

COMMUNITY ARTS NORTHWEST

England & Wales · Charity number 277135

Details

Other names	COMMUNITY ARTS MOBILE WORKSHOP TEAM (NORTH WEST) LTD, CAN
Status	Registered
Legal form	Charitable company
Company number	01400213
Registered	1980-08-19
Register	View on the Charity Commission register

Contact

Address	61 Old Birley Street Manchester M15 5RF
Phone	07305611710
Email	admin@comartsnw.org.uk
Website	www.comartsnw.org.uk

Activities

Objects: TO PROMOTE THE BENEFIT OF THE INHABITANTS OF NEIGHBOURHOODS AND AREAS IN THE UNITED KINGDOM AND ESPECIALLY THE NORTH WEST THEROF TO ADVANCE EDUCATION AND AESTHETIC APPRECIATION OF THE ARTS AND TO PROVIDE FACILITIES FOR RECREATION AND LEISURE-TIME ACTIVITY IN THE INTERESTS OF SOCIAL WELFARE WITH THE OBJECT OF IMPROVING CONDITIONS OF LIFE OF THE SAID INHABITANTS.

Activities: CAN supports diverse communities and artists in Greater Manchester by helping them to develop high-quality, meaningful participatory arts projects.

Classification

- **How:** Provides Human Resources, Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities, People Of A Particular Ethnic Or Racial Origin, Other Defined Groups, The General Public/mankind

Geography

- Bolton
- Bury
- Manchester City
- Oldham
- Rochdale
- Salford City
- Stockport
- Tameside
- Trafford
- Wigan

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£291,720	£298,391	-	-
2024-03-31	£327,341	£305,530	-	-
2023-03-31	£328,992	£301,479	-	-
2022-03-31	£344,565	£334,408	-	-
2021-03-31	£335,800	£241,390	-	-

Trustees

Name	Role	Appointed
Denis Skelton	Chair	2022-03-02
Dr Rajesh Ramanbhai Patel		2016-06-21
Julie Ryder		2024-09-26
Lesa Dryburgh		2019-07-22
PEGGY MULONGO		2015-09-17
Rebecca Davis		2023-09-25
Remi Adefeysian		2022-11-14
Sherelle Zandra Marilyn Fairweather		2022-03-02

Accounts

COMMUNITY ARTS NORTH WEST LTD.

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

Registered Charity No. 277135
Company Registration Number: 01400213

COMMUNITY ARTS NORTH WEST LTD.

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COMMUNITY ARTS NORTH WEST LTD.

Report of the trustees for the year ended 31st March 2025

The trustees present their annual directors' report and financial statements of the charity for the year ended 31st March 2025 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and the 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) referred to as the Charities SORP (FRS 102) (second edition – October 2019).

Objectives and activities

The company was established in 1978 to improve the conditions of life in local communities in the North West of England by encouraging inhabitants to participate fully in a wide range of creative, artistic and educational activities with the assistance of the company acting in association with artists, and other specialists, working in partnership with local authorities, voluntary sector groups and agencies.

The objects aim to promote learning, creativity, expression, cultural visibility and a voice for marginalised in wider society, supporting personal development and progression through increased self-esteem and confidence through participatory arts programmes.

Aims

Community Arts North West (CAN) is a Manchester based arts development organisation producing work with the communities that live on the fringes of mainstream society in Greater Manchester.

CAN's work aims to:

- Create expression and visibility for the complex and alternative narratives of Greater Manchester's diverse peoples to help promote wider understanding of the issues, cultures, experiences and histories that make up the regions people.
- Contribute to the wellbeing of marginalised peoples through creative programmes that helps to combat social isolation and enable groups to develop artistic outcomes that create a voice that will be heard.

Activities

- Developing and working in dynamic partnerships with communities, artists, the voluntary sector, independent and mainstream cultural providers and other agencies to deliver creative programmes that create access to cultural resources, new production and platforms for sharing and distributing work.
- Creating sustainable programmes that connect people to the cultural infrastructure, enabling progression through networking and information, employment and training, resources and cultural production opportunities.
- Promoting cross-cultural working, through socially cohesive projects, that provide quality creative experiences that encourage learning and generate rewarding artistic outcomes with meaning and resonance for the people with whom we work and their audiences.
- Advocate for and encourage a culturally diverse contribution to the creative economy through employment, training and capacity-building within the sector.

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Public Benefit

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The charity relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees and charges, the trustees consider the accessibility to activities for those on low incomes.

Analysis of Public Benefit

The types of benefit that these objects promote are to:

- Advance participation in, and therefore advance appreciation of beneficiaries in a variety of artistic forms, including drama, dance, music making, crafts and digital arts.
- Provide educational opportunities, for beneficiaries through specific training programmes and through participation in artistic activities.
- Facilitate social integration and cohesion by providing opportunities for people from different cultural backgrounds to participate in artistic activities together, fostering a better understanding of each other's cultures.

A review of our achievements and performance during 2024-2025

CAN continues to innovate in developing and delivering high-quality artistic and cultural opportunities for artists, communities, children, and young people, despite facing significant social justice challenges.

This year, CAN has delivered a wide range of highly valued creative projects, engaging with diverse artists, communities, children, and young people - many of whom have experienced participatory arts for the first time. Our work has also showcased exciting international artists who have made Greater Manchester their home. Their work has challenged perceptions, offering local audiences positive and hopeful messages.

CAN welcomed to the team Creative Director Anna Vu Thompson. Anna brings significant experience in community engagement as a producer and Theatre Maker and joined CAN from the Museum of Home in London where she developed a new programme championing Vietnamese and South East Asian voices. Anna is passionate about representation and believes everyone should have the opportunity to experience high-quality art and cultural experiences.

ACTIVITIES

Artist Projects or Platforms:

- Force of Nature - Greater Manchester Tour 2024
- Horizons Festival 2024

Community-focused Projects:

- Horizons Festival 2024 - Community Programme
 - Our Planet, Our HOME
 - Global Threads
 - Our Routes HOME
- Rochdale Women's Voices 2024/25 - KYP, M6 Theatre and Petrus at Hopwood College
- World of Song
- Spotlight
- Without Borders
- Mother Song, Father Song

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- Horizons at Band on the Wall 2025

Children and Young People

- Creative Pulse - in Partnership with Manchester College Performing Arts Department
- Outreach Sessions with GMYN, Purple Collective, We Belong and Emergency Accommodation
- CAN Young Artists
 - Global Voicebox at Contact Theatre
 - Melody in Motion at Contact Theatre
- Manchester Life at Emergency Accommodation
- Student Placements
- Manchester College Industry Day

Learning Projects

- Cartwheel Arts - Crafting Heritage
- Arts and Migration Group

Strategic Projects

- Partnership development:
 - World of Song
 - Myriad
 - UNCHR - A Great British Welcome Exhibition
 - Collaborative AHRC Doctoral Training (CDA)

CAN Staff Team

CAN employed five members of staff:

- Five identified as being female (including trans women)
- Two identified as having ethnically diverse heritage
- Three identified as having White British or White European heritage
- One identified as being disabled

CAN Artists and Freelancers

CAN engaged and collaborated with 65 artists and other freelance staff:

- 51% identified as being female (including trans women)
- 66% identified as having ethnically diverse heritage
- 31% identified as having White British or White European heritage
- 1% identified as being non-binary
- 3% identified as having a disability

CAN Board of Trustees

- 55% of CAN Board identified as having ethnically diverse heritage
- 67% of CAN Board identified as women (including trans women)
- 22% of CAN Board identified as having a disability

CAN Participants

CAN worked with 1097 as individual participants in 2024/25:

- 367 participants were under the age of 19
- 538 participants were aged between 20 and 75
- 192 of the participants' ages were unknown
- 442 participants identified as having ethnically diverse heritage

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- 38 participants identified as having White British or European heritage
- 268 participants identified as female (including trans-women)
- 204 participants identified as male (including trans-men)
- 1 participant identified as non-binary
- 28 participants identified as having a disability

Audiences

CAN engaged with 13,671 audiences in 2024/25, excluding the 1,696,400 visitors for the UNHCR Exhibition 'A Great British Welcome' on Market Street (11th - 28th June 2024).

Digital Engagement

In 2024/25 CAN's digital engagement, reached local/national/international audiences of 661.

ARTIST-LED PROGRAMMES

Horizons Festival 2024

The fifth Horizons Festival, delivered by CAN and HOME, took place between 20 - 23 June 2024. The festival celebrated the contribution of refugees & migrants to society; counteracting negative stereotypes around asylum-seekers, and brought the public & refugees together to enjoy, celebrate, learn and engage. The festival strongly supported work with artists, volunteers, speakers and contributors who have experienced forced migration. Co-curated with CAN/HOME's Arts and Migration Network of displaced local artists, the festival's theme was *Our Planet, Our Home*, highlighting the need for the planet to be a safe home for everyone, and for the UK to provide a haven for those fleeing climate emergency and brutal conflicts across the world.

Horizons Festival 2024 featured an action-packed programme of 16 individual events, resulting in at least 15 new artistic products that included spoken word and storytelling, music from the global diaspora, artist-led films, visual art, dance, discussion and a comedy night which was a new festival feature and roaring success. The festival commissioned 49 artists (47 of whom were global majority artists and refugees) and engaged with diverse live audiences. The festival delivery team included two emerging migrant producers.

CAN led on the delivery of three community projects from February to June 2024 (*Global Threads*, *Our Planet, Our Home* and *Our Routes HOME*) all of which had creative outcomes at the 2024 Festival.

The Community Day on Saturday 22 June welcomed over 50 refugees involved in the community programme. This day featured family-friendly workshops, a foreign language film, and the *Inspire* launch with joyful performances by Afrocats, a child-led Kurdish dance performance, music from Culture Bridge, and drumming with dances from Owen Ncube and Masresha Wondmu.

The *Communities Not Camps* workshop with festival partners *Asylum Matters* and *Refugee Action* raised awareness of the national campaign around horrendous conditions of asylum seeker housing and the government's policy to house asylum seekers in barges and army barracks.

"Thank you very much for having us. We love being part of the Horizons Festival and your attention to diversity of art form and detail, I danced my socks off! It meant a lot for the children to have a chance to have their first sharing of work and the venue. Now they know what is expected: they will go from strength to strength. Parents had never been to HOME before and loved every minute of it." -
Magdalen Bartlett, CEO, Afrocats

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"It was great to...have such a wonderful and exciting time! Thank you for making everyone happy and welcome. We really appreciate your kind support very much. You are an inspiration!" - Chinar Najib, Culture Bridge

A Great British Welcome

The acclaimed exhibition A Great British Welcome, created by the UNHCR, the UN Refugee Agency, and featuring CAN, came to Manchester's Market Street between Tuesday 11 June and Friday 28 June. A Great British Welcome shares the stories of how communities across the UK have welcomed people who have been forced to flee their homes and come to the UK. The exhibition reveals how British communities and the refugees and asylum-seekers they host can thrive together. The stories include the community of Rothesay on the Isle of Bute, where Syrian refugee Wafa and her two sons have become part of the community and a climbing club in Liverpool that welcomed Amir, who came to the UK from Iran in 2022. It was estimated the exhibition was viewed by 1,696,400 visitors.

Force of Nature - Greater Manchester Tour 2024

The *Force of Nature* tour, which concluded its run through Rochdale Central, Leigh Library, Longsight, and North City libraries, fostered creative collaborations with diverse communities, amplifying underrepresented voices and inspiring action through music. This project connected local communities across Greater Manchester with global climate issues, aiming to raise awareness and empower individuals to make personal changes or engage with local groups focused on climate action.

Between April and May 2024, four showcase events engaged a total of 510 people from a wide range of backgrounds. Each event featured performances by the *Force of Nature* band, alongside community groups and schools, linking local environmental initiatives, growing projects, and activist organisations. This collaboration aimed to inspire continued action beyond the project's lifespan.

Audience feedback was overwhelmingly positive, demonstrating a clear demand for this type of community engagement in future projects:

"I enjoyed how the event involved local schools and how the event focussed on important world topics."

"The women from Pakistan were powerful and the performance validated their experiences The band was fantastic as well."

The project culminated in February 2025 with the successful recording of *Force of Nature* tracks at Hope Mill Studios.

COMMUNITY PROGRAMMES

Rochdale Women's Voices 2024-25

2024 also saw the completion of this combined arts programme aimed at fostering intercultural and intergenerational dialogue among women and girls from diverse communities in Rochdale. The project challenged systems of marginalisation, paving the way for more democratic alternatives. It also highlighted the power of women and girls when united as a collective, with a particular focus on social justice issues related to race, class, and gender.

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A key strength of the project was CAN's partnership with locally trusted organisations in Rochdale: KYP, M6 Theatre Company, Petrus, and Hopwood Hall College. This collaboration fostered mutual respect, trust, and strong working relationships, culminating in two highly successful performing arts events celebrating International Women's Day in March 2024.

World of Song

In 2025, CAN's largest community project was a collaboration with Band on the Wall (BOTW), made possible by Heritage Lottery funding. This 18-month music programme brought together musicians and community members who have recently migrated to the UK.

World of Song celebrates the rich diversity of music from people who have migrated to Greater Manchester, including asylum seekers, refugees, and newly arrived migrant heritage groups over the past 20 years. The project's goal was to create, share, document, and record these musical traditions for inclusion in the Band on the Wall City Music archive.

The 18-month programme includes six developmental projects:

- Mother Song, Father Song sharing sessions; to be delivered in Emergency Accommodation
- An early-years, parent and baby/toddler music project
- Without Borders Youth Band; a new young people's band/ensemble
- Spotlight; a comprehensive professional development programme for migrant heritage artists
- A Horizons festival showcase at BOTW
- A Songs and Heritage Film production documenting the entire programme

Spotlight

Running between October 2024 and July 2025, Spotlight, in partnership with Band on the Wall, features a series of masterclasses and paid showcase opportunities for Greater Manchester-based musicians who have experienced forced migration, displacement, or the asylum process.

We received 19 applications from solo artists and bands representing a diverse range of global nationalities, including Eritrea, Somalia, Iran, Kurdistan, Senegal, Gambia, Cameroon, DRC, and Venezuela.

The selected groups are:

- **Guacamaya Latin Band**, led by Venezuelan musician José Mesa, blends Afro-Caribbean, Afro-Cuban, reggae, Balkan, samba, salsa, calypso, merengue, drum 'n' bass, and US/UK sounds into a vibrant mix.
- **Hamsaz**, a 15-piece ensemble of musicians from Iran, was formed in 2018 as part of an artist development programme at the Sahba Academy. Hamsaz combines traditional Iranian instruments such as the Setar, Santur, and Daf with Western instruments, reflecting the evolving Iranian diaspora through both folklore and contemporary stories.

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- **Xaawo Kiin**, one of the top ten Somali female musicians, is a celebrated figure in Somalia and among the Somali diasporas. Now based in Manchester, she continues to captivate audiences with her powerful voice and music.

Each selected artist or band received a paid commission to create new music, along with a photoshoot, branding support, performance opportunities, and a recording session. They also gained access to a series of 10 music industry masterclasses hosted at Band on the Wall between October 2024 and July 2025.

Mother Song, Father Song

Mother Song, Father Song offered weekly drop-in sessions to support new arrivals, asylum seekers, people with recent refugee status and hosted participants to share songs and music. Sessions were delivered with men living in emergency accommodation in Manchester City Centre. Given the lack of communal areas in the emergency accommodation, sessions ran at Band on the Wall, which is within walking distance of the hotel.

CHILDREN AND YOUNG PEOPLE

Since 2005, CAN has worked with both young migrants and young people from host communities in Manchester and Greater Manchester boroughs.

Without Borders

In partnership with Band on the Wall the Without Borders project supported young people aged 12 – 19 years in forming a band and creating music inspired by their cultural heritages. Led by Bosnian singer-songwriter Sanja Govorcin, with support from Katherine Rogers and third-year RNCM student Alex Rouault, the group of eleven talented young singers and instrumentalists brought together a rich blend of Kurdish, Syrian, Polish, Mexican, Pakistani, and Ukrainian backgrounds.

Sessions were held on Tuesday evenings, with the first term focused on experimenting with various music styles and songwriting. The band will be performing at Horizons Festival 2025. In addition to their performances, the young people also benefited from a professional photoshoot, branding support, and a recording session.

CAN Young Artists (CYA)

The most recent initiative in CAN's rolling programme, CAN Young Artists (CYA), was launched in April 2024 and will run for three years with support from BBC Children in Need. The programme will take place over ten months each year, featuring four distinct workshop projects and live-sharing performances in safe and accessible venues across Manchester's city centre, including UCEN, Manchester College's new performing arts centre, and Contact.

In addition to these core workshops, the programme continues to deliver short-term projects in emergency accommodation settings, engaging young people who have recently arrived in the UK. It remains flexible, allowing participants to join activities for as long as they wish. Throughout the programme, young people have been working with a diverse range of artists across multiple art

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forms, including visual arts, theatre, music, dance, digital arts, photography, and special effects makeup. Creative outcomes have included live performances, celebrations, and exhibitions.

A key focus of the programme is encouraging young people to share and celebrate their cultural heritages, particularly through music. One notable outcome has been the formation of an Afro-Cuban Drumming Bloc, where participants combined live instruments such as keys, voice, guitar, drums, and spoken word, to convey positive messages about the world through their unique perspectives. This collaborative effort has helped the young people cultivate pride in their identities and cultures, which plays a vital role in their adaptation to life in the UK.

Manchester Life in Emergency Accommodation

In May 2024, CAN partnered with Peshkar to develop Manchester Life in emergency accommodation, which focused on music and drama around the theme 'What it feels like to be a Young Person in the City'. The group recorded an audio piece made up of 35 young people aged 11 - 18 for a short film Manchester Life, which featured visual art created by the group. The film shared journeys of the young people living in emergency accommodation, focusing on how young people from across the globe connect, and their experiences of living in Manchester. Participants hailed from Afghanistan, Kuwait, Syria, Pakistan, Libya, Kurdistan, Jordan, Tunisia, Iran, Turkey, Iraq, Georgia, Palestine and Ghana. The collaboration aimed to help a group of young people who transitioned through a difficult time in the UK to make a powerful and celebratory piece of work. Manchester Life can be viewed on YouTube.

"Your blog is a beacon of light in the often-murky waters of online content. Your thoughtful analysis and insightful commentary never fail to leave a lasting impression. Keep up the amazing work!"

Anonymous

Following on from the success of Manchester Life, the latest project in collaboration with Collective Horizons, an organisation supporting East and Southeast Asian artists in the North West, engaged over 115 young people and 9 adults, many of whom were asylum seekers.

The project featured two classical pianists from *Horizons Collective*, alongside an established drumming/storyteller artist. Through guided exercises and open play, participants created drawings inspired by positive childhood experiences. The latter part of the project focused on providing professional development for a talented young illustrator from CYA, with a series of activities that included creative writing, live composition, and collaboration with an artist of similar heritage. This creative process culminated in the illustrator's voice becoming a central element of the final animation, which was showcased at The Lowry Theatre in February 2025.

