therein and to support new initiatives and areas of work.

In addition to reserves the company has access to an agreed overdraft facility of £5,000 with its bank and a support agreement, if needed, from Public Artist Ltd up to the value of £30,000.

A surplus has been budgeted for 2021/22 to keep reserves to target. Total funds held at the 31 March 2022 were £500,757 of which £59,341 were unrestricted funds.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Grand Union Arts CIO was formed in July 2019 by Grand Union Studios Ltd, with its governing document in the form of its constitution, dated 18 July 2019. The constitution sets out the objects of the organisation and the rules under which its Trustees operate.

Recruitment and appointment of new trustees

New trustees are recruited through an open application process, taking part in a formal interview and attending one board of trustees meeting prior to formal appointment.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Charity number

1184473

Principal address

Unit 19
Minerva Works
Fazeley Street
Birmingham
B5 5RS

Grand Union Arts CIO
Report of the Trustees
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REFERENCE AND ADMINISTRATIVE DETAILS

Trustees

Dorothy Wilson (Chair)
Helen Stallard
Jonathan Andrews
Robert Valentine
Katy Self (resigned 7.3.22)
Julie Craig (Treasurer)
Diandra McCalla
Faisal Hussain (resigned 29.7.22)
Merle Wray
Joyce Treasure

Independent Examiner

Locke Williams Associates LLP
Chartered Accountants
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

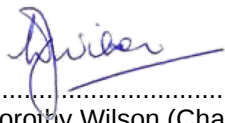
CEO/Director

Cheryl Jones

Bankers

Lloyds Bank PLC

Approved by order of the board of trustees on 15 December 2022 and signed on its behalf by:



.....
Dorothy Wilson (Chair) - Trustee

**Independent Examiner's Report to the Trustees of
Grand Union Arts CIO**

Independent examiner's report to the trustees of Grand Union Arts CIO

I report to the charity trustees on my examination of the accounts of Grand Union Arts CIO (the Trust) for the year ended 31 March 2022.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of Institute of Chartered Accountants in England and Wales which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



David Williams FCA FCCA
Institute of Chartered Accountants in England and Wales
Locke Williams Associates LLP
Chartered Accountants
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

Date: 15 December 2022



TRUSTED ACCOUNTING SOLUTIONS



Registered number: OC350146
Registered in England and Wales,
Katrina Williams FCA CTA TEP
David Williams FCA FCCA

Locke Williams Associates LLP
Blackthorn House, St Pauls Square
Birmingham B3 1RL T: 0121 262 3980

Grand Union Arts CIO

**Statement of Financial Activities
for the Year Ended 31 March 2022**

	Notes	Unrestricted fund £	Restricted funds £	31.3.22 Total funds £	31.3.21 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	8,500	-	8,500	99,696
Charitable activities					
Gallery and arts		117,636	190,082	307,718	255,241
Capital project		-	325,000	325,000	-
Other trading activities	3	834	-	834	(800)
Investment income	4	45	-	45	206
Total		<u>127,015</u>	<u>515,082</u>	<u>642,097</u>	<u>354,343</u>
EXPENDITURE ON					
Raising funds	6	640	-	640	-
Charitable activities	7				
Gallery and arts		124,026	130,514	254,540	209,058
Capital project		-	15,451	15,451	15,994
Total		<u>124,666</u>	<u>145,965</u>	<u>270,631</u>	<u>225,052</u>
NET INCOME		2,349	369,117	371,466	129,291
RECONCILIATION OF FUNDS					
Total funds brought forward		56,992	72,299	129,291	-
TOTAL FUNDS CARRIED FORWARD		<u>59,341</u>	<u>441,416</u>	<u>500,757</u>	<u>129,291</u>

The notes form part of these financial statements

Grand Union Arts CIO

**Balance Sheet
31 March 2022**

	Notes	Unrestricted fund £	Restricted funds £	31.3.22 Total funds £	31.3.21 Total funds £
FIXED ASSETS					
Tangible assets	12	2,299	619,026	621,325	2,874
CURRENT ASSETS					
Debtors	13	53,269	-	53,269	1,731
Cash at bank and in hand		<u>10,139</u>	<u>175,951</u>	<u>186,090</u>	<u>128,181</u>
		63,408	175,951	239,359	129,912
CREDITORS					
Amounts falling due within one year	14	(6,366)	(153,440)	(159,806)	(3,495)
NET CURRENT ASSETS		<u>57,042</u>	<u>22,511</u>	<u>79,553</u>	<u>126,417</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		59,341	641,537	700,878	129,291
CREDITORS					
Amounts falling due after more than one year	15	-	(200,121)	(200,121)	-
NET ASSETS		<u>59,341</u>	<u>441,416</u>	<u>500,757</u>	<u>129,291</u>
FUNDS	18				
Unrestricted funds				59,341	56,992
Restricted funds				<u>441,416</u>	<u>72,299</u>
TOTAL FUNDS				<u>500,757</u>	<u>129,291</u>

The financial statements were approved by the Board of Trustees and authorised for issue on 15 December 2022 and were signed on its behalf by:

.....
Dorothy Wilson (Chair) - Trustee

Grand Union Arts CIO

**Cash Flow Statement
for the Year Ended 31 March 2022**

	Notes	31.3.22 £	31.3.21 £
Cash flows from operating activities			
Cash generated from operations	1	479,394	131,568
Interest paid		<u>(2,625)</u>	<u>-</u>
Net cash provided by operating activities		<u>476,769</u>	<u>131,568</u>
Cash flows from investing activities			
Purchase of tangible fixed assets		(619,026)	(3,593)
Interest received		<u>45</u>	<u>206</u>
Net cash used in investing activities		<u>(618,981)</u>	<u>(3,387)</u>
Cash flows from financing activities			
New loans in year		<u>200,121</u>	<u>-</u>
Net cash provided by financing activities		<u>200,121</u>	<u>-</u>
		<u> </u>	<u> </u>
Change in cash and cash equivalents in the reporting period		57,909	128,181
Cash and cash equivalents at the beginning of the reporting period		<u>128,181</u>	<u>-</u>
Cash and cash equivalents at the end of the reporting period		<u>186,090</u>	<u>128,181</u>

The notes form part of these financial statements

Grand Union Arts CIO

**Notes to the Cash Flow Statement
for the Year Ended 31 March 2022**

1. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	31.3.22	31.3.21
	£	£
Net income for the reporting period (as per the Statement of Financial Activities)	371,466	129,291
Adjustments for:		
Depreciation charges	575	719
Interest received	(45)	(206)
Interest paid	2,625	-
Increase in debtors	(51,538)	(1,731)
Increase in creditors	<u>156,311</u>	<u>3,495</u>
Net cash provided by operations	<u>479,394</u>	<u>131,568</u>

2. ANALYSIS OF CHANGES IN NET FUNDS/(DEBT)

	At 1.4.21	Cash flow	At 31.3.22
	£	£	£
Net cash			
Cash at bank and in hand	<u>128,181</u>	<u>57,909</u>	<u>186,090</u>
	<u>128,181</u>	<u>57,909</u>	<u>186,090</u>
Debt			
Debts falling due after 1 year	-	<u>(200,121)</u>	<u>(200,121)</u>
	-	<u>(200,121)</u>	<u>(200,121)</u>
Total	<u>128,181</u>	<u>(142,212)</u>	<u>(14,031)</u>

The notes form part of these financial statements

Grand Union Arts CIO

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

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charity, 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 Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Income

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

For grants and donations to be recognised, the charity will have been notified of the amounts and the settlement date. If there are conditions attached to the donation or grant and this requires a level of performance before entitlement can be obtained then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the charity and it is probable that they will be fulfilled

Income from charitable activities includes ticket and fee income earned from undertaking performances, engagements and recordings. Income is received in exchange for supplying goods and services in furtherance of the charitable objectives and is recognised when entitlement has occurred.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

No amount is included in the financial statements for volunteer time in line with the Charities SORP (FRS102).