"Working with CAN has enriched my practice by placing stories and people at its core. The time spent refining the artistic voice to amplify the authenticity of community stories has provided me a unique perspective in multidisciplinary classical music work. Every community has so much to express, and working with CAN has allowed me to bring these stories to life truthfully and creatively through my medium" – CYA Artist

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Creative Pulse - In partnership with Manchester College Performing Arts Department

This project engaged young people aged between 13 and 20 years in a performing arts programme at Manchester College. The participants took part in drama activities including physical theatre, collage making and experimental portraiture through photography and music. Four make-up artists from UCEN Manchester volunteered to work with participants using makeup design to explore identity and belonging.

The sharing event at Manchester College was a great success, featuring instrumental and live acoustic performances of original songs and spoken word pieces. Over 20 participants took part, representing a wide range of backgrounds, including the UK, Ukraine, Hong Kong, Sudan, Eritrea, Pakistan, Turkey, Syria, Afghanistan, Iran, and Bulgaria.

"Since joining, my confidence and communication skills have improved. I've built relationships and learned how to connect with others." - Participant

Global Voicebox at Contact Theatre

Building on connections established at Manchester College, CYA's latest project, *Global Voicebox*, launched in September 2024 at Contact. The project successfully recruited 12 young participants, many of whom are unaccompanied in the UK, for an intensive eight-week programme. Working closely with established creative practitioners, the young people explored music-making, theatre, and spoken word. CAN continues to uphold the highest standards of safeguarding, especially when supporting vulnerable groups.

Global Voicebox was carefully designed to meet the practical and emotional needs of the participants. CAN producers took additional steps to ensure a safe and inclusive environment, enabling the young people to fully engage in the creative process. By the end of the project, many participants reported an increase in confidence and a stronger sense of agency and ownership over their performances. Several individuals excelled and progressed to join an advanced project at Band on the Wall.

"This project is amazing. People should join to make friends and have fun." - Participant

Melody in Motion at Contact (Animation and Music)

In January 2025, Creative Industries Trafford began a unique collaboration with CAN, combining animation and music in an innovative new project. As part of this partnership, Creative Industries funded two illustration artists to support the work of CYA. These artists worked closely with young participants to create a series of drawings and images, which will be paired with live musical performances. The project builds on musical pieces developed by the young people in a previous CYA programme, encouraging deeper reflection through the medium of animation. Contact Theatre generously provided space for CAN and the young people to develop the work.

CAN collaborated with the visual arts department, offering eight animation students the opportunity to learn from lead artists and gain hands-on experience working with young people living in

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emergency accommodation. On CYA, we believe the most impactful work is led by young people, for young people. This peer-led approach supports stronger integration, personal growth, and ambition.

CONTRIBUTION OF VOLUNTEERS

Community Arts North West is grateful to the volunteers who work with the company. In addition to the work undertaken voluntarily by the Board of Directors, volunteers aid the operational activity of the charity as stewards at events, volunteer artists on specific projects, performers at events, and administrative support within the charity's office, helping with activities such as reception duties, data entry and marketing. During 2024-25, CAN worked with 23 project volunteers across all areas of our activities. Volunteers supported language interpretation, access support for participants, administration, evaluation and research and more, which culminated in 423 hours of their given time. CAN is extremely grateful for this ongoing support.

AWARDS

The Manchester College Awards - Industry Excellence Partnership

CAN was proud to receive a Gold Award in the Industry Excellence Partnership category 2024 from our partner, The Manchester College. This award recognises the outstanding commitment, value, and contribution of organisations in supporting the work-readiness of college students.

The award acknowledged the involvement of college students in the CAN Young Artists programme, which nurtures the creative skills of young people from new migrant backgrounds, including those with lived experience of forced migration, as well as young people from Manchester's host communities. The students played a key role in supporting the delivery of this impactful programme. CAN's Creative Producer, Michelle Udogu, and student placement Blanca Corbelli proudly represented the organisation at the award ceremony.

ACCESS

Access budgets are allocated for all participatory programs to remove barriers faced by participants, particularly those impacted by poverty, low income, disability, or cultural exclusion.

CAN offers a free service to its beneficiaries and actively works to engage individuals on the margins of mainstream society. Many of our beneficiaries come from low-income households or live in poverty, with some experiencing or existing on the edge of destitution. As a result, they often face significant stress and pressure related to these challenges. In response to the ongoing digital access challenges, CAN continues to support its participants to ensure equal opportunities for engagement in our programs.

EVALUATION AND REFLECTION

Evaluation has always been central to CAN's ability to learn, develop, innovate, and remain accountable to all our stakeholders. We view evaluation as a collaborative and formative process and an integral part of programme development that enables us to act with integrity. Over the past year, despite ongoing challenges, CAN has continued to strengthen its robust monitoring and evaluation processes. We use data as a vital learning tool and place a strong emphasis on reflection—both as an organisation and in collaboration with our stakeholders. This reflective practice allows us to remain responsive, adaptive, and principled in the face of an ever-changing social, political, and cultural landscape.

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CO-OPERATION WITH OTHER ORGANISATIONS

CAN worked in partnership and/or and cooperated with over 50 organisations, including the following:

National Partnerships: UN Refugee Agency (UNHCR), Culture Bridge, Counterpoint Arts

Mainstream cultural-venues, services and agencies: HOME, Manchester Art Gallery, The Lowry, Hope Mill Theatre, Band on the Wall, Royal Northern College of Music, Contact, Cartwheel Arts, Touchstones, Music Action International

Independent Cultural Sector: University of Liverpool, University of Manchester, The Manchester College, GMCA, Manchester City Council, Wigan Council, North City Library, Longsight Library, Leigh Library, Rochdale Central Library, Falinge Park High School, Bedford High School, St Peter's CE Primary, Spotland Primary School, Newhey Primary School

Charities and community agencies and groups: Quay Computing, Better We, Bread and Butter Theatre Company, Gorse Hill Studios, Creative Industries Trafford, Wardleworth Community Centre, Trinity Church Hall, Britannia Hotel, Rochdale Women's Welfare Association, East 15 Acting School

Mainstream education and services: Asylum Matters, Refugee Action, Rethink Rebuild Society, Women Seeking Asylum Together (WAST), Afrocats, Kashmiri Youth Project (KYP), We Belong, OBADO, Friends of the Earth Manchester, Manchester Climate Alliance, Levenshulme Climate Conversations, Global Shapers Manchester Hub, Plot 2 Plate Rochdale, Jain Community Centre

CAN has helped partner organisations to reach new diverse participants, audience and artists and has benefited from learning through collaboration.

FINANCIAL REVIEW

Overview

The charity's main source of funding in the year was in the form of grants for our charitable activities, comprising 85% of CAN's total income. Our Arts Council England grant made up 67% of income, and other grants included funding from Manchester City Council (9%) and Children in Need (8%). Earned income (providing fees for project services) contributed 10%, and bank interest 5%.

The charity had unrestricted free reserves at 31st March 2025 of £67,146, a small increase relative to the previous year. This position is the result of successful funding bids and continued tight control of costs, together with some staffing changes.

Investment powers and policy

The trustees have invested a proportion of funds in several interest-bearing accounts (mostly through the Flagstone savings account platform). An appropriate level of cash needed for day-to-day activities has been retained.

Reserves policy and going concern

The management committee has examined CAN's requirement for reserves considering the main risks to the organisation, its contractual obligations and the planned future growth and development.

The trustees have established a policy whereby an amount equivalent to approximately 6 months running costs should be held in reserves. The trustees consider that this level would provide sufficient funds to maintain the organisation if it lost its core funding. For prudence reasons, they consider that

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this amount should be held as designated to ensure that it will be available if needed. At the year end, this was calculated at £182,278.

The committee have further designated £75,000 of funds to ensure the continuation of activity in 2025-2026:

- Staff development and support - £25,000
- Strategic and fundraising support £30,000
- Project development and delivery £20,000

The total of designated funds at the year-end was therefore £257,278.

Funds held as free unrestricted reserves were £67,146. The trustees consider having this cushion as reasonable considering the current climate.

In line with our risk mitigation strategy and our experience of the Covid-19 pandemic and the current economic climate, these unrestricted funds may be allocated to shortfalls in funding to safeguard and support the organisation to build resilience in changing circumstances. This will ensure that we can provide consistent and impactful work for our beneficiaries.

Our reserve levels and policy will be reviewed by the management committee on a quarterly basis.

The Trustees consider that it is appropriate to prepare the accounts on a going concern basis and, consequently, the accounts do not include any adjustments that would be necessary if these sources of income should cease.

The Board recognises that maintaining healthy reserves enables the company to take calculated risks to help generate future investment and occasionally assist the company's cash flow for those funders that pay on receipt of expenditure invoices. It demonstrates good stewardship and financial management to future potential funders.

Risk management

The charity continues to receive the greater part of its income from Arts Council England and Manchester City Council which contribute towards the company's core costs, principally core salaries and overheads. Remaining monies are raised from other public bodies, trusts and foundations, lottery programmes, and earned income through the delivery of some partnership projects. A small number of monies is also received via donations. A contribution of 10%-15% is also generally raised towards the core costs of the company through project fundraising and some earned-income programmes. The charity is highly reliant on the continuing support of grant-awarding bodies, trusts and foundations and is aware that this funding has suffered a downturn in recent years in the charitable giving and public funding sector.

Plans for future periods

CAN's future focus is on six themes that reflect and build on our unique history, skills and expertise, while embedding our value-led approach and responding to concerns. We believe a theme-based approach will enable us to be responsive and flexible, adapting delivery models to address the challenges ahead, while staying true to our clearly defined mission.

Art and Artists: Developing an overarching programme of creative work, combining creative programming with in-depth, long-term support for artists and creatives.

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Communities: Delivering a dynamic socially engaged programme of work that will especially focus on creativity contributing to greater equity in communities most effected by the cost-of-living crisis.

Young People: Developing and delivering intercultural creative work with children and young people from new and more established communities in Greater Manchester that gives them a voice about the rapidly changing situation in our world.

Learning: Maintaining a community of learning, around CAN, allowing different voices to inform and influence the organisation's development. Providing training and development opportunities for staff, freelancers and the Board to be agile in challenging circumstances.

Partnership: Developing ethical and equitable approaches to partnerships and supporting innovative ways of working that maximise the potential of projects and involves the sharing of expertise and resources between organisations.

Networks: Involvement in strategic regional, national and international networks that further particular areas of work, including antiracist action in arts and culture and the diversification of leadership in the sector; sharing learning about participatory arts and developing the resilience and sustainability of the sector; contributing to innovations in cultural education for children and young people.

Structure, governance and management

Constitution

Community Arts North West Ltd. is a company limited by guarantee governed by its Memorandum and Articles of Association dated 16th November 1978, as amended by special resolutions on 16th November 1979 and 7th July 1995. It is registered as a charity with the Charity Commission and is constituted under a trust deed dated 23rd October 1978.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at the year-end was 23. the trustees are members of the charity, but this entitles them only to voting rights. All trustees give their time voluntarily and receive no benefits from the charity.

Trustees

Details of current Trustees are shown on page 15.

Appointment of trustees

The policy of Community Arts North West Ltd. is to recruit new trustees through a combination of advertising and recommendations and to appoint according to the criteria set down in a job descriptions and person specification to achieve a balance of skills-sets and stakeholder representation. Trustees may only be appointed through the membership of Community Arts North West Ltd.

Potential new trustees are put forward for consideration either at the AGM or quarterly management meetings. If the Board wish to proceed further, they are then invited to observe a Board meeting and to discuss their potential appointment. After they have left the room, the Board decide whether to proceed or not and, if the potential new trustee would also like to go ahead, they are voted in at the subsequent Board meeting and confirmed in their posts at the annual general meeting. Trustees retire after three years' service at the annual general meeting and may stand for re-election at that meeting.

COMMUNITY ARTS NORTH WEST LTD.

Trustee induction and training

New trustees receive an induction, written and in person, from a member of the senior management team. They also receive detailed information of their legal status and new responsibilities. CAN's memorandum and articles of association, most recent business plan, annual report and independently examined accounts and other relevant documents. CAN trustees are invited to all company-wide training, alongside CAN staff, artists and volunteers. Regular opportunities for Board members and staff to learn together, allows for an enhanced knowledge base within the company and a stronger sense of joint responsibility.

Trustees delegate operational management of CAN to the Chief Executives, monitoring activity quarterly at management committee meetings and undertaking line-management of the Chief Executives. The trustees reserve the right to make long-term strategic decisions, concerning the mission, aims and objectives of the charitable company.

The trustees review the aims, objectives and activities of the charity each year. This report looks at what the charity has achieved and the outcomes of its work in the reporting period. The trustees report the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

The trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims, objectives and in planning its future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives that have been set.

Members of the company

Membership of Community Arts North West comprises its employees, regularly contracted freelance artists, and other people who have an interest in the aims and objectives of the company. Directors automatically become members on appointment. Membership is open to such persons that the Directors admit to the company. The constitution allows a maximum of 50 members at any one time. The current membership of Community Arts North West Ltd. is 23 persons.

Membership of the company may be terminated through a member giving notice in writing that he or she resigns, or upon a two-thirds majority of the directors giving him or her notice to resign, or upon death, becoming of unsound mind, or bankrupt.

Organisation

The company can appoint a maximum of 15 directors at any given time. The Board of Trustees meets four times per year and occasional special general meetings as and when needed. Directors delegate operational management of CAN to the Chief Executives, monitoring activity at the quarterly management committee board meetings. The Company's joint Chief Executives, the Creative Director and Executive Director are line-managed by the Chair of the Board. The trustees reserve the right to make long-term strategic decisions, concerning the mission, aims and objectives of the company.

Related parties and co-operation with other organisations

None of our trustees receive remuneration or other benefit from their work with the charity. Any connection between a trustee or senior manager with any service providers must be disclosed to the full board of trustees in the same way as any other contractual relationship with a related party. In the current year no such related party transactions were reported.

COMMUNITY ARTS NORTH WEST LTD.

Reference and administrative information

Charity Name: Community Arts North West

Charity Number: 277135

Company Registration Number: 1400213

Directors and Trustees

The directors of the charitable company (the charity) are its trustees for the purpose of charity law. The trustees and officers serving during the year and since the year end were as follows:

Key management personnel: Trustees and Directors

M Hazlehurst (resigned December 2024)

L Dryburgh - Vice-chair

O Anwar

SZM Fairweather

P Mulongo

R Patel

DD Skelton - Chair

G Thiara (resigned December 2024)

R A Adefeyisan

R Davis - Treasurer

J Ryder (appointed September 2024)

F Salisbury – Company Secretary (resigned August 2025)

Key Staff

F Salisbury - Executive Director and Joint CEO

A Vu Thompson - Creative Director and Joint CEO

Registered Office

Green Fish Resource Centre

46-50 Oldham Street

Manchester

M4 1LE

Independent Examiners

Hilton Jones t/a Community Accountancy Service

Hollinwood Business Centre

Albert Street

Oldham

OL8 3QL

COMMUNITY ARTS NORTH WEST LTD.**Bankers**

Co-operative Bank plc
70/72 Cross Street
Manchester
M2 4JG

Aldermore Bank
Western House
Lynch Wood
Peterborough
PE2 6FZ

Flagstone
1st Floor, Clareville House
26-27 Oxendon Street
London
SW1Y 4EL

Solicitors

Confidere Legal
Fairfield House
104 Whitby Road
Ellesmere Port
Cheshire
CH65 0AB

COMMUNITY ARTS NORTH WEST LTD.

Trustees' responsibilities in relation to the financial statements

The charity trustees (who are also the directors of Community Arts North West Ltd. for the purposes of company law) are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

- Select suitable accounting principles and then apply them consistently.
- Observe the methods and principles in the applicable Charities SORP.
- Make judgments and estimates that are reasonable and prudent.
- State whether applicable accounting standards have been followed, subject to any material departures that must be disclosed and explained in the financial statements.
- Prepare the financial statements on a going concern basis unless it is appropriate to presume that the charity will continue in business.

The trustees are responsible for keeping proper accounting records that 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 Companies Act 2006. They are also responsible for safeguarding the assets of the charity and taking reasonable steps for the prevention and detection of fraud and other irregularities.

By order of the board of trustees on 8th December 2025

DD Skelton
Chair

Independent examiner's report to the trustees of COMMUNITY ARTS NORTH WEST LTD.

I report on the accounts of the company for the year ended 31st March 2025, which are set out on pages 19 to 31.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity is required by company law to prepare accrued accounts and I am qualified to undertake the examination by being a qualified member of The Association of Chartered Certified Accountants.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act ;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

- (1) which gives me reasonable cause to believe that in any material respect the requirements
 - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006, ; and
 - with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met; or
- (2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



James Hilton Jones
 Hilton Jones t/a Community Accountancy Service, Hollinwood Business Centre, Albert Street,
 Oldham OL8 3QL
 Date: 8th December 2025

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED
31 MARCH 2025
(Including Income and Expenditure Account)

	Further Details	Unrestricted Funds £	Restricted Funds £	Total Funds Year Ended 31 March 2025 £	Total Funds Year Ended 31 March 2024 £
Income from:					
Donations and legacies	(3)	-	-	-	20
Charitable Activities	(4)	221,375	30,523	251,898	301,955
Other Trading Activities	(5)	26,353	-	26,353	19,290
Investment Income		13,469	-	13,469	6,076
Total		261,197	30,523	291,720	327,341
Expenditure on:					
Raising Funds	(6)	3,285	378	3,663	8,321
Charitable Activities	(6)	238,331	56,353	294,684	297,198
Other	(6)	44	-	44	11
Total		241,660	56,731	298,391	305,530
Net income/(expenditure)		19,537	(26,208)	(6,671)	21,811
Transfers between funds	(15)	(1)	1	-	-
Net movement in funds		19,536	(26,207)	(6,671)	21,811
Reconciliation of funds					
Total funds brought forward	(15)	304,888	48,894	353,782	331,971
Total funds carried forward	(15)	324,424	22,687	347,111	353,782

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

The notes on pages 22 to 31 form part of these accounts.

BALANCE SHEET AS AT 31 MARCH 2025

Company registration number: 01400213

	Notes	2025 £	2024 £
Fixed assets:			
Tangible assets	(11)	-	-
Total fixed assets		-	-
Current assets:			
Debtors	(12)	10,187	6,800
Cash at Bank & in Hand		352,674	365,137
Total current assets		362,861	371,937
Liabilities:			
Creditors: Amounts falling due within one year	(13)	15,750	18,155
Net current assets or liabilities		347,111	353,782
Total assets less current liabilities		347,111	353,782
Total net assets or liabilities		347,111	353,782
The funds of the charity:			
Restricted income funds	(15)	22,687	48,894
Unrestricted funds:			
Designated funds	(15)	257,278	80,000
Free unrestricted income funds	(15)	67,146	224,888
Total charity funds		347,111	353,782

For the period in question the company was entitled to the exemption conferred by section 477 of the Companies Act 2006, and that no notice has been deposited under section 476 in relation to its accounts for the financial year; and the directors acknowledge their responsibilities for:

- complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

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

Approved by the trustees on 8th December 2025

DD Skelton Chair

The notes on pages 22 to 31 form part of these accounts.