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.

Allocation and apportionment of costs

Direct costs are expenditure on charitable activities and include all costs associated with furthering the charitable purposes of the charity.

Support costs are those that assist the work of the charity but do not directly represent charitable activities and include office costs, governance costs and administrative payroll costs. They are incurred directly in support of expenditure on the objects of the charity. Where support costs cannot be directly attributed to particular headings they have been allocated to cost of raising funds and expenditure on charitable activities on a basis consistent with use of the resources.

Tangible fixed assets

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

Fixtures and fittings - 20% on reducing balance

Grand Union Arts CIO

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

1. ACCOUNTING POLICIES - continued

Taxation

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charity for UK corporation tax purposes. Accordingly, the charity 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 2020 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

Fund accounting

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

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes. The cost of raising and administering such funds are charged against the specific fund.

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

Hire purchase and leasing commitments

Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

Pension costs and other post-retirement benefits

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

2. DONATIONS AND LEGACIES

	31.3.22	31.3.21
	£	£
Donation from Grand Union Studios Limited	-	47,642
Donations	<u>8,500</u>	<u>52,054</u>
	<u>8,500</u>	<u>99,696</u>

On the 1 April 2020, all of the assets, liabilities and activities of Grand Union Studios Limited (company number 06983042) were transferred to the charity. The fair value of the net assets transferred were:

	£
Tangible fixed assets	3,593
Debtors	15,217
Cash at bank and in hand	82,626
Creditors : amounts falling due within one year	<u>(53,794)</u>
	<u>47,642</u>

Grand Union Arts CIO

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

3. OTHER TRADING ACTIVITIES

	31.3.22	31.3.21
	£	£
Sales	<u>834</u>	<u>(800)</u>

4. INVESTMENT INCOME

	31.3.22	31.3.21
	£	£
Deposit account interest	<u>45</u>	<u>206</u>

5. INCOME FROM CHARITABLE ACTIVITIES

	Gallery and arts £	Capital project £	31.3.22 Total activities £	31.3.21 Total activities £
Collaborative Projects	112,810	-	112,810	57,965
Curatorial/Artist development	(250)	-	(250)	5,505
Consultation & project management	2,192	-	2,192	17,147
Grants	112,838	325,000	437,838	152,364
Studio Rent	20,933	-	20,933	16,406
Edition & Artwork Sales	(36)	-	(36)	3,534
Gallery Hire	-	-	-	100
Gallery Projects	<u>59,231</u>	-	<u>59,231</u>	<u>2,220</u>
	<u>307,718</u>	<u>325,000</u>	<u>632,718</u>	<u>255,241</u>

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

	31.3.22	31.3.21
	£	£
HMRC - coronavirus job retention scheme	-	5,251
Esmée Fairbairn	-	37,310
Arts Council - National Portfolio funding	99,803	109,803
Birmingham City Council acting for The Greater Birmingham and Solihull Local Enterprise Partnership (GBSLEP) - capital grant	325,000	-
Jerwood Western - creative bursary	<u>13,035</u>	-
	<u>437,838</u>	<u>152,364</u>

Grand Union Arts CIO

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

6. RAISING FUNDS

Other trading activities

	31.3.22	31.3.21
	£	£
Purchases	<u>640</u>	<u>-</u>

7. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 8) £	Totals £
Gallery and arts	101,819	152,721	254,540
Capital project	<u>15,451</u>	<u>-</u>	<u>15,451</u>
	<u>117,270</u>	<u>152,721</u>	<u>269,991</u>

8. SUPPORT COSTS

	Staff costs £	Overheads £	Governance costs £	Totals £
Gallery and arts	<u>122,125</u>	<u>25,473</u>	<u>5,123</u>	<u>152,721</u>

Included in accountancy fees is the fee of £780 (2021 £780) for the Independent Examination of the financial statements.

Support costs, included in the above, are as follows:

Staff costs

	31.3.22	31.3.21
	Gallery and arts £	Total activities £
Salaries	108,966	97,915
Social security	4,235	5,981
Pensions	1,989	1,610
Other staff costs	1,085	868
Staff and Board travel costs	<u>5,850</u>	<u>192</u>
	<u>122,125</u>	<u>106,566</u>

Overheads

	31.3.22	31.3.21
	Gallery and arts £	Total activities £
Building rent	17,153	17,653
Rates and water	(8,020)	7,281
Insurance	2,323	1,214
Light and heat	3,486	2,907
Telephone & internet	1,944	1,610
Postage, freight & courier	<u>361</u>	<u>508</u>
Carried forward	17,247	31,173

Grand Union Arts CIO

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

8. SUPPORT COSTS - continued

Overheads - continued

	31.3.22	31.3.21
	Gallery	Total
	and arts	activities
	£	£
Brought forward	17,247	31,173
General expenses including stationery	1,199	1,436
Bank charges	328	203
Repairs & maintenance	1,660	1,580
IT software & consumables	2,584	1,991
Hospitality	831	235
Advertising, digital and website	1,097	5,358
Charitable donations	(48)	553
Depreciation of tangible fixed assets	575	719
	<u>25,473</u>	<u>43,248</u>

Governance costs

	31.3.22	31.3.21
	Gallery	Total
	and arts	activities
	£	£
Bookkeeping	3,220	3,406
Accountancy fees	1,860	2,820
Legal expenses	43	13
	<u>5,123</u>	<u>6,239</u>

9. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2022 nor for the year ended 31 March 2021.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2022 nor for the year ended 31 March 2021.