Statement of Cash Flows for the year ending 31 March 2025

Reconciliation of net movement in funds to net cash flow from operating activities

	Year Ended 31 March 2025 £	Year Ended 31 March 2024 £
Net movement in funds	(6,671)	21,811
Add back depreciation	-	-
Deduct investment income	(13,469)	(6,076)
Decrease/(increase) in debtors	(3,387)	8,071
Increase/(decrease) in creditors	(2,405)	(15,105)
Net cash used in operating activities	(25,932)	8,701
Cash flows from investment activities:		
Interest	13,469	6,076
Purchase of fixed assets	-	-
Net cash provided by investing activities	13,469	6,076
Increase/(decrease) in cash and cash equivalents during the year	(12,463)	14,777
Cash and cash equivalents brought forward	365,137	350,360
Cash and cash equivalents carried forward	352,674	365,137

Notes to the accounts for the year ended 31st March 2025

1. Accounting policies**(a) Basis of preparation and assessment of going concern**

The accounts (financial statements) have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant notes to these accounts. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 1st January 2019 and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

(b) Funds structure

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by the donor or trust deed. There are 7 restricted funds.

Unrestricted income funds comprise those funds which the trustees are free to use for any purpose in furtherance of the charitable objects. Unrestricted funds include designated funds where the trustees, at their discretion, have created a fund for a specific purpose.

Further details of each fund are disclosed in note 15.

(c) Income recognition

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

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

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. Dividends are recognised once the dividend has been declared and notification has been received of the dividend due.

(d) Expenditure Recognition

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 settlement will be required and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. All expenses including support costs and governance costs are allocated or apportioned to the applicable expenditure headings. For more information on this attribution refer to note (f) below.

(e) Irrecoverable VAT

Irrecoverable VAT is charged against the expenditure heading for which it was incurred.

(f) Allocation of support and governance costs

Support costs have been allocated between governance costs and other support costs. Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice. These costs include costs related to independent examination and legal fees together with an apportionment of overhead and support costs.

Governance costs and support costs relating to charitable activities have been apportioned based on type of expense. The allocation of support and governance costs is analysed in note 8.

(g) Costs of raising funds

The costs of raising funds consists of fundraising activities, website costs and marketing.

(h) Charitable Activities

Costs of charitable activities include governance costs and an apportionment of support costs as shown in note 7.

Notes to the accounts for the year ended 31st March 2025

(i) Tangible fixed assets and depreciation

All assets costing more than £750 are capitalised and valued at historical cost. Depreciation is charged on the following basis:

Computers	25% straight line
Equipment	25% straight line

(j) Realised gains and losses

All gains and losses are taken to the Statement of Financial Activities as they arise. Realised gains and losses on investments are calculated as the difference between sales proceeds and their opening carrying value or their purchase value if acquired subsequent to the first day of the financial year. Unrealised gains and losses are calculated as the difference between the fair value at the year end and their varying value. Realised and unrealised investment gains and losses are combined in the Statement of Financial Activities.

(k) Pensions

The charity currently administers contributions to a pension scheme on behalf of individuals. The charity has no liability beyond making its contributions and paying across the deductions.

(l) Debtors

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

(m) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

2. Related party transactions and trustees' expenses and remuneration

The trustees all give freely their time and expertise without any form of remuneration or other benefit in cash or kind (2024: £nil). Expenses paid to the trustees in the year totalled £193 (2024: £199). This related to travel expenses for two trustees, (2024: 1 trustee).

3. Donations and Legacies

	Unrestricted	Restricted	Total Funds	Total Funds
	Year Ended 31	Year Ended 31	Year Ended	Year Ended
	March 2025	March 2025	31 March	31 March
	£	£	2025	2024
Donations and Gifts	-	-	-	20
	-	-	-	20

Previous reporting period

	Unrestricted	Restricted	Total Funds
	Year Ended 31	Year Ended 31	Year Ended
	March 2024	March 2024	31 March
	£	£	2024
Donations and Gifts	20	-	20
	20	-	20

Notes to the accounts for the year ended 31st March 2025

4. Income from charitable activities

	Unrestricted	Restricted	Total Funds	Total Funds
	Year Ended 31	Year Ended 31	Year Ended	Year Ended
	March 2025	March 2025	31 March	31 March
	£	£	2025	2024
General grants:				
Arts Council England	194,618	-	194,618	194,618
Manchester City Council - Core Funding	26,757	-	26,757	26,757
Restricted grants & contracts:				
DWP	-	542	542	-
Children in Need	-	24,381	24,381	-
Factory International	-	-	-	2,000
Granada Foundation	-	3,000	3,000	2,000
The Lankelly Chase Foundation	-	-	-	50,000
Manchester City Council - Force of Nature Tour	-	-	-	2,500
Sarah Yaseen - Force of Nature Arts Council Grant	-	2,600	2,600	24,080
	<u>221,375</u>	<u>30,523</u>	<u>251,898</u>	<u>301,955</u>

Previous reporting period

	Unrestricted	Restricted	Total Funds
	Year Ended 31	Year Ended 31	Year Ended
	March 2024	March 2024	31 March
	£	£	2024
General grants:			
Arts Council England	194,618	-	194,618
Manchester City Council - Core Funding	26,757	-	26,757
Restricted grants & contracts:			
Factory International	-	2,000	2,000
Granada Foundation	-	2,000	2,000
The Lankelly Chase Foundation	-	50,000	50,000
Manchester City Council - Force of Nature Tour	-	2,500	2,500
Sarah Yaseen - Force of Nature Arts Council Grant	-	24,080	24,080
	<u>221,375</u>	<u>80,580</u>	<u>301,955</u>

Notes to the accounts for the year ended 31st March 2025

5. Income from other trading activities

	Unrestricted	Restricted	Total Funds	Total Funds
	Year Ended 31	Year Ended 31	Year Ended	Year Ended
	March 2025	March 2025	31 March	31 March
	£	£	2025	2024
Fee Income	26,353	-	26,353	19,290
	<u>26,353</u>	<u>-</u>	<u>26,353</u>	<u>19,290</u>

Previous reporting period

	Unrestricted	Restricted	Total Funds
	Year Ended 31	Year Ended 31	Year Ended
	March 2024	March 2024	31 March
	£	£	2024
Fee Income	19,290	-	19,290
	<u>19,290</u>	<u>-</u>	<u>19,290</u>

Notes to the accounts for the year ended 31st March 2025

6. Expenditure

	Cultural activities £	Year Ended 31 March 2025 £	Year Ended 31 March 2024 £
Expenditure on raising funds:			
Fundraising Costs	805	805	4,895
Website	1,465	1,465	707
Advertising and marketing	1,393	1,393	2,719
	<u>3,663</u>	<u>3,663</u>	<u>8,321</u>
Expenditure on charitable activities:			
Employment Costs	145,309	145,309	146,404
Freelance Workers	64,082	64,082	77,000
Recruitment	1,573	1,573	323
Staff Welfare	481	481	923
Database	788	788	-
Management Fees	1,400	1,400	2,260
Staff Training	888	888	1,548
Participation Costs	7,712	7,712	2,648
ICT Network and Email Hosting	7,619	7,619	5,362
Event Production	11,719	11,719	10,275
Volunteer Expenses	763	763	10
Travel & Subsistence Expenses	2,328	2,328	1,512
Repairs & Maintenance	190	190	1,117
Minor Equipment	764	764	470
Subscriptions	195	195	194
Cleaning	264	264	232
Telephone	546	546	539
Rent & Rates	42,121	42,121	35,666
Insurance	2,130	2,130	2,132
Governance and Support Costs	3,111	3,111	7,134
Bank Charges	94	94	25
Post, Printing & Stationery	607	607	1,424
Depreciation	-	-	-
	<u>294,684</u>	<u>294,684</u>	<u>297,198</u>
Other expenditure:			
Sundries	44	44	11
	<u>44</u>	<u>44</u>	<u>11</u>
	<u>298,391</u>	<u>298,391</u>	<u>305,530</u>
 Restricted funds		56,731	58,259
Unrestricted funds		<u>241,660</u>	<u>247,271</u>
		<u>298,391</u>	<u>305,530</u>

Notes to the accounts for the year ended 31st March 2025

7. Analysis of expenditure on charitable activities

As per note 6.

8. Allocation of governance and support costs

The breakdown of support costs and how these were allocated between governance and other support costs is shown below:

	General Support	Governance	Total 2025	Basis of apportionment
Accountancy and Legal Fees	-	1,135	1,135	type of expense
Payroll Fees	118	-	118	type of expense
Employment Support	1,390	-	1,390	type of expense
Accounting Software	144	-	144	type of expense
Trustee Expenses	-	290	290	type of expense
Professional Fees	34	-	34	type of expense
	<u>1,686</u>	<u>1,425</u>	<u>3,111</u>	

	General Support	Governance	Total 2024	Basis of apportionment
Accountancy and Legal Fees	-	810	810	type of expense
Consultancy Support	4,200	-	4,200	type of expense
Employment Support	1,518	-	1,518	type of expense
Accounting Software	227	-	227	proportion of costs
Trustee Expenses	-	366	366	proportion of costs
Professional Fees	13	-	13	type of expense
	<u>5,958</u>	<u>1,176</u>	<u>7,134</u>	

9. Analysis of staff costs

	Year Ended 31 March 2025 £	Year Ended 31 March 2024 £
Wages and Salaries	126,390	130,163
Redundancy	-	-
Holiday Pay Accrual	6,501	1,994
Social Security Costs	6,870	7,576
Pension Costs	5,548	6,671
	<u>145,309</u>	<u>146,404</u>
Charitable Activities	145,309	146,404
Support Costs	-	-
	<u>145,309</u>	<u>146,404</u>

The average number of employees during the year was 5, FTE 3.5 (previous year: 6, FTE 3.9).

The charity considers its key management personnel comprises the Executive Director and Creative Director. The total employment benefits, including employer pension contributions of the key management personnel were £72,168 (previous year: £70,892). No employee has benefits in excess of £60,000 (previous year: none).

10. Independent Examiner Fees

	Year Ended 31 March 2025 £	Year Ended 31 March 2024 £
Independent Examination Fees	1,135	810
	<u>1,135</u>	<u>810</u>

Notes to the accounts for the year ended 31st March 2025

11. Tangible Fixed Assets

	Computers	Equipment	Total
Cost	£	£	£
At 1 April 2024	11,939	1,472	13,411
Additions	-	-	-
At 31 March 2025	11,939	1,472	13,411
Depreciation			
At 1 April 2024	11,939	1,472	13,411
Charge for Year	-	-	-
At 31 March 2025	11,939	1,472	13,411
NET BOOK VALUE			
At 31 March 2025	-	-	-
At 31 March 2024	-	-	-

12. Analysis of debtors

	2025	2024
	£	£
Debtors	6,828	2,636
Prepayments	3,359	4,164
	10,187	6,800

Debtors and prepayments related to restricted funds £3,533 (2024: £50) and unrestricted funds £6,654 (2024: £6,750)

13. Creditors: amounts falling due within one year

	2025	2024
	£	£
Creditors	2,829	2,750
Short-term compensated absences (holiday pay)	6,501	1,994
Other creditors and accruals	6,420	4,347
Deferred income	-	9,064
	15,750	18,155

14. Deferred income

Deferred income comprises grants received in advance.
 Balance as at 1 April 2024
 Amount released to income earned from charitable activities
 Amount deferred in year
 Balance at 31 March 2025

9,064
(9,064)
-
-

Notes to the accounts for the year ended 31st March 2025

15. Analysis of charitable funds

Analysis of movements in unrestricted funds

	Balance at 1 April 2024	Incoming Resources	Resources Expended	Transfers	Balance at 31 March 2025
	£	£	£	£	£
General Fund	224,888	261,197	(241,660)	(177,279)	67,146
Designated Funds	80,000	-	-	177,278	257,278
	<u>304,888</u>	<u>261,197</u>	<u>(241,660)</u>	<u>(1)</u>	<u>324,424</u>

Previous reporting period

	Balance at 1 April 2023	Incoming Resources	Resources Expended	Transfers	Balance at 31 March 2024
	£	£	£	£	£
General Fund	225,398	246,761	(247,271)	-	224,888
Designated Funds	80,000	-	-	-	80,000
	<u>305,398</u>	<u>246,761</u>	<u>(247,271)</u>	<u>-</u>	<u>304,888</u>

Name of unrestricted fund:

General Fund

Designated Funds

Description, nature and purpose of the fund

Free unrestricted reserves

To support programme delivery and 6 months running costs

Analysis of movements in restricted funds

	Balance at 1 April 2024	Incoming Resources	Resources Expended	Transfers	Balance at 31 March 2025
	£	£	£	£	£
Factory International	907	-	(908)	1	-
DWP	-	542	(542)	-	-
Children in Need	-	24,381	(24,381)	-	-
Granada Foundation	-	3,000	(3,000)	-	-
The Lankelly Chase Foundation	27,742	-	(5,903)	-	21,839
Sarah Yaseen - Force of Nature Arts Council Grant	17,745	2,600	(19,497)	-	848
Manchester City Council - Force of Nature Tour	2,500	-	(2,500)	-	-
	<u>48,894</u>	<u>30,523</u>	<u>(56,731)</u>	<u>1</u>	<u>22,687</u>

Notes to the accounts for the year ended 31st March 2025

15. Analysis of charitable funds

Analysis of movements in restricted funds

Previous reporting period

	Balance at 1 April 2023	Incoming Resources	Resources Expended	Transfers	Balance at 31 March 2024
	£	£	£	£	£
School of Social Entrepreneurs	798	-	(798)	-	-
Rochdale Action Together	2,105	-	(2,105)	-	-
Factory International	2,904	2,000	(3,997)	-	907
Granada Foundation	-	2,000	(2,000)	-	-
The Lankelly Chase Foundation	16,419	50,000	(38,677)	-	27,742
Sarah Yaseen - Force of Nature Arts Council Grant	-	24,080	(6,335)	-	17,745
Manchester City Council - Force of Nature Tour	-	2,500	-	-	2,500
Network for Social Change	4,347	-	(4,347)	-	-
	<u>26,573</u>	<u>80,580</u>	<u>(58,259)</u>	<u>-</u>	<u>48,894</u>

Name of restricted fund:

Factory International

DWP

Children in Need

Description, nature and purpose of the fund

for Hotels work.

for disability aids

for supporting CAN Young Artists aimed at newly arrived refugee communities in emergency accommodation, unaccompanied minors, and those who have been moved on. This includes young people who now have their refugee status and are beginning to settle in the UK.

Granada Foundation

artistic programme for young refugees.

The Lankelly Chase Foundation

core funding to allow CAN to continue to work in Greater Manchester.

Sarah Yaseen - Force of Nature Arts Council Grant

music project focused on environmental issues, that toured to Greater Manchester libraries.

Manchester City Council - Force of Nature Tour

music project focused on environmental issues, that toured to Greater Manchester libraries.

Notes to the accounts for the year ended 31st March 2025

16. Analysis of net assets between funds

	Unrestricted funds	Designated funds	Restricted funds	Total 2025
	£	£	£	£
Tangible fixed assets	-	-	-	-
Cash at bank and in hand	73,760	257,278	21,636	352,674
Other net current assets/(liabilities)	(6,614)	-	1,051	(5,563)
Total	67,146	257,278	22,687	347,111

Previous reporting period

	Unrestricted funds	Designated funds	Restricted funds	Total 2024
	£	£	£	£
Tangible fixed assets	-	-	-	-
Cash at bank and in hand	308,224	-	56,913	365,137
Other net current assets/(liabilities)	(3,336)	-	(8,019)	(11,355)
Total	224,888	80,000	48,894	353,782

17. Financial Instruments

The charity only has financial assets and liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised on a transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at an amortised cost using the effective interest method.

18. Lease Commitments

At 31 March 2025 the charity had future minimum lease payments under non-cancellable operation leases in respect of premises. The annual cost is £40,912 but can be cancelled with six months notice. The current lease expires in March 2026.

Accounts

COMMUNITY ARTS NORTH WEST LTD.

**FINANCIAL STATEMENTS FOR THE YEAR ENDED
31 MARCH 2024**

Registered Charity No. 277135
Company Registration Number: 01400213

COMMUNITY ARTS NORTH WEST LTD.

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COMMUNITY ARTS NORTH WEST LTD.

Report of the trustees for the year ended 31st March 2024

The trustees present their annual directors' report and financial statements of the charity for the year ended 31st March 2024 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and the 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) referred to as the Charities SORP (FRS 102) (second edition – October 2019).

Objectives and activities

The company was established in 1978 to improve the conditions of life in local communities in the North West of England by encouraging inhabitants to participate fully in a wide range of creative, artistic and educational activities with the assistance of the company acting in association with artists, and other specialists, working in partnership with local authorities, voluntary sector groups and agencies.

The objects aim to promote learning, creativity, expression, cultural visibility and a voice for marginalised in wider society, supporting personal development and progression through increased self-esteem and confidence through participatory arts programmes.

Aims

Community Arts North West (CAN) is a Manchester based arts development organisation producing work with the communities that live on the fringes of mainstream society in Greater Manchester.

CAN's work aims to:

- Create expression and visibility for the complex and alternative narratives of Greater Manchester's diverse peoples to help promote wider understanding of the issues, cultures, experiences and histories that make up the regions people.
- Contribute to the wellbeing of marginalised communities through creative programmes that helps to combat social isolation and enable groups to develop artistic outcomes that create a voice that will be heard.

Activities

- Developing and working in dynamic partnerships with communities, artists, the voluntary sector, independent and mainstream cultural providers and other agencies to deliver creative programmes that create access to cultural resources, new production and platforms for sharing and distributing work.
- Creating sustainable programmes that connect people to the cultural infrastructure, enabling progression through networking and information, employment and training, resources and cultural production opportunities.
- Promoting cross-cultural working, through socially cohesive projects, that provide quality creative experiences, encourage learning and generate rewarding artistic outcomes with meaning and resonance for the people with whom we work and their audiences.
- Advocate for and encourage a culturally diverse contribution to the creative economy through employment, training and capacity-building within the sector.

COMMUNITY ARTS NORTH WEST LTD.

Public Benefit

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The charity relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees and charges, the trustees give consideration to the accessibility to activities for those on low incomes.

Analysis of Public Benefit

The types of benefit that these objects promote are to:

- Advance participation in, and therefore advance appreciation of beneficiaries in a variety of artistic forms, including drama, dance, music making, crafts and digital arts.
- Provide educational opportunities, for beneficiaries through specific training programmes and through participation in artistic activities.
- Facilitate social integration and cohesion by providing opportunities for people from different cultural backgrounds to participate in artistic activities together, fostering a better understanding of each other's cultures.

A review of our achievements and performance

Introduction

CAN continues to innovate in developing and delivering high quality artistic and cultural opportunities for artists, communities, children and young people, despite significant social justice challenges.

CAN delivered a wide range of highly valued creative projects; and engaged with diverse artists, communities, children and young people, many of whom engaged with participatory arts for the first time. Our work platformed exciting international artists, who have made a home in Greater Manchester. Their work has challenged perceptions and provided audiences in Greater Manchester with positive and hopeful messages.

Our activities included the following:

Artist Projects or Platforms

- Horizons Festival 2023
- Horizons Festival 2024
- Force of Nature - Manchester International Festival Performance 2023
- Force of Nature - Greater Manchester Libraries Tour 2024

Community-focused Projects

- Horizons Festival 2023 community programme:
 - Global Thread - community programme for Horizons Festival 2024
 - Afrocats Dance - community programme for Horizons Festival 2024
 - Culture Bridge Community Visual Art project - community programme for Horizons Festival 2024
- Rochdale Women's Voices - KYP (Kashmir Youth Project)
- Rochdale Women's Voices - Hopwood Hall College

Children and Young People

- CAN Young Artists 2023-24
 - Sparks of Freedom: Music and Drama project
 - Without Borders: World of Music project with Band on the Wall
 - Voices of the City: Drama and Photography project
 - Drama and Music at Emergency Accommodation

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Learning Projects

- Advice & Guidance for artists, and Sector Support

Strategic Projects

- Collaborative Doctoral Programme
- A Great British Welcome partnership project with UNHCR
- Artists and Allies - Breaking the Code, in partnership with University of Manchester

CAN's Staff Team

CAN employed five members of staff:

- five identified as being female (including trans women)
- one identified as having ethnically diverse heritage
- four identified as having white British or white European heritage
- one identified as being disabled

CAN Artists and Freelancers

- CAN engaged or collaborated with 77 artists and other freelance staff
- 25% identified as having white British or white European heritage
- 71% identified as having ethnically diverse heritage
- 59% identified as being female (including trans-women)
- 4% identified as being non-binary
- 8% identified as being disabled

CAN Board of Trustees

- 60% of CAN Board identified as having ethnically diverse heritage
- 60% identified as women
- 20% identify as disabled

CAN Participants

- CAN worked with 1035 people as participants
 - 439 participants were aged under 19
 - 558 participants were aged 20-75
 - 48 participants had unknown ages
 - 816 participants identified as having ethnically diverse heritage
 - 100 participants identified as having white British or white European heritage
 - 119 participants had unknown heritage
 - 655 participants identified as female (including trans-women)
 - 366 participants identified as male (including trans-men)
 - 4 participants identified as non-binary
 - 10 gender identities were unknown
 - 22 participants identified as having a disability

Audiences

- CAN engaged with 8212 people as audiences

Digital

- In 2023/24, CAN's digital engagement, reached local/national/international audiences of 680,975.

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Horizons Festival 2023

CAN and HOME delivered the Horizons Festival in June 2023, alongside two Assistant Producers with lived experience of migration (in recognition of the fact that this group is under-represented in the workforce). Each of the two Assistant Creative Producers shadowed and mentored staff members at CAN and HOME. More than 30 artists were commissioned as part of the festival, with the vast majority being people who have experienced forced migration. Horizons featured artists from countries including Bosnia and Herzegovina, the Democratic Republic of Congo, Ethiopia, Iran, Iraq, Kurdistan, Palestine, Syria, Ukraine, and Zimbabwe.

The 2023 theme *We Are All Manchester* - selected by the arts and migration group, aimed to change the narrative from seeing refugees as victims, who are worthy of charity and compassion, to people who significantly enhance British society through diversity of thought, expression and skills.

A high quality, accessible and affordable two-day festival using all available spaces at HOME, featured an artist day on Friday 16 June 2023, and a community day on Saturday 17 June 2023. All events were free or pay what you can, and were well attended with four events selling out.

The Friday programme featured a showcase of incredible multidisciplinary artists from all corners of the world, sharing tales from the diaspora using poetry, theatre, film and live music. The programme featured films around gender and displacement; an Ethiopian coffee and performance event; a visual arts workshop event; and Iranian music performances.

Saturday daytime had a family-friendly and community focus with a wide range of free creative workshops, visual arts, and performances for all the family, a film screening exploring climate justice and displacement, and a cross-cultural music night to finish the festival in style.

CAN led on the community day programming which dovetailed with CAN's other programmes including: Engaging with asylum seeking families through our young people's programme to develop an exhibition as part of Horizons; Commissioning our Pushing Boundaries workshop leaders to deliver workshops as part of the Horizons community day.

CAN also led on getting the word out to global majority/refugee communities through outreach flyer distribution to 14 groups and drop off locations, and direct WhatsApp messaging. Through our partnership with Afrocats, more than 18 children and young people performed at the launch of our community exhibition on Saturday afternoon, and 18+ parents attended to see them. The group stayed around to attend workshops and performances during the day. Through our partnership with Culture Bridge, a further 27 children and adults from emergency accommodation in Stockport attended the family friendly workshop programme and events. Through our partnership with KYP in Rochdale, a group of 17 South Asian women attended a portrait workshop and evening performance event on Friday 16 June. Feedback from community members was really positive. The joined-up nature of CAN's work really paid off in bringing audiences who would not typically attend an arts event.

CAN recruited a team of seven volunteers, six of whom were from refugee backgrounds to support the programme. We also supported recently arrived stage manager, Isabel Chan (from Hong Kong) to access a paid stage management opportunity as part of the Horizons Festival.

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Following the festival, CAN held three evaluations which the success of the two new Horizons Producers; the strong project-partnership; strong level of planning with artists.

Horizons Festival 2024

Planning then commenced for the Horizons Festival 2024, which took place at HOME 21st - 23rd June 2024. Co-curated with CAN/HOME's Arts and Migration Network of displaced local artists, in 2024 the festival's theme was *Our Planet, Our Home* expanding on the theme of the UK's Refugee Week: Our Home. Assistant Producers, Masresha Wondmu and Mandla Rae were re-contracted to support festival delivery and their ongoing development as producers.

The festival celebrated the contributions of refugees and migrants to society; counteracted negative stereotypes about asylum-seekers; and brought the general public and refugees together to enjoy, celebrate, learn and engage. The festival strongly supported and programmed work with artists, volunteers, speakers and contributors who have experienced forced migration.

CAN led the development of the festival's community programme, which was showcased on Saturday 22 June 2024.

The three programmes were as follows:

Our Planet, our HOME

CAN worked with Kurdish-led partner organisation, Culture Bridge to deliver a series of five visual arts workshops linking to the festival theme. The work created includes mixed media and 2D and 3D work that has been photographed for display in the Inspire Gallery.

The workshop programme was led by Kurdish visual artist Amang Mardokhy, working alongside around 80 refugee and local children and adults in Stockport who met on Saturdays during February and March in a community venue in Hazel Grove. The group worked with ink, charcoal and acrylic to explore the theme of *Our Planet, Our Home* from the participant's perspectives.

Global Threads

CAN worked with textile artist, Kate Rothery together with community members across 5 weeks, to co-create a banner as a permanent backdrop for the Horizons Festival.

The programme engaged with around 25 members of CAN's own youth group and other community groups including emergency accommodation providers, Refugee Action, Ascension Church, Women's Voices and Greater Manchester Youth Network. The sessions were aimed at young people and adults and ran on Saturdays between April and May 2024 at Ascension Church in Hulme.

Our Routes HOME

Building on the success of the joyful community dance performance in the café bar at 2023 Horizons Festival, Afrocats delivered a series of dance and performance for sanctuary seeking children from emergency accommodation. The sessions were run by artists, Godfrey Pambalipe, Magdalen Bartlett and Masresha Wondmu and were aimed at primary school aged children.

The children shared a live performance of cultural drumming, circus skills and creative movement as part of Horizons, showing their creativity and resilience and demonstrating that home is truly where the heart is.

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Force of Nature Performance - Factory International and CAN

Force of Nature is a partnership project led by CAN with Factory International (Manchester International Festival) that began its development in 2022.

CAN commissioned three experienced, politically engaged and dynamic women musicians and songsmiths with diverse musical styles, to create stand-alone material and to collaborate inter-culturally, to create a performance set to be featured as part of Manchester International festival in July 2023. Emmanuela Yogolelo, Sarah Yaseen and Meduulla created material which reflects lesser-heard narratives from the global south in relation to climate justice. The women worked with climate messaging mentor, Sai Murray who helped them to unpick themes they wanted to explore. Including the three Lead Artists, eleven artists collaborated on the project. The launch performance took place in Festival Square, Aviva Studios, as part of Manchester International Festival on Sunday 2 July 2023.

Force of Nature - Greater Manchester Libraries Tour

Building on the momentum of the successful *Force of Nature* performance at Manchester International Festival in July 2023, CAN and Sarah Yaseen organised and delivered a *Force of Nature* tour of Rochdale Central, Leigh Library, Longsight & North City libraries.

Sixteen co-led artist workshops (four in each location) engaged diverse communities and children & young people in accessible, creative climate conversations, song writing, singing & music making.

CAN worked with the following groups: Rochdale Women's Welfare Association, Bedford High School music students, Better We and OBADO. Four showcase events took place at the libraries in April-May 2024. Each showcase featured performances by the *Force of Nature* band and the community groups & schools. Showcases linked local environmental groups, growing projects and activist groups to encourage people to take action beyond the life of the project.

Rochdale Women's Voices: KYP and Hopwood Hall College

A combined arts programme that supported intercultural and intergenerational dialogue between women and girls from diverse communities, living in Rochdale. The project seeks to challenge systems that keep people on the margins allowing new systems that are more democratic to emerge. The project supports women and girls to be more powerful as a collective, focusing on social justice (race, class, gender).

CAN's partnership with locally trusted organisations in Rochdale, KYP, M6 Theatre Company, Petrus, and Hopwood Hall College created real strength of this project, that developed mutual respect, trust and positive working relationships.

CAN led on developing creative spaces engaging South Asian women at the KYP, mainly aged 50+, and young women at Hopwood college with Petrus, Social Prescribing and M6 Theatre.

KYP (Kashmir Youth Project)

A programme of 20 collaborative arts and creative health sessions took place in 2023/24. Lead artist Hafsa Bashir, worked alongside KYP's Community Health Development Officer to deliver a programme of work to support the women's wellbeing. Hafsa is a well-known Manchester based

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poet, playwright and performer. She is also an Urdu speaker, and was of great benefit to the women and the development of the project as a whole.

Sessions began in September 2023, creating work for an International Women's Day (IWD) celebration event on 7th March 2024. This included visual art, movement, poetry and creative writing focusing on women's empowerment. This innovative collaboration between health, education and creativity has resulted in a film for the next generation, exploring the strength and wisdom of older women. This featured as part of the *International Women's Day* celebration event on 7th March 2024.

- *Hopwood Hall College*

20 creative sessions for young people at Hopwood Hall College, Middleton Campus, in partnership with M6 Theatre, Petrus and Hopwood College. Creative sessions began in September 2023 working towards International Women's Day 2024 event on 8th March 2024.

Through film, photography, music, writing and interactive performances, the young people explored issues such as body shaming and empowerment, women's empowerment, cat fishing and freedom of expression for their generation.

The group showcased their work on the 8th March at the International Women's Day 2024 event at Hopwood Hall College. The event was opened by the Manchester based rapper Meduulla who gave a motivational speech and performance.

CAN Young Artists

During 2023-24, CAN developed a programme of work for new young migrants and their family members, as well as young people who have achieved their leave to remain status. This demographic group can be notoriously difficult to work with due to the unpredictable and changing nature of their UK settlement status. The continuity of CAN's young people's programmes has enabled CAN to create strong and positive relationships. They will also be the primary beneficiaries of the new three-year Children in Need programme starting in April 2024.

Sparks of Freedom

This project started in Spring 2023 with a week-long partnership project at Manchester College's performing and visual arts space in the Green Quarter. Young people developed skills in samba drumming, singing, visual arts, movement & dance and physical theatre. This work engaged with over 25 young people, 5 artists, and involved four art-forms developed and devised in a new workshop and studio space. This was an opportunity for young people who had not experienced the arts previously, to have fun, develop new friendship groups, acquire a creative skill, learn something new about themselves and build confidence through the arts.

Several of the artists employed through the programme were also new emerging artists to the sector, giving them the opportunity to develop their skills while still supported by CAN. The programme allowed some of the artists to share their lived experiences of being a refugee and being from marginalised communities. This insight and connection was particularly important for half of the group, who were unaccompanied young people living in the UK. We developed a multi art-form Sharing of the work in the studio theatre at the College. Friends, support workers and family came to see the work and celebrate the young people's achievements.

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During this period, CAN also conducted an outreach programme, which consisted of a series of five workshops in June and July 2023 at CAN's offices with existing participants. We worked with two artists in drama and music, specifically drumming and learning Afro-Cuban rhythms including Samba. There were nine young people who engaged with this process overall. Some of those young people later went on to participate in CAN's *Without Borders - World of Music* project, at Band on the Wall in city-centre Manchester.

- *Without Borders: World of Music with Band on the Wall*

In August 2023, through a new partnership and funding from Band on the Wall, CAN delivered a programme of music and creative workshops for young people and families to attend. The project was creative, responsive, supportive and successful, delivering four creative sessions with over 23 young people from across the globe, including Iran, Eritrea, Turkey, Syria, Sudan, Ukraine, Kuwait and the UK. Many of whom had experienced forced migration. The work focused on samba drumming, MCing, photography, visual arts and drama and was developed with four emerging workshop artists, some of whom had lived experience of being a refugee. The project culminated in a sharing of work on the Café Bar Stage at Band on the Wall, for friends and family to celebrate. The young people also engaged with images, photography and media, which reflected home and homelands which featured as a backdrop to the live performance.

- *Voices of the City: Drama and Photography*

In September 2023, CAN delivered five sessions at Green Fish Resource Centre, with the newly appointed Drama Facilitator and Director, Julia Wilson. Voices of the City featured photography and physical theatre techniques to explore who we are and the things we love. Participants had the opportunity to create still and moving images originating from physical representations of their names, favourite lines in a song, and from 2D collage work.

The project encompassed theatrical images and still portraits using props, makeup and costume to develop concepts and themes of identity, which are more magical as opposed to being based in reality. This gave the group a chance to explore creatively with their persona.

Three makeup students from Manchester University volunteered on the project to support the theatricality of the photo sessions. One photography student from Manchester College volunteered to shadow and support the Photographer's work. The makeup and subsequent photo shoot was a highlight of the session for most and a valuable element of the project. The project was successful and gave people an opportunity to be creative, and take time to value and care about themselves.

- *Drama and Music at Emergency Accommodation*

CAN continued to support asylum seeker young people in emergency accommodation through delivery of five taster sessions, both as an opportunity to outreach and engage young people and families, and offer creative wellbeing support for residents within a hostile environment. The sessions were delivered in November and December with artists Julia Wilson and Godfrey Pambalipe, a Zimbabwean Percussionist and Movement Artist.

The sessions were intended to be a fun exploration of Drama and Music, building relationships with newly arrived refugees and asylum seeker young people in the local area. This work has proved valuable in connecting with people who are new to the city, and supporting young people through CAN's ongoing projects.

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Cultural Visits

CAN organised several cultural visits for young people and families, including a 20 Stories High performance, Manchester Animation Festival screenings, and Band on the Wall workshops and performances. CAN were offered complementary tickets for events by partners and organisations in the city.

A Great British Welcome - UNHCR partnership project

CAN featured as part of *A Great British Welcome*; a high profile, national series of stories profiling people and organisations across the UK who are supporting refugees in their journey to integration and re-settlement. CAN's feature focused on Mahboobeh Rajabi's story and journey with CAN, from a volunteer, to artist, to paid Producer. UNHCR conducted a series of interviews with Mahboobeh and some members of CAN staff, past and present. The resulting photos and interviews formed part of an UNHCR exhibition, which launched at the Unity Theatre in London on Friday 13 October and was displayed in the Mezzanine of London Bridge City, from 12 October to 8 November 2023. The exhibition then went on to tour UK cities in 2024.

The exhibition opened in Manchester in June 2024, following a launch at Manchester Art Gallery. The exhibition displayed on Market Street during June.

Support & Guidance for Artists, and Sector Support

CAN continued to provide support to artists throughout the year, especially prioritising newly arrived migrant artists or emerging artist. This took the form of: mentoring sessions, telephone support, one-to-one meetings, referrals to other organisations, reading and commenting on documents, providing letters of support, signposting to opportunities and fundraising guidance. CAN also supported micro arts organisations and CICs with targeted advice and ran a range of career support seminars and surgeries as part of Greater Manchester Artists Hub.

Artists were invited to attend CAN staff training sessions, including Safeguarding and Refugee Awareness sessions.

AHRC North West Consortium Doctoral Training Partnership: Collaborative Doctoral Award (CDA)

Ambrose Musiyiwa CAN's PhD candidate began in September 2020. Dr Alison Jeffers and Stella Barnes continue to meet with Ambrose regularly as part of his supervision process and have introduced him to a number of people in Manchester and invited him to participate in sector networks and meetings.

Ambrose is in the process of analysing the findings of his research, which has revealed some interesting intersection around colonialism, institutional racism, gender and precarity.

Artist and Allies Focus Groups - Breaking the Code

This project was a partnership between CAN and the University of Manchester organised by CAN's previous Creative Director Stella Barnes and PhD candidate, Ambrose Musiyiwa linked to Ambrose's PhD research.

CAN helped organise focus groups to bring together artists and allies, to discuss the changes that the arts sector might make to respond to the under-representation and significant barriers that international displaced artists currently face to progression and development.

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A co-created event, *Breaking the Code* took place in February 2024 at Contact. This event brought artists and allies together with arts organisations, academics and policy makers to discuss how we might work together to make the arts sector a more level playing field for refugee artists.

One outcome of the research project was a set of illustrations called *The Code*, captured by Tahmineh Khorami, one of the focus group members. Tahmineh worked closely with Stella to develop the *Breaking the Code* zine, which included illustrations and the artists' words to explore the barriers they face when working in the UK.

ACCESS

Access budgets are put in place for all participatory programmes of work to remove barriers participants may experience due to disadvantages such as poverty/low income, disability and cultural exclusion.

CAN offers a free service to its beneficiaries and actively seeks to engage with people on the margins of mainstream society. Many of the beneficiaries either live in poverty or low income households. Some beneficiaries have experiences of or live on the fringes of destitution and are therefore subject to the stresses and pressures associated with this status.

During the pandemic CAN has worked hard to address the digital divide by successfully sourcing free devices and data vouchers for children, young people and adult participants.

CONTRIBUTION OF VOLUNTEERS

Community Arts North West is grateful to the volunteers who work with the company. In addition to the work undertaken voluntarily by the Board of Directors, volunteers work to aid the operational activity of the charity as stewards at events, volunteer artists on specific projects, performers at events, and administrative support within the charity's office, helping with activities such as reception duties, data entry and marketing. During 2023-24, CAN worked with 17 project volunteers across all areas of our activities. Volunteers supported language interpretation, access support for participants, administration, evaluation and research and more, which culminated in 160 hours of their given time. CAN is extremely grateful for this support.

EVALUATION AND REFLECTION

Evaluation has always been central to enabling CAN to learn, develop, innovate and be accountable to all our stakeholders. We see evaluation as a collaborative and formative process and integral to the development of all our programmes, enabling us to act with integrity. During this challenging year, the company has maintained and developed a robust process of monitoring and evaluation, utilising data as a learning tool and prioritising the need to reflect as an organisation, and with our stakeholder; as we face the unprecedented challenges ahead, maintain reflexive working and responding to a rapidly changing social, political and cultural environment.

CO-OPERATION WITH OTHER ORGANISATIONS

CAN worked in partnership and/or and cooperated with over 50 organisations, including the following:

National Partnerships: Refugee Council, Curious Minds, Lankelly Chase, UN Refugee Agency (UNHCR).