10. STAFF COSTS

	31.3.22	31.3.21
	£	£
Wages and salaries	108,966	97,915
Social security costs	4,235	5,981
Other pension costs	1,989	1,610
	<u>115,190</u>	<u>105,506</u>

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

	31.3.22	31.3.21
	<u>6</u>	<u>6</u>
Employees		

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

Grand Union Arts CIO

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

11. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	49,696	50,000	99,696
Charitable activities			
Gallery and arts	197,276	57,965	255,241
Other trading activities	(800)	-	(800)
Investment income	<u>206</u>	<u>-</u>	<u>206</u>
Total	<u>246,378</u>	<u>107,965</u>	<u>354,343</u>
EXPENDITURE ON			
Charitable activities			
Gallery and arts	165,934	43,124	209,058
Capital project	<u>-</u>	<u>15,994</u>	<u>15,994</u>
Total	<u>165,934</u>	<u>59,118</u>	<u>225,052</u>
NET INCOME	80,444	48,847	129,291
Transfers between funds	<u>(23,452)</u>	<u>23,452</u>	<u>-</u>
Net movement in funds	<u>56,992</u>	<u>72,299</u>	<u>129,291</u>
TOTAL FUNDS CARRIED FORWARD	<u>56,992</u>	<u>72,299</u>	<u>129,291</u>

12. TANGIBLE FIXED ASSETS

	Long leasehold £	Fixtures and fittings £	Totals £
COST			
At 1 April 2021	-	3,593	3,593
Additions	<u>619,026</u>	<u>-</u>	<u>619,026</u>
At 31 March 2022	<u>619,026</u>	<u>3,593</u>	<u>622,619</u>
DEPRECIATION			
At 1 April 2021	-	719	719
Charge for year	<u>-</u>	<u>575</u>	<u>575</u>
At 31 March 2022	<u>-</u>	<u>1,294</u>	<u>1,294</u>
NET BOOK VALUE			
At 31 March 2022	<u>619,026</u>	<u>2,299</u>	<u>621,325</u>
At 31 March 2021	<u>-</u>	<u>2,874</u>	<u>2,874</u>

Grand Union Arts CIO

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

13. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR	31.3.22	31.3.21
	£	£
Trade debtors	14,100	1,166
Other debtors	16	565
VAT	<u>39,153</u>	<u>-</u>
	<u>53,269</u>	<u>1,731</u>

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR	31.3.22	31.3.21
	£	£
Trade creditors	157,647	481
Other creditors	511	766
Accruals and deferred income	<u>1,648</u>	<u>2,248</u>
	<u>159,806</u>	<u>3,495</u>

15. CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR	31.3.22	31.3.21
	£	£
Other loans (see note 16)	<u>200,121</u>	<u>-</u>

16. LOANS

An analysis of the maturity of loans is given below:

	31.3.22	31.3.21
	£	£
Amounts falling due between two and five years:		
Other loans	<u>200,121</u>	<u>-</u>

17. SECURED DEBTS

The following secured debts are included within creditors:

	31.3.22	31.3.21
	£	£
Other loans	<u>200,121</u>	<u>-</u>

The loans are secured by way of legal charges against its charged assets, property and secured obligations.

Grand Union Arts CIO

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

18. MOVEMENT IN FUNDS

	At 1.4.21 £	Net movement in funds £	At 31.3.22 £
Unrestricted funds			
General fund	56,992	2,349	59,341
Restricted funds			
Capital project fund	34,006	309,549	343,555
The Growing Project	22,500	30,853	53,353
UoB MA Curating	8,193	10,349	18,542
Ed Web-Ingall Art Fund	3,689	14,912	18,601
Empire Remains Shop: Esmée Fairbairn Foundation	3,911	(3,911)	-
ACE Project Fund: Alberta Whittle Commonwealth & Field Commissions projects	-	7,365	7,365
	<u>72,299</u>	<u>369,117</u>	<u>441,416</u>
TOTAL FUNDS	<u>129,291</u>	<u>371,466</u>	<u>500,757</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	127,015	(124,666)	2,349
Restricted funds			
Capital project fund	325,000	(15,451)	309,549
The Growing Project	114,130	(83,277)	30,853
UoB MA Curating	16,721	(6,372)	10,349
Ed Webb-Ingall Art Fund	18,750	(3,838)	14,912
Empire Remains Shop: Esmée Fairbairn Foundation	-	(3,911)	(3,911)
ACE Project Fund: Alberta Whittle Commonwealth & Field Commissions projects	40,481	(33,116)	7,365
	<u>515,082</u>	<u>(145,965)</u>	<u>369,117</u>
TOTAL FUNDS	<u>642,097</u>	<u>(270,631)</u>	<u>371,466</u>

Grand Union Arts CIO

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

18. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.4.20 £	Net movement in funds £	Transfers between funds £	At 31.3.21 £
Unrestricted funds				
General fund	-	80,444	(23,452)	56,992
Restricted funds				
Capital project fund	-	34,006	-	34,006
The Growing Project	-	22,500	-	22,500
UoB MA Curating	-	4,703	3,490	8,193
Ed Webb-Ingall Art Fund	-	(5,023)	8,712	3,689
Empire Remains Shop: Esmée Fairbairn Foundation	-	(7,339)	11,250	3,911
	-	48,847	23,452	72,299
TOTAL FUNDS	-	129,291	-	129,291

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	246,378	(165,934)	80,444
Restricted funds			
Capital project fund	50,000	(15,994)	34,006
The Growing Project	49,855	(27,355)	22,500
UoB MA Curating	8,110	(3,407)	4,703
Ed Webb-Ingall Art Fund	-	(5,023)	(5,023)
Empire Remains Shop: Esmée Fairbairn Foundation	-	(7,339)	(7,339)
	107,965	(59,118)	48,847
TOTAL FUNDS	354,343	(225,052)	129,291

19. CAPITAL COMMITMENTS

	31.3.22 £	31.3.21 £
Contracted but not provided for in the financial statements	70,152	-

Grand Union Arts CIO

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

20. OTHER FINANCIAL COMMITMENTS

The charity has a commitment under its leasehold agreement, to pay the lease premium of £750,000, with the payment of this premium being deferred for up to three years from 31 August 2021, subject to its indexation at the rate of 1.037% per annum.

21. RELATED PARTY DISCLOSURES

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

GRAND UNION ARTS CIO

England & Wales - Charity number 1184473

Accounts

**Report of the Trustees and
Unaudited Financial Statements
for the Year Ended 31 March 2021
for
Grand Union Arts CIO**

Locke Williams Associates LLP
Chartered Accountants
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

Grand Union Arts CIO

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for the Year Ended 31 March 2021**

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Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2021

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

OBJECTIVES AND ACTIVITIES

Objectives and aims

The promotion of the contemporary visual arts and the understanding and appreciation of the arts in general for the public benefit, by providing:

- (a) an arts centre and an exhibitions and arts events programme to enable the public to access, explore and enjoy high quality artistic experiences;
- (b) arts education programmes and activities for the wider public and to build capacity in the arts sector.

Significant activities

Grand Union is a gallery and artists' studios complex in Digbeth, Birmingham. It is a welcoming organisation, bringing the public closer to art and artists. It hosts a free programme of public exhibitions and events, with many opportunities for discussion and the sharing of ideas. It also provides high quality, affordable studios for visual artists in the heart of a supportive creative community, with frequent opportunities for members of the public to visit behind the scenes.

Grand Union transferred activity from Grand Union Studios Ltd to Grand Union Arts CIO at the beginning of this financial year, giving us this first set of Annual Charitable Accounts.

Grand Union has, despite Covid, delivered a successful programme of artistic activity as outlined in the report below. Our exhibition Love and Solidarity by artist Jamie Crewe was awarded a Turner Prize Bursary and our Programme Director nominated to be one of the 2021 Turner Prize judging panel.

We have expanded our nationally recognised Growing Project to 4 new sites across the city and connected out to local community support organisations to strengthen each other's work. We recognise our interdependence on other organisations and communities and, through our programmes, will continue to weave connections between people - artists, communities, and businesses - in order to create more opportunities for people to feel the impact of art, whether through seeing, feeling or making.

We have also undertaken significant fundraising to begin a capital programme, transforming historic Grade II listed canal building Junction Works into an ambitious new contemporary art centre for the city.

During 2020 we also welcomed 4 new Trustees, Diandra McCalla, Faisal Hussain, Joyce Treasure and Julie Craig to our Board of Trustees. Each brings a range of experience and knowledge in visual and performing arts, finance and youth engagement that will have numerous positive impacts on Grand Union Gallery & Studios.

Public benefit

In setting these objectives and aims, the Trustees have given due regard to the guidance published by the Charity Commission on Public Benefit.

Grand Union is committed to expanding the way that it programmes and actively builds new audiences for art. Through our Collaborative Programme, Grand Union has been using its cultural capital to support and create visible platforms for critically thinking and engaging across sectors and disciplines: proactively responding to urgent issues surrounding social and ecological justice. Birmingham, like so many city centres in an era of post-industrialisation, has become increasingly polarised, separated by those who 'have' and those who 'do not', some profit from privilege and wealth, whilst there are those that are really struggling to survive. We believe that art can be a tool for social change, but only when embedded within communities, with and for them. We work with other arts organisations, but more importantly across many other communities and organisations to connect cultural and community work.

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2021

ACHIEVEMENT AND PERFORMANCE

Charitable activities

Grand Union transferred all of its activities from Grand Union Studios Ltd to Grand Union Arts CIO from April 2020.

During this difficult year, due to the Covid-19 pandemic hitting the UK in March 2020, Grand Union has worked hard to adapt and respond innovatively, creating new collaborations with community partners to reimagine how culture can centre people and enhance places. 2020 was Grand Union's tenth anniversary year, with some large-scale public moments planned which had to be curtailed due to the pandemic. Instead, we have used the time to support artists and connect our collaborative programme out to local community support groups, strengthening each other's work.

Gallery Programme

Love & Solidarity

by Jamie Crewe

7 February to 31 October 2020

Grand Union and Humber Street Gallery (Hull) co-commissioned 'sister' exhibitions of new work by artist Jamie Crewe comprising videos, sculptures and writing - Love & Solidarity in Birmingham, and Solidarity & Love in Hull. This new body of work took inspiration from Radclyffe Hall's 1928 novel The Well of Loneliness, using the ambiguous tensions it stirs to think about repulsive kinships: with places, cultures, histories, communities, and individuals.

The exhibition was disrupted by the Covid-19 lockdown, so was extended to run until October 2020. During the period the gallery was closed, we hosted an online event via YouTube, during which artist Jamie Crewe shared a playlist of film and music that has inspired their work and the exhibition.

An online publication was launched with new writing by Juliet Jaques, Nat Raha and Shola Von Reinhold to accompany the project.

Jamie was awarded a 2020 Turner Prize Bursary for this exhibition (10 bursaries were awarded to UK based artists instead of the Prize and exhibition which usually takes place). Grand Union Programme Director Kim McAleese was nominated to become part of the panel of judges for the 2021 Turner Prize.

See press reviews and articles:

- Jamie Crewe: Love & Solidarity, This is Tomorrow, April 2020
<http://thisistomorrow.info/articles/jamie-crewe-love-solidarity>
- Grand Union celebrates Jamie Crewe receiving £10,000 Turner Bursary, New Art West Midlands, July 2020
<http://newartwestmidlands.co.uk/editorial/grand-union-celebrates-jamie-crewe-receiving-10000-turner-bursary/>
- Scottish Talent Awarded with Turner Bursaries, Creative Scotland, July 2020
<https://www.creativescotland.com/what-we-do/latest-news/archive/2020/07/scottish-talent-awarded-with-turner-bursaries>
- Actor Russell Tovey to judge 2021 Turner Prize, The Art Newspaper, October 2020
<https://www.theartnewspaper.com/2020/10/21/actor-russell-tovey-to-judge-2021-turner-prize>

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2021

The Empire Remains Shop - Birmingham

Cooking Sections

June 2019 - June 2022, Junction Works

This long-term project with Cooking Sections will be relocating the gallery and public programme to the historical Junction Works Canal & River Trust Office, owned by Homes England and the potential future home of Grand Union. Building on a previous attempt to open an Empire Shop in Birmingham in January 1931, the first franchise of The Empire Remains Shop opens in the heart of the post-post-industrial landscape of Digbeth. Conceived for the renovation period of the building, The Empire Remains Shop will take over the facade and windows to host a range of new commissions and existing works that employ food as a tool to assemble new sites and geographies, while exploring origins, destinations and exchanges across the present and future of our postcolonial planet. Visitors to The Empire Remains Shop - Birmingham can take part in the rolling programme of visual and sound installations facing Fazeley Street, the railway and the canal, to activate the site during the construction process. The series of works aim to uncover Birmingham's past and present relationship to Empire through culinary, chemical, cultural and agricultural extractions, inventions and interventions, while exploring other possible futures.

As part of this programme, artist Alberta Whittle created No Mudder Country Here, comprising a hand-painted billboard on the side of Junction Works, viewable 24/7 by passers by and a light installation in the front windows that feature a subtle transition of colour over the course of an hour. This was on view until August 2020. Alberta uses visual, textual and spoken language in her interdisciplinary practice as a way to challenge and interrogate constructed representations of history and society. Alberta's ongoing research refers to the legacy of colonialism, particularly the Windrush scandal, and the hostile implications of this for migrants in a contemporary political context. Her creative practice is motivated by the desire to work collectively towards radical self-love. Informed by diasporic conversations, Alberta considers radical self-love and collective care key methods in battling anti-blackness. Her practice involves choreographing interactive installations, using film, sculpture and performance as site-specific artworks in public and private spaces. We will continue to work with Alberta in 2021-22 on a larger project which will be presented as part of the Birmingham 2022 Commonwealth Games Cultural Programme.

Benny Nemerofsky: *Etudés*

23 September 2020 - 1 January 2021

We have been working with previous GU Associate Curator Seán Elder as part of a programme aligned to his practice-based PhD. Seán had invited artist Benny Nemerofsky Ramsay to present new work and research in events at Grand Union during 2020, however in light of the pandemic, they instead presented *Études* which comprises two video works by Benny and a text written by Seán. This work is not an online exhibition but instead a signpost somewhere between an event that would have taken place and an ongoing work-in-progress. Other works and activity as part of Extended Outwith: Events will take place later in 2021.