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Mainstream cultural-venues, services and agencies: HOME, Factory International, Rochdale Borough Council, Manchester City Council, Wigan Council, Greater Manchester Libraries Service, The Whitworth, Touchstones Rochdale, Manchester Animation Festival, GMCA (MYRIAD).

Independent Cultural Sector: Afrocats, Cartwheel Arts, Culture Bridge, M6 Theatre Company, CivicLeicester, Band on the Wall, Music Action International, TiPP, In Place of War.

Charities and community agencies and groups: Petrus, Greater Manchester Youth Network, Hide Away, Better We, Rochdale Women's Welfare Association, Wardleworth Community Centre, Torkington Community Centre, OBADO, Rethink Rebuild- Syrian Community Organisation, Refugee Action, Asylum Matters, Kashmiri Youth Project Rochdale (KYP), Friends of the Earth, GMAST, Greater Manchester Artists Hub.

Mainstream education and services: University of Manchester, Manchester College, Hopwood Hall College, Bedford High School, Longsight Library and Learning Centre, North City Library, Leigh Library and Rochdale Central Library.

CAN has helped partner organisations to reach new diverse participants, audience and artists and has benefited from learning through collaboration.

Financial review

Overview

The charity had a small deficit on unrestricted funds for the year of £510. This position is the result of savings made in 2023/24, staffing changes, fundraising successes, hard work by the staff, and continued tight control of costs.

The designated fund continues to be set at £80,000 for organisational and programme development in 2024-2027, allowing the charity to commit resources to developing its programmes. Starting 2024/25 in a strong financial position allows the charity organisational sustainability during 2024-27 and beyond.

Investment powers and policy

The trustees have invested a proportion of funds in interest-bearing accounts, whilst retaining an appropriate level of cash to manage day to day activities.

Reserves policy and going concern

The balance held in unrestricted reserves at 31st March 2024 was £224,888 of which all are free reserves.

The Board aim to maintain free reserves in unrestricted funds at a level which equates to approximately 6 months of unrestricted charitable expenditure. On 23/09/2024 this was calculated to be £182,278. The trustees consider that this level will provide sufficient funds to maintain the organisation if it lost its core funding.

The Charity's main source of income is grants and fees. The Trustees consider that it is appropriate to prepare the accounts on a going concern basis and, consequently, the accounts do not include any adjustments that would be necessary if these sources of income should cease.

The Board recognises that maintaining healthy reserves enables the company to take calculated risks to help generate future investment, and occasionally assist the company's cash flow for those funders

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that pay on receipt of expenditure invoices. It demonstrates good stewardship and financial management to future potential funders.

Risk management

The charity continues to receive the greater part of its income from Arts Council England and Manchester City Council which contribute towards the company's core costs, principally core salaries and overheads. Remaining monies are raised from other public bodies, trusts and foundations, lottery programmes, and earned income through the delivery of some partnership projects. A small amount of monies is also received via donations. A contribution of 10%-15% is also generally raised towards the core costs of the company through project fundraising and some earned-income programmes. The charity is highly reliant on the continuing support of grant-awarding bodies, trusts and foundations and is aware that this funding has suffered a downturn in recent years in the charitable giving and public funding sector.

Plans for future periods

CAN's future plans focus on six themes, that reflect and build on our unique history, skills and expertise, while embedding our value-led approach and responding to concerns. We believe a theme-based approach will enable us to be responsive and flexible; adapting delivery models to address the challenges ahead, while staying true to our clearly defined mission.

Art and Artists: Developing an overarching programme of creative work, combining creative programming with in-depth, long-term support for artists and creatives.

Communities: Delivering a dynamic socially-engaged programme of work that will especially focus on creativity contributing to greater equity in communities most effected by the cost of living crisis.

Young People: Developing and delivering intercultural creative work with children and young people from new and more established communities in Greater Manchester that gives them a voice about the rapidly changing situation in our world.

Learning: Maintaining a community of learning, around CAN, allowing different voices to inform and influence the organisation's development. Providing training and development opportunities for staff, freelancers and the Board in order to be agile in challenging circumstances.

Partnership: Developing ethical and equitable approaches to partnerships and supporting innovative ways of working that maximise the potential of projects and involves the sharing of expertise and resources between organisations.

Networks: Involvement in strategic regional, national and international networks that further particular areas of work, including: antiracist action in arts and culture and the diversification of leadership in the sector; sharing learning about participatory arts and developing the resilience and sustainability of the sector; contributing to innovations in cultural education for children and young people.

Structure, governance and management

Community Arts North West Ltd. is a company limited by guarantee governed by its Memorandum and Articles of Association dated 16th November 1978, as amended by special resolutions on 16th November 1979 and 7th July 1995. It is registered as a charity with the Charity Commission and is constituted under a trust deed dated 23rd October 1978.

COMMUNITY ARTS NORTH WEST LTD.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at the year end was 23. the trustees are members of the charity but this entitles them only to voting rights. All trustees give their time voluntarily and receive no benefits from the charity.

Appointment of trustees

The policy of Community Arts North West Ltd. is to recruit new trustees through a combination of advertising and recommendations and to appoint according to the criteria set down in a job descriptions and person specification to achieve a balance of skills-sets and stakeholder representation. Trustees may only be appointed through the membership of Community Arts North West Ltd.

Potential new trustees are put forward for consideration either at the AGM or quarterly management meetings. If the Board wish to proceed further, they are then invited to observe a Board meeting and to discuss their potential appointment. After they have left the room, the Board decide whether to proceed or not and, if the potential new trustee would also like to go ahead, they are voted in at the subsequent Board meeting and confirmed in their posts at the annual general meeting. Trustees retire after three years' service at the annual general meeting and may stand for re-election at that meeting.

Trustee induction and training

New trustees receive an induction, written and in person, from a member of the senior management team. They also receive detailed information of their legal status and new responsibilities. CAN's memorandum and articles of association, most recent business plan, annual report and independently examined accounts and other relevant documents. CAN trustees are invited to all company-wide training, alongside CAN staff, artists and volunteers. Regular opportunities for Board members and staff to learn together, allows for an enhanced knowledge base within the company and a stronger sense of joint responsibility.

Trustees delegate operational management of CAN to the Chief Executives, monitoring activity quarterly at management committee meetings and undertaking line-management of the Chief Executives. The trustees reserve the right to make long-term strategic decisions, concerning the mission, aims and objectives of the charitable company.

The trustees review the aims, objectives and activities of the charity each year. This report looks at what the charity has achieved and the outcomes of its work in the reporting period. The trustees report the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

The trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims, objectives and in planning its future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives that have been set.

Members of the company

Membership of Community Arts North West comprises its employees, regularly-contracted freelance artists, and other people who have an interest in the aims and objectives of the company. Directors automatically become members on appointment. Membership is open to such persons that the Directors admit to the company. The constitution allows a maximum of 50 members at any one time. The current membership of Community Arts North West Ltd. is 23 persons.

COMMUNITY ARTS NORTH WEST LTD.

Membership of the company may be terminated through a member giving notice in writing that he or she resigns, or upon a two-thirds majority of the directors giving him or her notice to resign, or upon death, becoming of unsound mind, or bankrupt.

Organisation

The company is able to appoint a maximum of 15 directors at any given time. The Board of Trustees meets four times per year and occasional special general meetings as and when needed. Directors delegate operational management of CAN to the Chief Executives, monitoring activity at the quarterly management committee board meetings. The Company's joint Chief Executives, the Creative Director and Executive Director are line-managed by the Chair of the Board. The trustees reserve the right to make long-term strategic decisions, concerning the mission, aims and objectives of the company.

Related parties and co-operation with other organisations

None of our trustees receive remuneration or other benefit from their work with the charity. Any connection between a trustee or senior manager with any service providers must be disclosed to the full board of trustees in the same way as any other contractual relationship with a related party. In the current year no such related party transactions were reported.

Reference and administrative information

Charity Name: Community Arts North West

Charity Number: 277135

Company Registration Number: 1400213

Directors and Trustees

The directors of the charitable company (the charity) are its trustees for the purpose of charity law. The trustees and officers serving during the year and since the year end were as follows:

Key management personnel: Trustees and Directors

M Hazlehurst

L Dryburgh Vice-chair

O Anwar

SZM Fairweather

P Mulongo

R Patel

DD Skelton Chair

G Thiara

T Whiston (resigned May 2023)

R A Adefeyisan

R Davis Treasurer (appointed September 2023)

F Salisbury Company Secretary

Key Staff

F Salisbury Executive Director and Joint CEO

Stella Barnes Creative Director and Joint CEO (until 30/06/2023)

Anna Vu Thompson Creative Director and Joint CEO (from 28/10/2024)

COMMUNITY ARTS NORTH WEST LTD.**Registered Office**

Green Fish Resource Centre
46-50 Oldham Street
Manchester
M4 1LE

Independent Examiners

Community Accountancy Service Limited
The Grange
Pilgrim Drive
Beswick
Manchester
M11 3TQ

Bankers

Co-operative Bank plc
70/72 Cross Street
Manchester
M2 4JG

Aldermore Bank
Western House
Lynch Wood
Peterborough
PE2 6FZ

Flagstone
1st Floor, Clareville House
26-27 Oxendon Street
London
SW1Y 4EL

Solicitors

Confidere Legal
Fairfield House
104 Whitby Road
Ellesmere Port
Cheshire
CH65 0AB

COMMUNITY ARTS NORTH WEST LTD.

Trustees responsibilities in relation to the financial statements

The charity trustees (who are also the directors of Community Arts North West Ltd. for the purposes of company law) are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

- Select suitable accounting principles and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgments and estimates that are reasonable and prudent;
- State whether applicable accounting standards have been followed, subject to any material departures that must be disclosed and explained in the financial statements;
- Prepare the financial statements on a going concern basis unless it is appropriate to presume that the charity will continue in business.

The trustees are responsible for keeping proper accounting records that 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 Companies Act 2006. They are also responsible for safeguarding the assets of the charity and taking reasonable steps for the prevention and detection of fraud and other irregularities.

By order of the board of trustees on 13th November 2024

DD Skelton
Chair

Independent examiner's report to the trustees of COMMUNITY ARTS NORTH WEST LTD.

I report on the accounts of the company for the year ended 31st March 2024, which are set out on pages 18 to 30.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity is required by company law to prepare accrued accounts and I am qualified to undertake the examination by being a qualified member of The Association of Chartered Certified Accountants.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act ;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

- (1) which gives me reasonable cause to believe that in any material respect the requirements
 - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006, ; and
 - with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met; or
- (2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

AM King FCCA *A.M. King*
 Community Accountancy Service Ltd
 The Grange, Pilgrim Drive, Beswick, Manchester, M11 3TQ

Date: 13th November 2024

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED
31 MARCH 2024
(Including Income and Expenditure Account)

		Unrestricted Funds	Restricted Funds	Total Funds Year Ended 31 March 2024	Total Funds Year Ended 31 March 2023
	Further Details	£	£	£	£
Income from:					
Donations and legacies	(3)	20	-	20	241
Charitable Activities	(4)	221,375	80,580	301,955	308,113
Other Trading Activities	(5)	19,290	-	19,290	20,638
Investment Income		6,076	-	6,076	-
Total		246,761	80,580	327,341	328,992
Expenditure on:					
Raising Funds	(6)	8,321	-	8,321	9,257
Charitable Activities	(6)	238,939	58,259	297,198	292,173
Other	(6)	11	-	11	49
Total		247,271	58,259	305,530	301,479
Net income/(expenditure)		(510)	22,321	21,811	27,513
Transfers between funds	(15)	-	-	-	-
Net movement in funds		(510)	22,321	21,811	27,513
Reconciliation of funds					
Total funds brought forward	(15)	305,398	26,573	331,971	304,458
Total funds carried forward	(15)	304,888	48,894	353,782	331,971

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

The notes on pages 21 to 30 form part of these accounts.

BALANCE SHEET AS AT 31 MARCH 2024

Company registration number: 01400213

	Notes	2024 £	2023 £
Fixed assets:			
Tangible assets	(11)	-	-
Total fixed assets		-	-
Current assets:			
Debtors	(12)	6,800	14,871
Cash at Bank & in Hand		365,137	350,360
Total current assets		371,937	365,231
Liabilities:			
Creditors: Amounts falling due within one year	(13)	18,155	33,260
Net current assets or liabilities		353,782	331,971
Total assets less current liabilities		353,782	331,971
Total net assets or liabilities		353,782	331,971
The funds of the charity:			
Restricted income funds	(15)	48,894	26,573
Designated funds		80,000	80,000
Unrestricted income funds	(15)	224,888	225,398
Total charity funds		353,782	331,971

For the period in question the company was entitled to the exemption conferred by section 477 of the Companies Act 2006, and that no notice has been deposited under section 476 in relation to its accounts for the financial year; and the directors acknowledge their responsibilities for:

- complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

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

Approved by the trustees on 13th November 2024

DD Skelton Chair

The notes on pages 21 to 30 form part of these accounts.

Statement of Cash Flows for the year ending 31 March 2024

Reconciliation of net movement in funds to net cash flow from operating activities

	Year Ended 31 March 2024 £	Year Ended 31 March 2023 £
Net movement in funds	21,811	27,513
Add back depreciation	-	886
Deduct investment income	(6,076)	-
Decrease/(increase) in debtors	8,071	5,233
Increase/(decrease) in creditors	(15,105)	24,420
Net cash used in operating activities	8,701	58,052
Cash flows from investment activities:		
Interest	6,076	-
Purchase of fixed assets	-	-
Net cash provided by investing activities	6,076	-
Increase/(decrease) in cash and cash equivalents during the year	14,777	58,052
Cash and cash equivalents brought forward	350,360	292,308
Cash and cash equivalents carried forward	365,137	350,360

Notes to the accounts for the year ended 31st March 2024

1. Accounting policies

(a) Basis of preparation and assessment of going concern

The accounts (financial statements) have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant notes to these accounts. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 1st January 2019 and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

(b) Funds structure

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by the donor or trust deed. There are 8 restricted funds.

Unrestricted income funds comprise those funds which the trustees are free to use for any purpose in furtherance of the charitable objects. Unrestricted funds include designated funds where the trustees, at their discretion, have created a fund for a specific purpose.

Further details of each fund are disclosed in note 15.

(c) Income recognition

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

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

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. Dividends are recognised once the dividend has been declared and notification has been received of the dividend due.

(d) Expenditure Recognition

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 settlement will be required and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. All expenses including support costs and governance costs are allocated or apportioned to the applicable expenditure headings. For more information on this attribution refer to note (f) below.

(e) Irrecoverable VAT

Irrecoverable VAT is charged against the expenditure heading for which it was incurred.

(f) Allocation of support and governance costs

Support costs have been allocated between governance costs and other support costs. Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice. These costs include costs related to independent examination and legal fees together with an apportionment of overhead and support costs.

Governance costs and support costs relating to charitable activities have been apportioned based on type of expense. The allocation of support and governance costs is analysed in note 8.

(g) Costs of raising funds

The costs of raising funds consists of fundraising activities, website costs and marketing.

(h) Charitable Activities

Costs of charitable activities include governance costs and an apportionment of support costs as shown in note 7.

Notes to the accounts for the year ended 31st March 2024

(i) Tangible fixed assets and depreciation

All assets costing more than £750 are capitalised and valued at historical cost. Depreciation is charged on the following basis:

Computers	25% straight line
Equipment	25% straight line

(j) Realised gains and losses

All gains and losses are taken to the Statement of Financial Activities as they arise. Realised gains and losses on investments are calculated as the difference between sales proceeds and their opening carrying value or their purchase value if acquired subsequent to the first day of the financial year. Unrealised gains and losses are calculated as the difference between the fair value at the year end and their varying value. Realised and unrealised investment gains and losses are combined in the Statement of Financial Activities.

(k) Pensions

The charity currently administers contributions to a pension scheme on behalf of individuals. The charity has no liability beyond making its contributions and paying across the deductions.

(l) Debtors

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

(m) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

2. Related party transactions and trustees' expenses and remuneration

The trustees all give freely their time and expertise without any form of remuneration or other benefit in cash or kind (2023: £nil). Expenses paid to the trustees in the year totalled £199 (2023: £107). This related to travel expenses and training for two trustees.

3. Donations and Legacies

	Unrestricted	Restricted	Total Funds	Total Funds
	Year Ended 31	Year Ended 31	Year Ended	Year Ended
	March 2024	March 2024	31 March	31 March
	£	£	2024	2023
Donations and Gifts	20	-	20	241
	20	-	20	241

Previous reporting period

	Unrestricted	Restricted	Total Funds
	Year Ended 31	Year Ended 31	Year Ended
	March 2023	March 2023	31 March
	£	£	2023
Donations and Gifts	241	-	241
	241	-	241

Notes to the accounts for the year ended 31st March 2024

4. Income from charitable activities

	Unrestricted	Restricted	Total Funds	Total Funds
	Year Ended 31	Year Ended 31	Year Ended	Year Ended
	March 2024	March 2024	31 March	31 March
	£	£	2024	2023
General grants:				
Arts Council England	194,618	-	194,618	194,618
Manchester City Council - Core Funding	26,757	-	26,757	25,000
Restricted grants & contracts:				
Rochdale Action Together	-	-	-	4,995
Factory International	-	2,000	2,000	3,000
Granada Foundation	-	2,000	2,000	-
The Lankelly Chase Foundation	-	50,000	50,000	57,500
Manchester City Council - Force of Nature Tour	-	2,500	2,500	-
Network for Social Change	-	-	-	15,000
Sarah Yaseen - Force of Nature Arts Council Grant	-	24,080	24,080	-
The Stephen Clark Charitable Settlement	-	-	-	6,000
The Talent Fund	-	-	-	2,000
	<u>221,375</u>	<u>80,580</u>	<u>301,955</u>	<u>308,113</u>

Previous reporting period

	Unrestricted	Restricted	Total Funds
	Year Ended 31	Year Ended 31	Year Ended
	March 2023	March 2023	31 March
	£	£	2023
General grants:			
Arts Council England	194,618	-	194,618
Manchester City Council - Core Funding	25,000	-	25,000
Restricted grants & contracts:			
Rochdale Action Together	-	4,995	4,995
Factory International	-	3,000	3,000
The Lankelly Chase Foundation	-	57,500	57,500
Network for Social Change	-	15,000	15,000
The Stephen Clark Charitable Settlement	-	6,000	6,000
The Talent Fund	-	2,000	2,000
	<u>219,618</u>	<u>88,495</u>	<u>308,113</u>

Notes to the accounts for the year ended 31st March 2024

5. Income from other trading activities

	Unrestricted	Restricted	Total Funds	Total Funds
	Year Ended 31	Year Ended 31	Year Ended	Year Ended
	March 2024	March 2024	31 March	31 March
	£	£	£	£
Fee Income	19,290	-	19,290	20,638
	<u>19,290</u>	<u>-</u>	<u>19,290</u>	<u>20,638</u>

Previous reporting period

	Unrestricted	Restricted	Total Funds
	Year Ended 31	Year Ended 31	Year Ended
	March 2023	March 2023	31 March
	£	£	£
Fee Income	20,638	-	20,638
	<u>20,638</u>	<u>-</u>	<u>20,638</u>

Notes to the accounts for the year ended 31st March 2024

6. Expenditure

	Cultural activities £	Year Ended 31 March 2024 £	Year Ended 31 March 2023 £
Expenditure on raising funds:			
Fundraising Costs	4,895	4,895	6,755
Website	707	707	636
Advertising and marketing	2,719	2,719	1,866
	<u>8,321</u>	<u>8,321</u>	<u>9,257</u>
Expenditure on charitable activities:			
Employment Costs	146,404	146,404	187,612
Freelance Workers	77,000	77,000	33,561
Recruitment	323	323	-
Staff Welfare	923	923	264
Project Costs	-	-	2,580
Management Fees	2,260	2,260	-
Staff Training	1,548	1,548	2,373
Participation Costs	2,648	2,648	4,507
ICT Network and Email Hosting	5,362	5,362	-
Event Production	10,275	10,275	11,043
Volunteer Expenses	10	10	250
Travel Expenses	1,512	1,512	764
Repairs & Maintenance	1,117	1,117	5,537
Minor Equipment	470	470	1,204
Subscriptions	194	194	125
Cleaning	232	232	216
Telephone	539	539	411
Rent & Rates	35,666	35,666	33,947
Insurance	2,132	2,132	2,254
Governance and Support Costs	7,134	7,134	4,179
Bank Charges	25	25	40
Post, Printing & Stationery	1,424	1,424	420
Depreciation	-	-	886
	<u>297,198</u>	<u>297,198</u>	<u>292,173</u>
Other expenditure:			
Sundries	11	11	49
	<u>11</u>	<u>11</u>	<u>49</u>
	<u>305,530</u>	<u>305,530</u>	<u>301,479</u>
Restricted funds		58,259	72,750
Unrestricted funds		<u>247,271</u>	<u>228,729</u>
		<u>305,530</u>	<u>301,479</u>

Notes to the accounts for the year ended 31st March 2024

7. Analysis of expenditure on charitable activities

As per note 6.