Collaborative Programme

Working with and for its communities, Grand Union is committed to developing and supporting high quality, artistic activity beyond the gallery space.

Grand Union's purpose-built studios are a key part of the organisation and bring together an ambitious community of individual artists and creative practitioners.

Grand Union explores new sites and contexts for the public to engage with art, connecting people and practices - artists, curators and audiences - to exchange and engage with each other.

Grand Union's collaborative programme uses its cultural capital to support and create visible and transformative spaces to support projects that work for social and environmental justice.

A multiplicity of voices contribute to, and participate in, Grand Union's programmes and organisation. Collaborative activities in 2020-21 included:

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2021

The Growing Project

A community-led growing scheme working with organisations who support vulnerable people in crisis. Aiming to 'Green-Sense' the city, The Growing Project improves sites across Birmingham by 'growing food and creating green spaces', sites that are developed, tended and nurtured by homeless people. Grand Union works with artists and professionals whose practice engages with ecology and sustainable growing projects, particularly within an urban environment, to offer solutions for a post-industrial landscape. This project creates a visible platform that can change perceptions of vulnerable people in crisis and those experiencing homelessness, celebrating their production and demonstrating how they can make positive contributions to society.

During 2020-21 Grand Union worked with Spring Housing Association to create three new gardens across Birmingham at Hagley Lodge, Hestia House and Richmond House. We were able to continue safely working with the residents at each of the sites throughout the lockdown periods, providing much needed activity and connection to vulnerable people. As a result of this, Grand Union has created a new Apothecary Garden at Minerva Works with a group of women connected to us through Crisis, Anawim and Spring Housing Association, and is developing a new garden in 2022 with Spring Housing Association at a hostel supporting young ex-offenders.

In 2020-21 Grand Union received financial support for The Growing Project from National Lottery Awards for All, Heart of England, Postcode Lottery, Eveson Trust, Grimmit Trust, Finnis Scott Foundation, Bruntwood and Spring Housing Association, as well as confirmation of a 3-year grant from National Lottery Communities fund to begin in 2021-22.

Funding from The Space was also received to produce a short film documenting the power of The Growing Project, to be released in summer 2021.

To keep The Growing Project community connected during lockdown, we ensured visibility and connection through a series of events and actions.

We helped Birmingham CIC Incredible Surplus distribute food supplies and gather donations for their work, And set up a weekly online meeting for growers to swap tips and stories from their growing journeys during this unsettling time.

Plant Swap Day

22 May 2020

As part of supporting our artistic and growing community during lock down, we organised a socially distanced plant swap day. This was a valuable event to safely bring small groups of people together, outside, for the first time in some months. Surplus plants and materials were also distributed across the hostel growing sites.

Bruntwood Spark Summit

25 March 2020

An online event to hear the stories, challenges, and strategies behind some of the most forward-thinking businesses and organisations, including speakers from BrewDog, Jaguar Land Rover, and AO.com. Jo Capper took part, talking about The Growing Project and developing an inclusive community through the collaborative programme.

Slow Food Birmingham: *Food for Thought, Growing Communities*

15 October 2020

Jo Capper spoke about the Growing Project and the collaborative programme at the 3rd Annual Slow Food Birmingham event, on World Food Day, which had a focus on growing communities. The event included a virtual tour of growing sites across the city, including St. Anne's Hostel Garden.

Ed Webb-Ingall: *Forming a Residents Association*

Grand Union has been working with filmmaker Ed Webb Ingall to develop a new project exploring the role of video in response to the UK housing crisis. Holding a series of meetings, screenings and workshops, together, we will connect a national network of community and activist organisations with galleries and museums. Our aim is to co-produce a 'tool-kit' of resources to share our findings across these cultural and community partnerships.

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2021

In 2020 a Residents Association with residents and representatives from each of the following cities was formed: Birmingham (Grand Union), Nottingham (Nottingham Contemporary), Glasgow (LUX Scotland) and Liverpool (Rule of Threes). This network, with interests and involvement in housing activism, meets online to share research into different housing activist methodologies whilst imagining future approaches.

Birmingham, like so many city centres in an era of post-industrialisation, has become increasingly polarised, separated by those who 'have' and those who 'do not', some profit from privilege and wealth, whilst there are those who are really struggling to survive. This project is rooted in the idea that art can be a tool for social change, but only when embedded within communities, with and for them.

MA Art History and Curating University of Birmingham

Each year Grand Union works in partnership with University of Birmingham's MA Art History and Curating students, to develop artistic presentations with early career artists. Sometimes these take place in Grand Union's gallery, become a publication, or take place in other venues and contexts. In 2020-21 the project was interrupted by Covid-19.

In summer 2020 students from the 2019-20 cohort published *Borderlines of the Present*, celebrating the works of two UK-based artists Farwa Moledina and Nick Jordan. They explore themes of resistance to binary perceptions by giving voice to communities - Muslim women and Tripolitan craftsmen - that exist in 'in between' spaces. This project attempts to bridge the communication gap in art appreciation by subtly guiding the readers through the social, art historical and political contexts of the artworks. By launching *Borderlines of the Present* as a website and a print publication, it caters to people who enjoy the intimate act of reading whether online or in the feel of a book.

The 2020-21 students began working with us in September 2020, collaborating with artists in residence at Grand Union towards creating a project presented in three parts in June 2021.

Bruntwood Residency

Grand Union and Bruntwood work in partnership to offer an annual opportunity for two Artists to be in residence in Bruntwood's Cornwall Buildings in Birmingham city centre. The scheme provides a free and specially designed studio space for artists who would be interested in working in residence within the frame and environment of another organisation.

Artists JJ and Laura Cooper were in residence at Cornwall Studio from February 2020, which was interrupted by Covid-19. We have extended the residency period until February 2022, with a presentation of work taking place in summer 2022, so that those artists are still able to benefit from interaction with other users of the building and are able to invite a public audience to view their work. Nevertheless, during 2020-21 the artists were able to access the studios after the initial lockdown period, under Bruntwood's safe working procedures.

As Birmingham approaches an unprecedented surge in growth, it is vital that the city's arts and culture scene continues to be supported, as well as developing the city's home-grown talent. Bruntwood is a leading property developer across the North of England and Birmingham. As a group, Bruntwood has a long-term commitment to creating thriving cities, and recognises that both arts and culture are key components to a city's quality of life, as well as being powerful economic drivers.

Grand Union is committed to providing access to spaces for supporting and advocating for artistic practice in Birmingham and wider social contexts. This artist residency and studio space initiative, in partnership with Bruntwood, further complements Grand Union's existing studio provision. Catalysed by this initiative, Bruntwood have also created more artist studio provision in Cornwall Buildings, slowly building a new artistic community.

Other achievements:

Mentoring and support for artists

During 2020 many artists and creatives lost their livelihoods overnight due to Covid-19 lockdown restrictions. In April 2020 Programme Director Kim McAleese offered 1-2-1 support to artists applying to Arts Council England's Emergency Relief Grant and Director Cheryl Jones offered mentoring support through Culture Central's Mentoring Scheme.

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2021

Let's Talk programme

February 2021

Grand Union offered 10 paid online virtual One-to-One sessions to Midlands creative practitioners who felt they could benefit from an hour-long session with a Grand Union staff member, to talk through a new idea, or support working through creative problems. All Grand Union staff took part and so it was a good opportunity to connect people together from the creative sector. Due to the devastating year for artists, we offered a small fee of £50 to cover the artist's time and stipulated that half of the sessions were reserved for Black artists, in response to our commitment to More Than A Moment: Action with and for Black Creatives to radically transform the West Midlands arts and culture sector. Following the success of this scheme, we plan to make this an annual part of our programme.

Weston Jerwood Creative Bursary

Grand Union was successful in gaining a Weston Jerwood Creative Bursary to be able to support a salaried job for an early-career curator from a low socio-economic background. The programme has been developed by Weston Jerwood to support outstanding early-career artists, curators, producers and creatives to thrive, and working in partnership with leading arts and cultural organisations to take an inclusive, intersectional approach to recruitment, artist development and organisational change. The Curatorial Fellow will work during 2021-22.

Capital Project

Grand Union is working on an ambitious capital project, to develop a new cultural venue in Digbeth in Junction Works, a beautiful, Grade II listed historic canal building in Digbeth. We firmly believe that a strong artistic community is an essential part of an integrated city and that publicly accessible spaces dedicated to culture are crucial for both residents and visitors. Securing a new venue has the aim of ensuring that the cultural offer in Digbeth is retained, improved and embedded in its future. The aim for this venue will be to create an open and fully accessible cultural space that welcomes all to experience art through viewing gallery exhibitions, taking part in workshops, sharing food and enjoying green space outdoors. We will provide high quality, fully accessible, affordable artist studios, with opportunity for members of the public to visit behind the scenes. We aim to generate a socially responsible and sustainable business model that can also assist artists and people in vulnerable housing situations to make a living.

During 2020-21 Grand Union secured £50,000 sponsorship from Public Artist Ltd and Stoford Developments towards Phase 1 Works and acquiring Junction Works. The Stage 2 tender process was undertaken, with the support of Bruntwood, RLF and Associated Architects to procure Graham Construction to undertake Phase 1 detailed design and construction works. £500,000 funding from GBSLEP is confirmed, alongside a £125,000 private loan, in order that work will commence 2021-22.

Digbeth Access group: *Light Works*

HS2 works in Digbeth have resulted in various road closures in the area, which has impacted many businesses in Digbeth, including us at Grand Union. We have been working with a group of local businesses, Birmingham City Council and Intervention Architecture, to design a lighting scheme that can reduce the impact of these works, whilst creating an interesting approach to wayfinding in the area.

During 2020, fundraising and consultation with local residents and businesses is underway, with the aim of securing funding for the scheme in 2021-22.

Summary of Achievements

As can be seen above, despite a difficult year, Grand Union has provided a diverse and ambitious programme of free public artistic activities for members of the public to experience. This period has seen huge change for Grand Union, both internally - the organisation has undergone significant positive transformation - and externally - we are in the midst of a hugely turbulent time due to the Covid-19 pandemic and shifts in our political, social and environmental context. We are proud of our work in this period. We have developed our organisation to include two new staff roles for 2021-22, and we have re-focused our programme significantly, increasing our team's knowledge and skills, in particular through work on the capital project.

Grand Union Arts CIO

Report of the Trustees for the Year Ended 31 March 2021

The continued development of its Collaborative Programme, especially The Growing Project, demonstrates how Grand Union connects with the wider community surrounding its venue and can support the development of safe spaces for many different people to co-create and participate in a range of arts activities. Grand Union will continue to deliver a diverse programme of artistic and learning experiences to these communities, embedding relationships with them and the partners who can enable space and resources to expand the number of people its work can reach. This will feed into the capital development programme, and work with Digbeth Access Group, to work through how an accessible venue and surrounding environment can be developed with and for local people.

FINANCIAL REVIEW

Financial position

The charity was registered as a CIO on 18 July 2019, however it incurred no transactions until 1 April 2020. On this date, all of the assets, liabilities and activities of Grand Union Studios Ltd were transferred to the CIO and it then continued these activities in its own right.

The book value of the net assets transferred to the CIO from Grand Union Studios Ltd on 1 April 2020 were £47,642. The charity reported a surplus of income over expenditure in the year to 31 March 2021 of £129,291.

As Grand Union is embarking on a capital project, it is important for the Trustees to keep a close view on the organisation's cash flow to ensure it can cope with the larger transactions that will be required.

Reserves policy

The policy is reviewed by the Trustees on a regular basis. The reserves policy seeks to have, at the minimum, two months running costs available to enable the organisation to seek alternative or additional funding, if necessary. As of 2020/21 this equates to £26,686 (based on 2 months operating costs for 2020/21).

At 31 March 2021 free reserves were calculated to be £54,118. Free reserves are the funds that the charity has which can be freely spent on any of its charitable purposes, thus excluding any restricted income funds and any reserves invested in tangible fixed assets held for the charity's own use.

The board is determined to build or maintain reserves at that minimum level and with capacity to cover risks associated with continuing activities during the prospective Junction Works development and early years operation therein and to support new initiatives and areas of work.

In addition to reserves the company has access to an agreed overdraft facility of £5,000 with its bank and a support agreement, if needed, from Public Artist Ltd up to the value of £30,000.

A surplus has been budgeted for 2021/22 to keep reserves to target. Total funds held at the 31 March 2021 were £129,291 of which £56,992 was unrestricted funds.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Grand Union Arts CIO was formed in July 2019 by Grand Union Studios Ltd, with its governing document in the form of its constitution, dated 18 July 2019. The constitution sets out the objects of the organisation and the rules under which its Trustees operate.

Recruitment and appointment of new trustees

New trustees are recruited through an open application process, taking part in a formal interview and attending one board of trustees meeting prior to formal appointment.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Charity number

1184473

Grand Union Arts CIO

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

Principal address

Unit 19
Minerva Works
Fazeley Street
Birmingham
B5 5RS

Trustees

Dorothy Wilson (Chair)
Helen Stallard
Jonathan Andrews
Matthew Jenner (resigned 16.2.21)
Robert Valentine
Katy Self
Julie Craig (Treasurer) (appointed 27.4.20)
Diandra McCalla (appointed 22.9.20)
Faisal Hussain (appointed 2.10.20)
Merle Wray
Joyce Tresure (appointed 2.10.20)

Independent Examiner

Locke Williams Associates LLP
Chartered Accountants
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

CEO/Director

Cheryl Jones

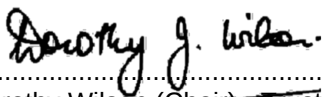
Bankers

Lloyds Bank PLC

COMMENCEMENT OF ACTIVITIES

The CIO commenced its activities on the 1 April 2020, following the transfer of these from Grand Union Studios Ltd (company number 06983042).