8. Allocation of governance and support costs

The breakdown of support costs and how these were allocated between governance and other support costs is shown below:

	General Support	Governance	Total 2024	Basis of apportionment
Accountancy and Legal Fees	-	810	810	type of expense
Consultancy Support	4,200	-	4,200	type of expense
Employment Support	1,518	-	1,518	type of expense
Accounting Software	227	-	227	type of expense
Trustee Expenses	-	366	366	type of expense
Professional Fees	13	-	13	type of expense
	<u>5,958</u>	<u>1,176</u>	<u>7,134</u>	

	General Support	Governance	Total 2023	Basis of apportionment
Accountancy Fees	-	1,524	1,524	type of expense
Employment Support	1,656	-	1,656	proportion of costs
Accounting Software	440	-	440	proportion of costs
Trustee Expenses	-	546	546	proportion of costs
Professional Fees	13	-	13	type of expense
	<u>2,109</u>	<u>2,070</u>	<u>4,179</u>	

9. Analysis of staff costs

	Year Ended 31 March 2024	Year Ended 31 March 2023
	£	£
Wages and Salaries	130,163	171,358
Redundancy	-	-
Holiday Pay Accrual	1,994	6,217
Social Security Costs	7,576	10,299
Pension Costs	6,671	7,611
	<u>146,404</u>	<u>189,268</u>
Charitable Activities	146,404	189,268
Support Costs	-	-
	<u>146,404</u>	<u>189,268</u>

The average number of employees during the year was 6, FTE 3.9 (previous year: 7, FTE 4.8).

The charity considers its key management personnel comprises the Executive Director and Creative Director. The total employment benefits, including employer pension contributions of the key management personnel were £70,892 (previous year: £89,326). No employee has benefits in excess of £60,000 (previous year: none).

10. Independent Examiner Fees

	Year Ended 31 March 2024	Year Ended 31 March 2023
	£	£
Independent Examination Fees	810	1,524
	<u>810</u>	<u>1,524</u>

Notes to the accounts for the year ended 31st March 2024

11. Tangible Fixed Assets

	Computers	Equipment	Total
Cost	£	£	£
At 1 April 2023	11,939	1,472	13,411
Additions	-	-	-
At 31 March 2024	11,939	1,472	13,411
Depreciation			
At 1 April 2023	11,939	1,472	13,411
Charge for Year	-	-	-
At 31 March 2024	11,939	1,472	13,411
NET BOOK VALUE			
At 31 March 2024	-	-	-
At 31 March 2023	-	-	-

12. Analysis of debtors

	2024	2023
	£	£
Debtors	2,636	9,966
Prepayments	4,164	4,905
	6,800	14,871

Debtors and prepayments related to restricted funds £50 (2023: £nil) and unrestricted funds £6,750 (2023: £14,871)

13. Creditors: amounts falling due within one year

	2024	2023
	£	£
Creditors	2,750	7,211
Short-term compensated absences (holiday pay)	1,994	6,217
Other creditors and accruals	4,347	4,782
Deferred income	9,064	15,050
	18,155	33,260

14. Deferred income

Deferred income comprises grants received in advance.

Balance as at 1 April 2023	15,050
Amount released to income earned from charitable activities	(15,050)
Amount deferred in year	9,064
Balance at 31 March 2024	9,064

Notes to the accounts for the year ended 31st March 2024

15. Analysis of charitable funds

Analysis of movements in unrestricted funds

	Balance at 1 April 2023	Incoming Resources	Resources Expended	Transfers	Balance at 31 March 2024
	£	£	£	£	£
General Fund	225,398	246,761	(247,271)	-	224,888
Designated Funds	80,000	-	-	-	80,000
	305,398	246,761	(247,271)	-	304,888

Previous reporting period

	Balance at 1 April 2022	Incoming Resources	Resources Expended	Transfers	Balance at 31 March 2023
	£	£	£	£	£
General Fund	243,630	240,497	(228,729)	(30,000)	225,398
Designated Funds	50,000	-	-	30,000	80,000
	293,630	240,497	(228,729)	-	305,398

Name of unrestricted fund:

General Fund

Designated Funds

Description, nature and purpose of the fund

The "free reserves"

To support programme delivery

Analysis of movements in restricted funds

	Balance at 1 April 2023	Incoming Resources	Resources Expended	Transfers	Balance at 31 March 2024
	£	£	£	£	£
School of Social Entrepreneurs	798	-	(798)	-	-
Rochdale Action Together	2,105	-	(2,105)	-	-
Factory International	2,904	2,000	(3,997)	-	907
Granada Foundation	-	2,000	(2,000)	-	-
The Lankelly Chase Foundation	16,419	50,000	(38,677)	-	27,742
Sarah Yaseen - Force of Nature Arts Council Grant	-	24,080	(6,335)	-	17,745
Manchester City Council - Force of Nature Tour	-	2,500	-	-	2,500
Network for Social Change	4,347	-	(4,347)	-	-
	26,573	80,580	(58,259)	-	48,894

Notes to the accounts for the year ended 31st March 2024

15. Analysis of charitable funds

Analysis of movements in restricted funds

Previous reporting period

	Balance at 1 April 2022	Incoming Resources	Resources Expended	Transfers	Balance at 31 March 2023
	£	£	£	£	£
School of Social Entrepreneurs	1,500	-	(702)	-	798
Rochdale Action Together	-	4,995	(2,890)	-	2,105
Factory International	-	3,000	(96)	-	2,904
The Lankelly Chase Foundation	-	57,500	(41,081)	-	16,419
Network for Social Change	-	15,000	(10,653)	-	4,347
The Stephen Clark Charitable Settlement	-	6,000	(6,000)	-	-
The Talent Fund	-	2,000	(2,000)	-	-
BBC Children in Need	5,828	-	(5,828)	-	-
The Granada Foundation	3,500	-	(3,500)	-	-
	10,828	88,495	(72,750)	-	26,573

Name of restricted fund:

School of Social Entrepreneurs
 Rochdale Action Together
 Factory International
 Granada Foundation
 The Lankelly Chase Foundation
 Sarah Yaseen - Force of Nature Arts Council Grant

Manchester City Council - Force of Nature Tour

Network for Social Change

Description, nature and purpose of the fund

for creative leadership
 for Rochdale Women's Project
 for Hotels work
 artistic programme for young refugees
 core funding to allow CAN to continue to work in Greater Manchester
 music project focused on environmental issues, that toured to Greater Manchester libraries
 music project focused on environmental issues, that toured to Greater Manchester libraries
 artistic programme with young refugees in Manchester

Notes to the accounts for the year ended 31st March 2024

16. Analysis of net assets between funds

	Unrestricted funds	Designated funds	Restricted funds	Total 2024
	£	£	£	£
Tangible fixed assets	-	-	-	-
Cash at bank and in hand	228,224	80,000	56,913	365,137
Other net current assets/(liabilities)	(3,336)	-	(8,019)	(11,355)
Total	224,888	80,000	48,894	353,782

Previous reporting period

	Unrestricted funds	Designated funds	Restricted funds	Total 2023
	£	£	£	£
Tangible fixed assets	-	-	-	-
Cash at bank and in hand	323,607	-	26,753	350,360
Other net current assets/(liabilities)	(18,209)	-	(180)	(18,389)
Total	225,398	80,000	26,573	331,971

17. Financial Instruments

The charity only has financial assets and liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised on a transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at an amortised cost using the effective interest method.

18. Lease Commitments

At 31 March 2024 the charity had future minimum lease payments under non-cancellable operation leases in respect of premises. The annual cost is £34,536 but can be cancelled with six months notice. The current lease expires in March 2026.

Accounts

COMMUNITY ARTS NORTH WEST LTD.

**FINANCIAL STATEMENTS FOR THE YEAR ENDED
31 MARCH 2023**

Registered Charity No. 277135
Company Registration Number: 01400213

COMMUNITY ARTS NORTH WEST LTD.

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COMMUNITY ARTS NORTH WEST LTD.

Report of the trustees for the year ended 31st March 2023

The trustees present their annual directors' report and financial statements of the charity for the year ended 31st March 2023 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and the 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) referred to as the Charities SORP (FRS 102) (second edition – October 2019).

Objectives and activities

The company was established in 1978 to improve the conditions of life in local communities in the North West of England by encouraging inhabitants to participate fully in a wide range of creative, artistic and educational activities with the assistance of the company acting in association with artists, and other specialists, working in partnership with local authorities, voluntary sector groups and agencies.

The objects aim to promote learning, creativity, expression, cultural visibility and a voice for marginalised in wider society, supporting personal development and progression through increased self-esteem and confidence through participatory arts programmes.

Aims

Community Arts North West (CAN) is a Manchester based arts development organisation producing work with the communities that live on the fringes of mainstream society in Greater Manchester. CAN's work aims to:

- Create expression and visibility for the complex and alternative narratives of Greater Manchester's diverse peoples to help promote wider understanding of the issues, cultures, experiences and histories that make up the regions people.
- Contribute to the wellbeing of marginalised peoples through creative programmes that helps to combat social isolation and enable groups to develop artistic outcomes that create a voice that will be heard.

Activities

- Developing and working in dynamic partnerships with communities, artists, the voluntary sector, independent and mainstream cultural providers and other agencies to deliver creative programmes that create access to cultural resources, new production and platforms for sharing and distributing work.
- Creating sustainable programmes that connect people to the cultural infrastructure; enabling progression through networking and information, employment and training, resources and cultural production opportunities.
- Promoting cross-cultural working, through socially cohesive projects, that provide quality creative experiences that encourage learning and generate rewarding artistic outcomes with meaning and resonance for the people with whom we work and their audiences.
- Advocate for and encourage a culturally diverse contribution to the creative economy through employment, training and capacity-building within the sector.

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Public Benefit

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The charity relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees and charges, the trustees give consideration to the accessibility to activities for those on low incomes.

Analysis of Public Benefit

The types of benefit that these objects promote are to:

- Advance participation in, and therefore advance appreciation of beneficiaries in a variety of artistic forms, including drama, dance, music making, crafts and digital arts.
- Provide educational opportunities, for beneficiaries through specific training programmes and through participation in artistic activities.
- Facilitate social integration and cohesion by providing opportunities for people from different cultural backgrounds to participate in artistic activities together, fostering a better understanding of each other's cultures.

A review of our achievements and performance

Introduction

CAN has continued to innovate in developing and delivering high quality artistic and cultural opportunities for artists, communities, children and young people, despite significant social justice challenges.

During the year, we saw a ramping-up of the UK's Hostile Environment, through what has been dubbed the 'anti refugee bill'. As described on the Refugee Council website: *'The UK asylum system is tough. Securing asylum status is difficult, complex and can be extremely time-consuming. What's more, people seeking asylum are not permitted to work, leaving them dependent on payments from the government to a few pounds a day. As a result, their lives are stressful and full of hardship.'*

In 2023, of the 143,377 people waiting to hear about their asylum claims, 97,717 individuals (nearly 70%) have been waiting longer than six months, Almost 41,000 (almost 30%) have been waiting to hear about their claims between one to three years. Since 2020, people seeking asylum have been increasingly accommodated in temporary hotel accommodation for extended periods of time, often without anyone notifying local authorities or support services.

Refugee Council research shows that prolonged, agonising stays in hotel accommodation are increasingly damaging people's health and well-being, causing depression and even suicidal thoughts.' <https://www.refugeecouncil.org.uk/our-work/help-for-people-seeking-asylum/>

In response, CAN continues to maintain an ethos of welcome and safety on our projects. Hospitality is a vital pillar of CAN's work and has been more important than ever during this year. The cost of living crisis has had a profound impact on the people we work with, making it challenging for them to prioritise creativity in their lives. Despite this, we have been heartened by the overwhelmingly positive

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response to our programmes, which have offered much needed space for people to come together, connect and build solidarity through creativity.

CAN delivered a wide range of highly valued creative projects during the year. We engaged with artists, communities, children and young people, many of whom engaged with participatory arts for the first time through our work. We built new partnerships and renewed relationships with trusted partners to ensure that people on the margin had a creative platform, where their voices were heard. Our work platformed exciting international artists, who have made a home in Greater Manchester, whose work is often missing from the cultural landscape. Their work, over the year, has challenged perceptions, introduced new aesthetics and provided audiences in Greater Manchester with positive and hopeful messages, contrasting with the rhetoric they might hear elsewhere.

Our activities included the following:

Artist Projects or Platforms

- Horizons Festival
- Force of Nature

Community-focused Projects

- Rochdale Women's Voices
- Afghan Arrivals
- Fly with Me

Children and Young People

- CAN Young Artists
- Bury Schools Linking

Learning Projects

- Pushing Boundaries
- Artists Advice and Guidance and Sector Support

Strategic Projects

- Manchester Independents
- Collaborative Doctoral Programme
- CAN produced or programmed fifteen artistic outcomes in collaboration with artists.

CAN's Staff Team

CAN employed seven members of staff:

- Seven identified as being female (including trans women)
- Two identified as having ethnically diverse heritage
- Five identified as having white British or white European heritage
- Two identified as being disabled

CAN Artists and Freelancers

- CAN engaged or collaborated with 58 artists and other freelance staff

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- 43% identified as having white British or white European heritage
- 50% identified as having ethnically diverse heritage
- 53% identified as being female (including trans-women)
- 7% identified as being disabled

CAN Board of Trustees

- 60% of CAN Board identified as having ethnically diverse heritage
- 50% identified as women
- 20% identify as disabled

CAN Participants

- CAN worked with 1923 people as participants
 - 1325 participants from school based activity with children and young people under the age of 19
 - 598 participants from non-school based activity
 - **Of the 598 participants non school-based participants:**
 - 225 participants were aged under 19
 - 300 participants were aged 20-75
 - 73 participants had unknown ages
 - 441 participants identified as having ethnically diverse heritage
 - 99 participants identified as having white British or white European heritage
 - 21 participants had unknown heritage
 - 317 participants identified as female (including trans-women)
 - 236 participants identified as male (including trans-men)
 - 2 participants identified as non-binary
 - 43 gender identities were unknown
 - 15 participants identified as having a disability

Audiences

- CAN engaged with 1588 people as audiences
- From audience sampling:
 - 36% audience members identified as having ethnically diverse heritage
 - 36% audience members identified as having white British or white European heritage
 - 28% unknown
 - More than 55% identified as being female (including trans women), 45% male
 - 0.5% identified as being disabled.

Digital

- In 2022/23, CAN's digital engagement, reached local/national/international audiences of 252,233

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Horizons Festival 2023

CAN and HOME worked hard towards the Horizon's Festival, scheduled for June 2023. After a very successful recruitment process, CAN appointed two Assistant Producers with lived experience of migration: mandla rae and Masresha Wondmu (in recognition of the fact that this group is under-represented in the workforce). Each of the two Assistant Creative Producers have been shadowing and mentored by staff members at CAN and HOME.

CAN Creative Producer Katherine Rogers facilitated an ideas workshop with the Arts and Migration group in January 2023 to scope the content and theme for the Festival. This resulted in a wide range of programming ideas being put forwards and the theme, *We are all Manchester* being selected. The theme aims to change the narrative from seeing refugees as victims, who are worthy of charity and compassion, to people who significantly enhance British society through diversity of thought, expression and skills.

Together, the Producer team delivered a high-quality, accessible and affordable two-day festival using all available spaces at HOME, featuring an artist day on Friday 16th June and a community day on Saturday 17th June. More than 30 artists were commissioned as part of the festival, with the vast majority being people who have experienced forced migration. On Friday, the festival opened with dynamic spoken word, storytelling and film. On the Saturday, Horizons offered free family-friendly creative workshops in music, dance, performance, visual art, and storytelling. Horizons featured artists from countries including Bosnia and Herzegovina, the Democratic Republic of Congo, Ethiopia, Iran, Iraq, Kurdistan, Palestine, Syria, Ukraine, and Zimbabwe.

Force of Nature - Factory International and CAN

Force of Nature is a partnership project led by CAN with Factory International (Manchester International Festival), that began its development in 2022.

CAN commissioned three experienced, politically engaged and dynamic women musicians and songsmiths with diverse musical styles, to create stand-alone material and to collaborate inter-culturally, to create a performance set to feature as part of Manchester International festival in July 2023. Emmanuela Yogolelo, Sarah Yaseen and Meduulla created material which reflects lesser-heard narratives from the global south in relation to climate justice. In 2023, the women worked with climate messaging mentor, Sai Murray who helped them to unpick themes they wanted to explore. Including the three Lead Artists, eleven artists collaborated on the project. The launch performance took place in Festival Square as part of MIF 2023 on Sunday 2 July 2023.

Voices of Women in Rochdale

A combined arts programme that supports intercultural and intergenerational dialogue between women and girls from diverse communities, living in Rochdale. The project seeks to challenge systems that keep people on the margins allowing new systems that are more democratic to emerge. The project supports women and girls to be more powerful as a collective, focusing on social justice (race, class, gender).

CAN has built partnerships with locally trusted organisations in Rochdale, KYP, M6 Theatre Company, Petrus and Hopwood Hall College. Time has been prioritised to develop the partnership framework, including a particular focus on an ethical approach to partnership and developing shared values.

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CAN Creative Producer Māhboobeh Rajabi, lead on developing creative spaces engaging south Asian women at the KYP, mainly aged 50+, and young women at Hopwood college with Petrus, Social Prescribing and M6 Theatre.