Approved by order of the board of trustees on 20 January 2022 and signed on its behalf by:



.....
Dorothy Wilson (Chair) - Trustee

**Independent Examiner's Report to the Trustees of
Grand Union Arts CIO**

Independent examiner's report to the trustees of Grand Union Arts CIO

I report to the charity trustees on my examination of the accounts of Grand Union Arts CIO (the Trust) for the year ended 31 March 2021.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of Institute of Chartered Accountants in England and Wales which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



David Williams FCA FCCA
Institute of Chartered Accountants in England and Wales
Locke Williams Associates LLP
Chartered Accountants
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

20 January 2022



TRUSTED ACCOUNTING SOLUTIONS



Registered number: OC350146
Registered in England and Wales.
Katrina Williams FCA CTA TEP
David Williams FCA FCCA

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Locke Williams Associates LLP
Blackthorn House, St Pauls Square
Birmingham B3 1RL T: 0121 262 3980

Grand Union Arts CIO

Statement of Financial Activities
for the Year Ended 31 March 2021

				Year Ended 31.3.21 Total funds £	Period 18.7.19 to 31.3.20 Total funds £
	Notes	Unrestricted fund £	Restricted funds £		
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	49,696	50,000	99,696	-
Charitable activities	5				
Gallery and arts		197,276	57,965	255,241	-
Other trading activities	3	(800)	-	(800)	-
Investment income	4	206	-	206	-
Total		246,378	107,965	354,343	-
EXPENDITURE ON					
Charitable activities	6				
Gallery and arts		165,934	43,124	209,058	-
Capital project		-	15,994	15,994	-
Total		165,934	59,118	225,052	-
NET INCOME		80,444	48,847	129,291	-
Transfers between funds	14	(23,452)	23,452	-	-
Net movement in funds		56,992	72,299	129,291	-
RECONCILIATION OF FUNDS					
Total funds brought forward		-	-	-	-
TOTAL FUNDS CARRIED FORWARD		56,992	72,299	129,291	-

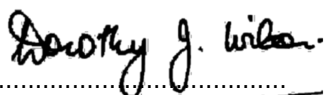
The notes form part of these financial statements

Grand Union Arts CIO

Balance Sheet
31 March 2021

	Notes	Unrestricted fund £	Restricted funds £	31.3.21 Total funds £	31.3.20 Total funds £
FIXED ASSETS					
Tangible assets	11	2,874	-	2,874	-
CURRENT ASSETS					
Debtors	12	1,731	-	1,731	-
Cash at bank and in hand		<u>55,882</u>	<u>72,299</u>	<u>128,181</u>	<u>-</u>
		57,613	72,299	129,912	-
CREDITORS					
Amounts falling due within one year	13	<u>(3,495)</u>	<u>-</u>	<u>(3,495)</u>	<u>-</u>
NET CURRENT ASSETS		<u>54,118</u>	<u>72,299</u>	<u>126,417</u>	<u>-</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>56,992</u>	<u>72,299</u>	<u>129,291</u>	<u>-</u>
NET ASSETS		<u>56,992</u>	<u>72,299</u>	<u>129,291</u>	<u>-</u>
FUNDS	14				
Unrestricted funds				56,992	-
Restricted funds				<u>72,299</u>	<u>-</u>
TOTAL FUNDS				<u>129,291</u>	<u>-</u>

The financial statements were approved by the Board of Trustees and authorised for issue on 20 January 2022 and were signed on its behalf by:



.....
Dorothy Wilson (Chair) - Trustee

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

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charity, 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 Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Financial reporting standard 102 - reduced disclosure exemptions

The charity has taken advantage of the following disclosure exemptions in preparing these financial statements, as permitted by FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland':

- the requirements of Section 7 Statement of Cash Flows.

Income

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

For grants and donations to be recognised, the charity will have been notified of the amounts and the settlement date. If there are conditions attached to the donation or grant and this requires a level of performance before entitlement can be obtained then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the charity and it is probable that they will be fulfilled

Income from charitable activities includes ticket and fee income earned from undertaking performances, engagements and recordings. Income is received in exchange for supplying goods and services in furtherance of the charitable objectives and is recognised when entitlement has occurred.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

No amount is included in the financial statements for volunteer time in line with the Charities SORP (FRS102).

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.

Allocation and apportionment of costs

Direct costs are expenditure on charitable activities and include all costs associated with furthering the charitable purposes of the charity.

Support costs are those that assist the work of the charity but do not directly represent charitable activities and include office costs, governance costs and administrative payroll costs. They are incurred directly in support of expenditure on the objects of the charity. Where support costs cannot be directly attributed to particular headings they have been allocated to cost of raising funds and expenditure on charitable activities on a basis consistent with use of the resources.

Tangible fixed assets

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

Grand Union Arts CIO

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

1. ACCOUNTING POLICIES - continued

Tangible fixed assets

Fixtures and fittings - 20% on reducing balance

Taxation

The charity is an exempt charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

Fund accounting

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

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes. The cost of raising and administering such funds are charged against the specific fund.

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

Hire purchase and leasing commitments

Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

Pension costs and other post-retirement benefits

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

2. DONATIONS AND LEGACIES

	Year Ended 31.3.21 £	Period 18.7.19 to 31.3.20 £
Donation from Grand Union Studios Limited	47,642	-
Donations	<u>52,054</u>	<u>-</u>
	<u>99,696</u>	<u>-</u>

On the 1 April 2020, all of the assets, liabilities and activities of Grand Union Studios Limited (company number 06983042) were transferred to the charity. The fair value of the net assets transferred were:

	£
Tangible fixed assets	3,593
Debtors	15,217
Cash at bank and in hand	82,626
Creditors : amounts falling due within one year	<u>(53,794)</u>
	<u>47,642</u>

Grand Union Arts CIO

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

3. OTHER TRADING ACTIVITIES

	Year Ended 31.3.21 £	Period 18.7.19 to 31.3.20 £
Sales	<u>(800)</u>	<u>-</u>

4. INVESTMENT INCOME

	Year Ended 31.3.21 £	Period 18.7.19 to 31.3.20 £
Deposit account interest	<u>206</u>	<u>-</u>

5. INCOME FROM CHARITABLE ACTIVITIES

	Year Ended 31.3.21 £	Period 18.7.19 to 31.3.20 Total activities £
Collaborative Projects	57,965	-
Curatorial/Artist development	5,505	-
Consultation & project management	17,147	-
Grants	152,364	-
Studio Rent	16,406	-
Edition & Artwork Sales	3,534	-
Gallery Hire	100	-
Gallery Projects	<u>2,220</u>	<u>-</u>
	<u>255,241</u>	<u>-</u>

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

	Year Ended 31.3.21 £	Period 18.7.19 to 31.3.20 £
HMRC - coronavirus job retention scheme	5,251	-
Esmee Fairbairn	37,310	-
Arts Council - National Portfolio funding	<u>109,803</u>	<u>-</u>
	<u>152,364</u>	<u>-</u>

Grand Union Arts CIO

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

6. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 7) £	Totals £
Gallery and arts	53,005	156,053	209,058
Capital project	15,994	-	15,994
	<u>68,999</u>	<u>156,053</u>	<u>225,052</u>

7. SUPPORT COSTS

	Staff costs £	Overheads £	Governance costs £	Totals £
Gallery and arts	<u>106,566</u>	<u>43,248</u>	<u>6,239</u>	<u>156,053</u>

Support costs, included in the above, are as follows:

Staff costs

	Year Ended 31.3.21 Gallery and arts £	Period 18.7.19 to 31.3.20 Total activities £
Trustees' expenses	192	-
Salaries	97,915	-
Social security	5,981	-
Pensions	1,610	-
Other staff costs	868	-
	<u>106,566</u>	<u>-</u>

Overheads

	Year Ended 31.3.21 Gallery and arts £	Period 18.7.19 to 31.3.20 Total activities £
Building rent	17,653	-
Rates and water	7,281	-
Insurance	1,214	-
Light and heat	2,907	-
Telephone & internet	1,610	-
Postage, freight & courier	508	-
General expenses including stationery	1,436	-
Bank charges	203	-
Repairs & maintenance	1,580	-
IT software & consumables	1,991	-
Hospitality	235	-
Carried forward	36,618	-

Grand Union Arts CIO

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

7. SUPPORT COSTS - continued

Overheads - continued

	Year Ended 31.3.21 Gallery and arts £	Period 18.7.19 to 31.3.20 Total activities £
Brought forward	36,618	-
Advertising, digital and website	5,358	-
Charitable donations	553	-
Depreciation of tangible fixed assets	<u>719</u>	<u>-</u>
	<u>43,248</u>	<u>-</u>

Governance costs

	Year Ended 31.3.21 Gallery and arts £	Period 18.7.19 to 31.3.20 Total activities £
Bookkeeping	3,406	-
Accountancy fees	2,820	-
Legal expenses	<u>13</u>	<u>-</u>
	<u>6,239</u>	<u>-</u>

8. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2021 nor for the period ended 31 March 2020.

Trustees' expenses

	Year Ended 31.3.21 £	Period 18.7.19 to 31.3.20 £
Trustees' expenses	<u>192</u>	<u>-</u>

Grand Union Arts CIO

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

9. STAFF COSTS

	Year Ended 31.3.21 £	Period 18.7.19 to 31.3.20 £
Wages and salaries	97,915	-
Social security costs	5,981	-
Other pension costs	1,610	-
	<u>105,506</u>	<u>-</u>

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

	Year Ended 31.3.21	Period 18.7.19 to 31.3.20
Employees	<u>6</u>	<u>-</u>

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

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Total funds £
NET INCOME	-
TOTAL FUNDS CARRIED FORWARD	<u>-</u>

Grand Union Arts CIO was formed as a charity on 19 July 2019 but remained fully dormant up to 31 March 2020. On the 1 April 2020, all of the assets, liabilities and activities of Grand Union Studios Limited (company number 06983042) were transferred to the charity. As this was a transfer from a limited company, not a charitable company, the charity has not applied 'merger accounting' and has treated the transfer as a gift arising at that date. As such, there are no comparatives for the proceeding accounting period.

However, in the interest of providing a fair comparison to the current year, the results of Grand Union Studios Limited for the year ended 31 March 2020 have been presented below as an illustrative comparison only.

	Unrestricted funds £	Total funds £
INCOME AND ENDOWMENTS		
Donations and legacies	1,112	1,112
Charitable activities		
Gallery and arts	251,546	251,546
Other trading activities	2,542	2,542
Investment income	-	-
Other income	<u>50</u>	<u>50</u>
Total	255,250	255,250

Grand Union Arts CIO

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

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued

EXPENDITURE ON		
Raising funds	1,316	1,316
Charitable activities		
Gallery and arts	237,314	237,314
Capital project	<u>11,976</u>	<u>11,976</u>
Total	<u>250,606</u>	<u>250,606</u>
NET INCOME	4,644	4,644
RECONCILIATION OF FUNDS		
Total funds brought forward	42,998	42,998
TOTAL FUNDS CARRIED FORWARD	<u><u>47,642</u></u>	<u><u>47,642</u></u>

11. TANGIBLE FIXED ASSETS

		Fixtures and fittings £
COST		
Additions		<u>3,593</u>
DEPRECIATION		
Charge for year		<u>719</u>
NET BOOK VALUE		
At 31 March 2021		<u><u>2,874</u></u>
At 31 March 2020		<u><u>-</u></u>

12. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.21	31.3.20
	£	£
Trade debtors	1,166	-
Other debtors	<u>565</u>	<u>-</u>
	<u><u>1,731</u></u>	<u><u>-</u></u>

Grand Union Arts CIO

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

13. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.21 £	31.3.20 £
Trade creditors	481	-
Other creditors	<u>3,014</u>	<u>-</u>
	<u>3,495</u>	<u>-</u>

14. MOVEMENT IN FUNDS

	At 1.4.20 £	Net movement in funds £	Transfers between funds £	At 31.3.21 £
Unrestricted funds				
General fund	-	80,444	(23,452)	56,992
Restricted funds				
Capital project fund	-	34,006	-	34,006
The Growing Project	-	22,500	-	22,500
UoB MA Curating	-	4,703	3,490	8,193
Ed Webb Ingall Art Fund	-	(5,023)	8,712	3,689
Empire Remains Shop : Esmee Fairbairn Foundation	<u>-</u>	<u>(7,339)</u>	<u>11,250</u>	<u>3,911</u>
	<u>-</u>	<u>48,847</u>	<u>23,452</u>	<u>72,299</u>
TOTAL FUNDS	<u>-</u>	<u>129,291</u>	<u>-</u>	<u>129,291</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	246,378	(165,934)	80,444
Restricted funds			
Capital project fund	50,000	(15,994)	34,006
The Growing Project	49,855	(27,355)	22,500
UoB MA Curating	8,110	(3,407)	4,703
Ed Webb Ingall Art Fund	-	(5,023)	(5,023)
Empire Remains Shop : Esmee Fairbairn Foundation	<u>-</u>	<u>(7,339)</u>	<u>(7,339)</u>
	<u>107,965</u>	<u>(59,118)</u>	<u>48,847</u>
TOTAL FUNDS	<u>354,343</u>	<u>(225,052)</u>	<u>129,291</u>

Grand Union Arts CIO

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

15. RELATED PARTY DISCLOSURES

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