Rochdale Women's Voices sessions at KYP have focussed on completing a mosaic art piece with Rahela Khan and poetry with Anjum Malik. The group at Hopwood College (with Petrus Social Prescribing in partnership with M6 theatre), worked with filmmaker Leah Llewelyn to make 2 short films: a fantasy film focusing on female rights and female empowerment and a film sharing their voices on the process and on the women's rights.

This work, including visual arts, poetry, music, film and photography, was presented at an International Women's Day event on 10 March 2023. The event was a wonderful opportunity for intergenerational, creative exchange about Rochdale women's lives and aspirations.

Afghan Arrivals Project

Responding to the arrival of high numbers of Afghan families arriving to Manchester as part of the Afghan Resettlement Programme, CAN delivered a programme of creative movement workshops aimed at improving children's wellbeing for Afghan children aged 7-11 living in hotel accommodation. This was a partnership with Manchester City of Sanctuary and Manchester Metropolitan University (MMU).

Highly experienced Facilitator, Magdalen Bartlett led on the delivery of workshops, with interpretation and production support by new Creative Producer, Mahboobeh Rajabi. The workshops were well-attended, extremely well-received and provided children with well-structured, safe and highly creative sessions where they were encouraged to take joint ownership of the process. The children grew hugely in confidence and some natural young leaders started to emerge from this process.

As part of the partnership with MMU, CAN offered opportunities for MMU students to observe and participate in the workshops. Students were supported to learn about CAN's ethics, values and practice in this area.

Fly with Me

On Saturday 20th August 2022, to mark the one-year since the fall of Afghanistan to the Taliban, Good Chance Theatre (creators of The Jungle and The Walk with Amal) launched Fly with Me, an immersive, multi-city kite flying festival presented by Afghan artists, actors and sportspeople. Spread across 15 locations in the UK and Europe, Fly with Me celebrated the ancient Afghan craft of kite-flying in an aerial act of solidarity with the people of Afghanistan. The artform, alongside music, theatre and dance, were previously banned by the Taliban during their occupation of the country.

Manchester International Festival were the lead partner for the Manchester part of the project. CAN agreed to be a partner with MIF, to broker relationship with Serco, who run emergency accommodation for asylum seekers, and to enable residents, who we have worked with, to participate in the project. Alongside MIF, we ran a kite-making workshop at for 80 residents, who are asylum seekers. This included many families that we already have relationships with. We worked with people of all ages and a wide range of cultures to create beautiful Afghan kites for the festival.

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CAN Young Artists

CAN Young Artists is a long term initiative for CAN, that seeks to bring young people from new and more established communities together to make exciting new creative work. The project has faced many challenges since the pandemic, including losing key partnerships and in-kind support; young people facing new barriers to engagement and previous participants drifting away from the project.

CAN Creative Producer Michelle Udogu led on the CYA project throughout 2022/23. Due to the above challenges and changeover of staff, the project had to be built again, almost from scratch.

In order to re-establish the project, Michelle built connections with key professionals from Burnage High School, 42nd Street, One for All, and Social Work team, the Restorative Justice team and the Manchester Youth Service, Serco and Caritas Charity. Developing contacts with the emergency asylum accommodation providers, such as hotels where asylum seeking families, single people and young people who are new to the UK are housed, has been paramount in developing a key group of young people.

Through successful outreach, CAN worked with a large number of young people and their families during the year.

Young people worked with a diverse cohort of artists in several different art forms. Artists included: Andy Boothman, Jade Williams, Godfrey Pambalipe, Valeriia Lukianets, Emma Marsh, Shirlaine Forrest, Clive Hunte, Remi Adefeyisan, Matt Johns, Kate Bradnam, Jessica Mallard, Molly Garner, and Stacey Potter. The thirteen artists' backgrounds included: Ukraine, Nigeria, Jamaica, Barbados and Zimbabwe. Several volunteers engaged in the project and were from Pakistan, Sudan, and the UK.

The artists worked with participants on seven mini projects over the year, aimed at establishing a group of young people who can go forwards as a creatively focused group. As well as developing new creative skills and understanding, participants have benefitted from cultural visits to theatres and art venues such as Palace Theatre, Manchester Animation Festival, The Whitworth arts gallery, Z-Arts activity days, Dreamweaver's Social, with Lankelly Chase Foundation and The Manchester College. Young people and their families have developed stronger ties to Manchester through CYA and these additional activities. They built confidence as new residents in the city and became aware of their new surroundings by travelling via bus to attend the sessions and cultural visits.

The young people shared their work at the end of each phase, including making two short films, an installation, several dance, drama and music performances and a series of photographs.

Bury Schools Linking

CAN has partnered with Bury Curriculum, Language and Access Service for the fourth year running. The Linking Network helps schools and communities to develop a positive, cohesive ethos by helping children, young people and adults to explore identity, celebrate diversity, promote community and champion equality.

Schools Linking offers schools a powerful and positive programme that addresses important issues with children and young people through a carefully structured approach to understand their own identity and the way they are connected to others in their community, district, country and the wider world. Between February and March 2023 CAN and CLAS worked in partnership to design and deliver

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a project with 12 primary schools and approximately 240 children and their teachers, based on social action projects within the schools.

CAN artists Jade Williams and Nikki Mailer delivered six day-long sessions at Bury Arts Museum and Gallery working with 240 children during the project. Children participated in drama, movement and poetry writing about social action.

Pushing Boundaries

Pushing Boundaries is an arts in education training programme for artists with lived experience of forced migration, which CAN delivered in partnership with Curious Minds.

Pushing Boundaries supported eight artists to understand how their creativity can benefit children, teachers, and schools. The project gives them the skills and knowledge to deliver creative workshops and programmes in primary and secondary schools. The programme also introduced artists to a range of Greater Manchester schools and opportunities for artists both regionally and nationally.

CAN and Curious Minds jointly delivered the training sessions (September-October 2022); with a school placement for each artist during November 2022-March 2023. The training sessions covered everything that artists needed to know to go into schools; from negotiating contracts, to key policy and safety frameworks, to practical ideas for running creative activities.

Artists were matched with an artist mentor who already delivers school-based arts projects and who will support their learning. CAN also built a partnership with Music Action International who provided the Music Mentor, and have linked with Z-Arts to ensure that programme has good sector connectivity.

The programme culminated in a sector-networking event at The Whitworth on Thursday 16 March 2023, where artists were able to present their work and were introduced to key people and organisations delivering work in schools.

Artist Support, Guidance, and Sector Support

CAN continued to provide support to artists throughout the year, especially prioritising newly arrived migrant artists or emerging artist. This took the form of: mentoring session, telephone support, one-to-one meetings, referrals to other organisations, reading and commenting on documents, providing letters of support, signposting to opportunities and fundraising guidance. CAN also supported micro arts organisations and CiCs with targeted advice and ran a range of career support seminars and surgeries as part of Greater Manchester Artists Hub.

Artists were invited to attend CAN staff training session, including Carbon Literacy and We Belong (undocumented young migrant training).

AHRC North West Consortium Doctoral Training Partnership: Collaborative Doctoral Award (CDA)

CAN has continued to work with University of Manchester on this important research project. Dr Alison Jeffers and CAN Creative Director, Stella Barnes have continued to meet with Ambrose Musiyiwa (PhD candidate) regularly as part of his supervision process and have introduced him to a number of valuable contacts in Manchester and invited him to participate in sector networks and meetings. Ambrose's research 'Listening to the Voices of Refugee Artists' has revealed some

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interesting finding about the intersection of colonialism, institutional racism, gender and precarity of artists who have experienced forced migration.

Manchester Independents

Initiated in 2020, Manchester Independents is a unique collaborative venture to support new Greater Manchester independent creativity and to put control into the hands of the Artist, as a contribution to Cultural Democracy in the region. CAN has been on the steering group of this project since its inception.

Fundraising for the project via Arts Council Project Grant and NPO applications led by project partners was successful, which means the project will run parallel with MIF in 2023, with a period of project development running up to the festival.

ACCESS

Access budgets are put in place for all participatory programmes of work to remove barriers participants may experience due to disadvantages such as poverty/low income, disability and cultural exclusion.

CAN offers a free service to its beneficiaries and actively seeks to engage with people on the margins of mainstream society. Many of the beneficiaries either live in poverty or low income households. Some beneficiaries have experiences of or live on the fringes of destitution and are therefore subject to the stresses and pressures associated with this status.

During the pandemic CAN has worked hard to address the digital divide by successfully sourcing free devices and data vouchers for children, young people and adult participants.

CONTRIBUTION OF VOLUNTEERS

Community Arts North West is grateful to the volunteers who work with the company. In addition to the work undertaken voluntarily by the Board of Directors, volunteers work to aid the operational activity of the charity as stewards at events, volunteer artists on specific projects, performers at events, and administrative support within the charity's office, helping with activities such as reception duties, data entry and marketing. During the year CAN worked with significantly high numbers of volunteers across all of our activities. Volunteers supported language interpretation, access support for participants, administration, evaluation and research and more. CAN is extremely grateful for this support.

EVALUATION AND REFLECTION

Evaluation has always been central to enabling CAN to learn, develop, innovate and be accountable to all our stakeholders. We see evaluation as a collaborative and formative process and integral to the development of all our programmes, enabling us to act with integrity. During this challenging year, the company has maintained and developed a robust process of monitoring and evaluation, utilising data as a learning tool and prioritising the need to reflect as an organisation, and with our stakeholder; as we face the unprecedented challenges ahead, maintain reflexive working and responding to a rapidly changing social, political and cultural environment.

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CO-OPERATION WITH OTHER ORGANISATIONS

CAN worked in partnership and/or and cooperated with over 100 organisations, including the following:

National Partnerships: Platforma, Counterpoint Arts, Migration Matters Festival, Refugee Council, Curious Minds and Lankelly Chase.

Mainstream cultural-venues, services and agencies: HOME Mcr, Wigan Council, Factory International, Manchester City Council, Manchester City Council Asylum Emergency Accommodation, Greater Manchester Libraries Service, The Whitworth, Z-Arts, Touchstones Rochdale, Manchester Animation Festival, Bury Art Museum and Sculpture Centre and Manchester Histories Festival.

Independent Cultural Sector: Afrocats, Amani Creatives, Hamdel Ensemble, Dorna Arts, Virtual Migrants, Crossing Footprints, Music Action International, M6 Theatre Company, Britannia Rumba, Manchester International Roots Orchestra (MIRO), Rafiki Jazz, CivicLeicester, Band on the Wall, Music Action international and Peoplescape Theatre.

Charities and community agencies and groups: 42nd Street, Petrus, Mcr Projekts, We Belong, Casicare, Greater Manchester Youth Network, WAST (Women's Asylum Seekers Together), Rethink Rebuild-Syrian Community Organisation, Refugee Action, Young Manchester, Armadillo Productions, Asylum-matters, Kashmiri Youth Project Rochdale (KYP), Refugee Council, Greater Manchester Artists Hub, Manchester Independents and Manchester City of Sanctuary.

Mainstream education and services: University of Manchester, Manchester College, Hopwood College, Manchester Poetry Library, Manchester Metropolitan University, Wigan Library Service. Bury Curriculum Learning and Access Service, Manchester Libraries, Longsight Library and Learning Centre, North City Library, Wythenshawe Forum Library, MADE - Manchester Cultural Education Partnership, Sedgeley Park, Hazlehurst Community Primary School, Park View Primary School, Greenmount Primary School, Springside Primary, Mersey Drive Primary School, St Luke's Primary School, Summerseat Methodist Primary, St Mary's RC Primary School, St Stephen's CE Primary School, Hopwood Hall College, Falinge Park High School, Stockport Grammar Primary and Secondary School, Adswood Primary school, St Thomas' C of E Primary School, Highfield Primary School, New Mills High School, St Mary's CE Primary School, St Marie's RC Primary School, Burnage High School and HearFirst Training.

CAN has helped partner organisations to reach new diverse participants, audience and artists and has benefited from learning through collaboration.

Financial review

Overview

The charity had a surplus on unrestricted funds for the year of £11,768. This improved position is the result of savings made in 2022/23, staffing changes, fundraising successes, hard work by the staff, and continued tight control of costs.

The designated fund has been increased to £80,000 for programme development in 2023-2026, allowing the charity to commit resources to developing its programmes, following the Coronavirus

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pandemic. Starting 2023/24 in a strong financial position allows the charity organisational sustainability during 2023-26 and beyond.

Investment powers and policy

The trustees will be looking to invest a proportion of funds in an interest bearing account, whilst retaining an appropriate level of cash to manage day to day activities.

Reserves policy and going concern

The balance held in unrestricted reserves at 31st March 2023 was £225,398 of which all are free reserves, after allowing for funds tied up in tangible fixed assets.

The Board aim to maintain free reserves in unrestricted funds at a level which equates to approximately 6 months of unrestricted charitable expenditure. On 09/11/2022 this was calculated to be £184,856. The trustees consider that this level will provide sufficient funds to maintain the organisation if it lost its core funding.

The Charity's main source of income is grants and fees. The Trustees consider that it is appropriate to prepare the accounts on a going concern basis and, consequently, the accounts do not include any adjustments that would be necessary if these sources of income should cease.

The Board recognises that maintaining healthy reserves enables the company to take calculated risks to help generate future investment, and occasionally assist the company's cash flow for those funders that pay on receipt of expenditure invoices. It demonstrates good stewardship and financial management to future potential funders.

Risk management

The charity continues to receive the greater part of its income from Arts Council England and Manchester City Council which contribute towards the company's core costs, principally core salaries and overheads. Remaining monies are raised from other public bodies, trusts and foundations, lottery programmes, and earned income through the delivery of some partnership projects. A small amount of monies is also received via donations. A contribution of 10%-15% is also generally raised towards the core costs of the company through project fundraising and some earned-income programmes.

The charity is highly reliant on the continuing support of grant-awarding bodies, trusts and foundations and is aware that this funding has suffered a downturn in recent years in the charitable giving and public funding sector.

Plans for future periods

CAN's future plans focus on six themes, that reflect and build on our unique history, skills and expertise, while embedding our value-led approach and responding to concerns. We believe a theme-based approach will enable us to be responsive and flexible; adapting delivery models to address the challenges ahead, while staying true to our clearly defined mission.

Art and Artists: Developing an overarching programme of creative work, combining creative programming with in-depth, long-term support for artists and creatives.

Communities: Delivering a dynamic socially-engaged programme of work that will especially focus on creativity contributing to greater equity in communities most effected by the cost of living crisis.

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Young People: Developing and delivering intercultural creative work with children and young people from new and more established communities in Greater Manchester that gives them a voice about the rapidly changing situation in our world.

Learning: Maintaining a community of learning, around CAN, allowing different voices to inform and influence the organisation's development. Providing training and development opportunities for staff, freelancers and the Board in order to be agile in challenging circumstances.

Partnership: Developing ethical and equitable approaches to partnerships and supporting innovative ways of working that maximise the potential of projects and involves the sharing of expertise and resources between organisations.

Networks: Involvement in strategic regional, national and international networks that further particular areas of work, including: antiracist action in arts and culture and the diversification of leadership in the sector; sharing learning about participatory arts and developing the resilience and sustainability of the sector; contributing to innovations in cultural education for children and young people.

Structure, governance and management

Community Arts North West Ltd. is a company limited by guarantee governed by its Memorandum and Articles of Association dated 16th November 1978, as amended by special resolutions on 16th November 1979 and 7th July 1995. It is registered as a charity with the Charity Commission and is constituted under a trust deed dated 23rd October 1978.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at the year end was 23. The trustees are members of the charity but this entitles them only to voting rights. All trustees give their time voluntarily and receive no benefits from the charity.

Appointment of trustees

The policy of Community Arts North West Ltd. is to recruit new trustees through a combination of advertising and recommendations and to appoint according to the criteria set down in a job descriptions and person specification to achieve a balance of skills-sets and stakeholder representation. Trustees may only be appointed through the membership of Community Arts North West Ltd.

Potential new trustees are put forward for consideration either at the AGM or quarterly management meetings. If the Board wish to proceed further, they are then invited to observe a Board meeting and to discuss their potential appointment. After they have left the room, the Board decide whether to proceed or not and, if the potential new trustee would also like to go ahead, they are voted in at the subsequent Board meeting and confirmed in their posts at the annual general meeting. Trustees retire after three years' service at the annual general meeting and may stand for re-election at that meeting.

Trustee induction and training

New trustees receive an induction, written and in person, from a member of the senior management team. They also receive detailed information of their legal status and new responsibilities. CAN's memorandum and articles of association, most recent business plan, annual report and independently examined accounts and other relevant documents. Where appropriate, they are also offered training.

COMMUNITY ARTS NORTH WEST LTD.

Trustees delegate operational management of CAN to the Chief Executives, monitoring activity quarterly at management committee meetings and undertaking line-management of the Chief Executives. The trustees reserve the right to make long-term strategic decisions, concerning the mission, aims and objectives of the charitable company.

The trustees review the aims, objectives and activities of the charity each year. This report looks at what the charity has achieved and the outcomes of its work in the reporting period. The trustees report the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

The trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims, objectives and in planning its future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives that have been set.

Members of the company

Membership of Community Arts North West comprises its employees, regularly-contracted freelance artists, and other people who have an interest in the aims and objectives of the company. Directors automatically become members on appointment. Membership is open to such persons that the Directors admit to the company. The constitution allows a maximum of 50 members at any one time. The current membership of Community Arts North West Ltd. is 23 persons.

Membership of the company may be terminated through a member giving notice in writing that he or she resigns, or upon a two-thirds majority of the directors giving him or her notice to resign, or upon death, becoming of unsound mind, or bankrupt.

Organisation

The company is able to appoint a maximum of 15 directors at any given time. The Board of Trustees meets four times per year and occasional special general meetings as and when needed. Directors delegate operational management of CAN to the Chief Executives, monitoring activity at the quarterly management committee board meetings. The Company's joint Chief Executives, the Creative Director and Executive Director are line-managed by the Chair of the Board. The trustees reserve the right to make long-term strategic decisions, concerning the mission, aims and objectives of the company.

Related parties and co-operation with other organisations

None of our trustees receive remuneration or other benefit from their work with the charity. Any connection between a trustee or senior manager with any service providers must be disclosed to the full board of trustees in the same way as any other contractual relationship with a related party. In the current year no such related party transactions were reported.

Reference and administrative information

Charity Name: Community Arts North West

Charity Number: 277135

Company Registration Number: 1400213

COMMUNITY ARTS NORTH WEST LTD.

Directors and Trustees

The directors of the charitable company (the charity) are its trustees for the purpose of charity law. The trustees and officers serving during the year and since the year end were as follows:

Key management personnel: Trustees and Directors

M Hazlehurst		
L Dryburgh	Vice-chair	
C Hall		(resigned 05/12/2022)
O Anwar		
SZM Fairweather		
P Mulongo		
R Patel		
DD Skelton	Chair	
G Thiara		
T Whiston		(resigned 10/05/23)
R A Adefeyisan		(appointed 14/11/2022)
R Davis	Treasurer	(appointed 25/09/2023)
F Salisbury	Company Secretary	

Key Staff

F Salisbury	Executive Director and Joint CEO
S Barnes	Creative Director and Joint CEO (resigned June 2023)

Registered Office

Green Fish Resource Centre
46-50 Oldham Street
Manchester
M4 1LE

Independent Examiners

Community Accountancy Service Limited
The Grange
Pilgrim Drive
Beswick
Manchester
M11 3TQ

Bankers

Co-operative Bank plc
70/72 Cross Street
Manchester
M2 4JG

COMMUNITY ARTS NORTH WEST LTD.

Solicitors

Confidere Legal
Fairfield House
104 Whitby Road
Ellesmere Port
Cheshire
CH65 0AB

Trustees responsibilities in relation to the financial statements

The charity trustees (who are also the directors of Community Arts North West Ltd. for the purposes of company law) are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

- Select suitable accounting principles and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgments and estimates that are reasonable and prudent;
- State whether applicable accounting standards have been followed, subject to any material departures that must be disclosed and explained in the financial statements;
- Prepare the financial statements on a going concern basis unless it is appropriate to presume that the charity will continue in business.

The trustees are responsible for keeping proper accounting records that 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 Companies Act 2006. They are also responsible for safeguarding the assets of the charity and taking reasonable steps for the prevention and detection of fraud and other irregularities.

By order of the board of trustees on 27th November 2023

DD Skelton

Chair

Independent examiner's report to the trustees of COMMUNITY ARTS NORTH WEST LTD.

I report on the accounts of the company for the year ended 31st March 2023, which are set out on pages 17 to 29.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity is required by company law to prepare accrued accounts and I am qualified to undertake the examination by being a qualified member of The Association of Chartered Certified Accountants.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act ;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

- (1) which gives me reasonable cause to believe that in any material respect the requirements
- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006, ; and
 - with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met; or
- (2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

AM King FCCA

AM King

Community Accountancy Service Ltd

The Grange, Pilgrim Drive, Beswick, Manchester, M11 3TQ

Date: 27th November 2023

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED**31 MARCH 2023****(Including Income and Expenditure Account)**

		Unrestricted Funds	Restricted Funds	Total Funds Year Ended 31 March 2023	Total Funds Year Ended 31 March 2022
	Further Details	£	£	£	£
Income from:					
Donations and legacies	(3)	241	-	241	249
Charitable Activities	(4)	219,618	88,495	308,113	318,314
Other Trading Activities	(5)	20,638	-	20,638	26,002
Investment Income		-	-	-	-
Total		240,497	88,495	328,992	344,565
Expenditure on:					
Raising Funds	(6)	8,272	985	9,257	11,413
Charitable Activities	(6)	220,408	71,765	292,173	321,742
Other	(6)	49	-	49	1,253
Total		228,729	72,750	301,479	334,408
Net income/(expenditure)		11,768	15,745	27,513	10,157
Transfers between funds	(15)	-	-	-	-
Net movement in funds		11,768	15,745	27,513	10,157
Reconciliation of funds					
Total funds brought forward	(15)	293,630	10,828	304,458	294,301
Total funds carried forward	(15)	305,398	26,573	331,971	304,458

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

The notes on pages 20 to 29 form part of these accounts.

BALANCE SHEET AS AT 31 MARCH 2023

Company registration number: 01400213

	Notes	2023 £	2022 £
Fixed assets:			
Tangible assets	(11)	-	886
Total fixed assets		-	886
Current assets:			
Debtors	(12)	14,871	20,104
Cash at Bank & in Hand		350,360	292,308
Total current assets		365,231	312,412
Liabilities:			
Creditors: Amounts falling due within one year	(13)	33,260	8,840
Net current assets or liabilities		331,971	303,572
Total assets less current liabilities		331,971	304,458
Total net assets or liabilities		331,971	304,458
The funds of the charity:			
Restricted income funds	(15)	26,573	10,828
Designated funds		80,000	50,000
Unrestricted income funds	(15)	225,398	243,630
Total charity funds		331,971	304,458

For the period in question the company was entitled to the exemption conferred by section 477 of the Companies Act 2006, and that no notice has been deposited under section 476 in relation to its accounts for the financial year; and the directors acknowledge their responsibilities for:

- complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

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

Approved by the trustees on 27th November 2023

DD Skelton Chair

The notes on pages 20 to 29 form part of these accounts.

Statement of Cash Flows for the year ending 31 March 2023

Reconciliation of net movement in funds to net cash flow from operating activities

	Year Ended 31 March 2023 £	Year Ended 31 March 2022 £
Net movement in funds	27,513	10,157
Add back depreciation	886	531
Deduct investment income	-	-
Decrease/(increase) in debtors	5,233	34,771
Increase/(decrease) in creditors	24,420	(12,268)
Net cash used in operating activities	58,052	33,191
Cash flows from investment activities:		
Interest	-	-
Purchase of fixed assets	-	-
Net cash provided by investing activities	-	-
Increase/(decrease) in cash and cash equivalents during the year	58,052	33,191
Cash and cash equivalents brought forward	292,308	259,117
Cash and cash equivalents carried forward	350,360	292,308

Notes to the accounts for the year ended 31st March 2023

1. Accounting policies**(a) Basis of preparation and assessment of going concern**

The accounts (financial statements) have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant notes to these accounts. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 1st January 2019 and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

(b) Funds structure

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by the donor or trust deed. There are 9 restricted funds.

Unrestricted income funds comprise those funds which the trustees are free to use for any purpose in furtherance of the charitable objects. Unrestricted funds include designated funds where the trustees, at their discretion, have created a fund for a specific purpose.

Further details of each fund are disclosed in note 15.

(c) Income recognition

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

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

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. Dividends are recognised once the dividend has been declared and notification has been received of the dividend due.

(d) Expenditure Recognition

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 settlement will be required and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. All expenses including support costs and governance costs are allocated or apportioned to the applicable expenditure headings. For more information on this attribution refer to note (f) below.

(e) Irrecoverable VAT

Irrecoverable VAT is charged against the expenditure heading for which it was incurred.

(f) Allocation of support and governance costs

Support costs have been allocated between governance costs and other support costs. Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice. These costs include costs related to independent examination and legal fees together with an apportionment of overhead and support costs.

Governance costs and support costs relating to charitable activities have been apportioned based on type of expense. The allocation of support and governance costs is analysed in note 8.

(g) Costs of raising funds

The costs of raising funds consists of fundraising activities, website costs and marketing.

(h) Charitable Activities

Costs of charitable activities include governance costs and an apportionment of support costs as shown in note 7.

Notes to the accounts for the year ended 31st March 2023

(i) Tangible fixed assets and depreciation

All assets costing more than £500 are capitalised and valued at historical cost. Depreciation is charged on the following basis:

Computers	25% straight line
Equipment	25% straight line

(j) Realised gains and losses

All gains and losses are taken to the Statement of Financial Activities as they arise. Realised gains and losses on investments are calculated as the difference between sales proceeds and their opening carrying value or their purchase value if acquired subsequent to the first day of the financial year. Unrealised gains and losses are calculated as the difference between the fair value at the year end and their varying value. Realised and unrealised investment gains and losses are combined in the Statement of Financial Activities.

(k) Pensions

The charity currently administers contributions to a pension scheme on behalf of individuals. The charity has no liability beyond making its contributions and paying across the deductions.

(l) Debtors

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

(m) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

2. Related party transactions and trustees' expenses and remuneration

The trustees all give freely their time and expertise without any form of remuneration or other benefit in cash or kind (2022: £nil). Expenses paid to the trustees in the year totalled £107 (2022: £nil). This related to travel expenses for one trustee.

3. Donations and Legacies

	Unrestricted	Restricted	Total Funds	Total Funds
	Year Ended 31	Year Ended 31	Year Ended	Year Ended
	March 2023	March 2023	31 March	31 March
	£	£	2023	2022
Donations and Gifts	241	-	241	249
	<u>241</u>	<u>-</u>	<u>241</u>	<u>249</u>

Previous reporting period

	Unrestricted	Restricted	Total Funds
	Year Ended 31	Year Ended 31	Year Ended
	March 2022	March 2022	31 March
	£	£	2022
Donations and Fundraising	249	-	249
	<u>249</u>	<u>-</u>	<u>249</u>

Notes to the accounts for the year ended 31st March 2023

4. Income from charitable activities

	Unrestricted	Restricted	Total Funds	Total Funds
	Year Ended 31	Year Ended 31	Year Ended	Year Ended
	March 2023	March 2023	31 March	31 March
	£	£	2023	2022
General grants:				
Arts Council England	194,618	-	194,618	194,618
Manchester City Council - Core Funding	25,000	-	25,000	25,000
Manchester City Council - Covid Support	-	-	-	6,163
HMRC CVJRS	-	-	-	2,651
Restricted grants & contracts:				
ACE - CRF2	-	-	-	65,419
Rochdale Action Together	-	4,995	4,995	-
DWP	-	-	-	980
ESF Community Learning	-	-	-	19,983
Factory International	-	3,000	3,000	-
The Granada Foundation	-	-	-	3,500
The Lankelly Chase Foundation	-	57,500	57,500	-
Network for Social Change	-	15,000	15,000	-
The Stephen Clark Charitable Settlement	-	6,000	6,000	-
The Talent Fund	-	2,000	2,000	-
	<u>219,618</u>	<u>88,495</u>	<u>308,113</u>	<u>318,314</u>

Previous reporting period

	Unrestricted	Restricted	Total Funds
	Year Ended 31	Year Ended 31	Year Ended
	March 2022	March 2022	31 March
	£	£	2022
General grants:			
Arts Council England	194,618	-	194,618
Manchester City Council - Core Funding	25,000	-	25,000
Manchester City Council - Covid Support	6,163	-	6,163
HMRC CVJRS	2,651	-	2,651
Restricted grants & contracts:			
ACE - CRF2	-	65,419	65,419
DWP	-	980	980
ESF Community Learning	-	19,983	19,983
The Granada Foundation	-	3,500	3,500
	<u>228,432</u>	<u>89,882</u>	<u>318,314</u>

Notes to the accounts for the year ended 31st March 2023

5. Income from other trading activities

	Unrestricted	Restricted	Total Funds	Total Funds
	Year Ended 31	Year Ended 31	Year Ended	Year Ended
	March 2023	March 2023	31 March	31 March
	£	£	2023	2022
Fee Income	20,638	-	20,638	26,002
	<u>20,638</u>	<u>-</u>	<u>20,638</u>	<u>26,002</u>

Previous reporting period

	Unrestricted	Restricted	Total Funds
	Year Ended 31	Year Ended 31	Year Ended
	March 2022	March 2022	31 March
	£	£	2022
Fee Income	26,002	-	26,002
	<u>26,002</u>	<u>-</u>	<u>26,002</u>

Notes to the accounts for the year ended 31st March 2023

6. Expenditure

	Cultural activities £	Year Ended 31 March 2023 £	Year Ended 31 March 2022 £
Expenditure on raising funds:			
Allocated Costs	-	-	10,000
Fundraising Costs	6,755	6,755	-
Website	636	636	-
Advertising and marketing	1,866	1,866	1,413
	<u>9,257</u>	<u>9,257</u>	<u>11,413</u>
Expenditure on charitable activities:			
Employment Costs	187,612	187,612	167,788
Freelance Workers	33,561	33,561	83,453
Staff Welfare	264	264	-
Project Costs	2,580	2,580	21,331
Training	2,373	2,373	922
Participation Costs	4,507	4,507	-
Charged to Fundraising	-	-	(10,000)
Event Production	11,043	11,043	-
Volunteer Expenses	250	250	-
Travel Expenses	764	764	572
Repairs & Maintenance	5,537	5,537	5,911
Minor Equipment	1,204	1,204	-
Subscriptions	125	125	-
Cleaning	216	216	-
Telephone	411	411	436
Rent & Rates	33,947	33,947	34,171
Insurance	2,254	2,254	2,202
Governance and Support Costs	4,179	4,179	13,152
Bank Charges	40	40	24
Post, Printing & Stationery	420	420	1,249
Depreciation	886	886	531
	<u>292,173</u>	<u>292,173</u>	<u>321,742</u>
Other expenditure:			
Sundries	49	49	1,253
	<u>49</u>	<u>49</u>	<u>1,253</u>
	<u>301,479</u>	<u>301,479</u>	<u>334,408</u>
Restricted funds		72,750	154,599
Unrestricted funds		<u>228,729</u>	<u>179,809</u>
		<u>301,479</u>	<u>334,408</u>

Notes to the accounts for the year ended 31st March 2023

7. Analysis of expenditure on charitable activities

As per note 6.

8. Allocation of governance and support costs

The breakdown of support costs and how these were allocated between governance and other support costs is shown below:

	General Support	Governance	Total 2023	Basis of apportionment
Accountancy Fees	-	1,524	1,524	type of expense
Employment Support	1,656	-	1,656	type of expense
Accounting Software	440	-	440	type of expense
Trustee Expenses	-	546	546	type of expense
Professional Fees	13	-	13	type of expense
	<u>2,109</u>	<u>2,070</u>	<u>4,179</u>	

	General Support	Governance	Total 2022	Basis of apportionment
Accountancy, Legal & Professional Fees	-	8,074	8,074	type of expense
Staff Costs	-	4,500	4,500	proportion of costs
Post, Printing & Stationery	-	90	90	proportion of costs
Telephone	-	100	100	proportion of costs
Board Expenses	-	388	388	type of expense
	<u>-</u>	<u>13,152</u>	<u>13,152</u>	

9. Analysis of staff costs

	Year Ended 31 March 2023 £	Year Ended 31 March 2022 £
Wages and Salaries	163,485	155,987
Redundancy	-	-
Holiday Pay Accrual	6,217	-
Social Security Costs	10,299	9,496
Pension Costs	7,611	6,805
	<u>187,612</u>	<u>172,288</u>
Charitable Activities	187,612	172,288
Support Costs	-	-
	<u>187,612</u>	<u>172,288</u>

The average number of employees during the year was 7, FTE 4.8 (previous year: 7, FTE 4.8).

The charity considers its key management personnel comprises the Executive Director and Creative Director. The total employment benefits, including employer pension contributions of the key management personnel were £89,326 (previous year: £95,479). No employee has benefits in excess of £60,000 (previous year: none).

10. Independent Examiner Fees

	Year Ended 31 March 2023 £	Year Ended 31 March 2022 £
Independent Examination Fees	1,524	2,130
	<u>1,524</u>	<u>2,130</u>

Notes to the accounts for the year ended 31st March 2023

11. Tangible Fixed Assets

	Computers	Equipment	Total
Cost	£	£	£
At 1 April 2022	11,939	1,472	13,411
Additions	-	-	-
At 31 March 2023	11,939	1,472	13,411
Depreciation			
At 1 April 2022	11,227	1,298	12,525
Charge for Year	712	174	886
At 31 March 2023	11,939	1,472	13,411
NET BOOK VALUE			
At 31 March 2023	-	-	-
At 31 March 2022	712	174	886

12. Analysis of debtors

	2023	2022
	£	£
Debtors	9,966	17,850
Prepayments	4,905	2,254
	14,871	20,104

Debtors and prepayments related to restricted funds £nil (2022: £nil) and unrestricted funds £14,871 (2022: £20,104)

13. Creditors: amounts falling due within one year

	2023	2022
	£	£
Creditors	7,211	-
Short-term compensated absences (holiday pay)	6,217	-
Other creditors and accruals	4,782	4,620
Deferred income	15,050	4,220
	33,260	8,840

14. Deferred income

Deferred income comprises grants received in advance.

Balance as at 1 April 2022	4,220
Amount released to income earned from charitable activities	(4,220)
Amount deferred in year	15,050
Balance at 31 March 2023	15,050

Notes to the accounts for the year ended 31st March 2023

15. Analysis of charitable funds

Analysis of movements in unrestricted funds

	Balance at 1 April 2022	Incoming Resources	Resources Expended	Transfers	Balance at 31 March 2023
	£	£	£	£	£
General Fund	243,630	240,497	(228,729)	(30,000)	225,398
Designated Funds	50,000	-	-	30,000	80,000
	<u>293,630</u>	<u>240,497</u>	<u>(228,729)</u>	<u>-</u>	<u>305,398</u>

Previous reporting period

	Balance at 1 April 2021	Incoming Resources	Resources Expended	Transfers	Balance at 31 March 2022
	£	£	£	£	£
General Fund	198,756	254,683	(179,809)	(30,000)	243,630
Designated Funds	20,000	-	-	30,000	50,000
	<u>218,756</u>	<u>254,683</u>	<u>(179,809)</u>	<u>-</u>	<u>293,630</u>

Name of unrestricted fund:

General Fund

Designated Funds

Description, nature and purpose of the fund

The "free reserves"

To support programme delivery

Analysis of movements in restricted funds

	Balance at 1 April 2022	Incoming Resources	Resources Expended	Transfers	Balance at 31 March 2023
	£	£	£	£	£
School of Social Entrepreneurs	1,500	-	(702)	-	798
Rochdale Action Together	-	4,995	(2,890)	-	2,105
Factory International	-	3,000	(96)	-	2,904
The Lankelly Chase Foundation	-	57,500	(41,081)	-	16,419
Network for Social Change	-	15,000	(10,653)	-	4,347
The Stephen Clark Charitable Settlement	-	6,000	(6,000)	-	-
The Talent Fund	-	2,000	(2,000)	-	-
BBC Children in Need	5,828	-	(5,828)	-	-
The Granada Foundation	3,500	-	(3,500)	-	-
	<u>10,828</u>	<u>88,495</u>	<u>(72,750)</u>	<u>-</u>	<u>26,573</u>

Notes to the accounts for the year ended 31st March 2023

15. Analysis of charitable funds

Analysis of movements in restricted funds

Previous reporting period

	Balance at 1 April 2021	Incoming Resources	Resources Expended	Transfers	Balance at 31 March 2022
	£	£	£	£	£
School for Social Entrepreneurs	2,000	-	(500)	-	1,500
ACE - CRF2	-	65,419	(65,419)	-	-
BBC Children in Need	37,924	-	(32,096)	-	5,828
DWP	-	980	(980)	-	-
ESF Community Learning	-	19,983	(19,983)	-	-
The Granada Foundation	-	3,500	-	-	3,500
Lankelly Chase	8,000	-	(8,000)	-	-
National Lottery Awards for All	3,189	-	(3,189)	-	-
National Foundation for Youth Music	24,432	-	(24,432)	-	-
	75,545	89,882	(154,599)	-	10,828

Name of restricted fund:

School of Social Entrepreneurs

Rochdale Action Together

Factory International

The Lankelly Chase Foundation

Network for Social Change

The Stephen Clark Charitable Settlement

The Talent Fund

BBC Children in Need

The Granada Foundation

Description, nature and purpose of the fund

for creative leadership

for Rochdale Women's Project

for Hotels work

core funding to allow CAN to continue to work in Greater Manchester

artistic programme with young refugees in Manchester

toward the work of the organisation

Rochdale Women's project

towards project costs of children and young people's work in Leigh and Manchester

towards project costs of a young people's programme in Manchester

Notes to the accounts for the year ended 31st March 2023

16. Analysis of net assets between funds

	Unrestricted funds	Designated funds	Restricted funds	Total 2023
	£	£	£	£
Tangible fixed assets	-	-	-	-
Cash at bank and in hand	243,607	80,000	26,753	350,360
Other net current assets/(liabilities)	(18,209)	-	(180)	(18,389)
Total	225,398	80,000	26,573	331,971

Previous reporting period

	Unrestricted funds	Designated funds	Restricted funds	Total 2022
	£	£	£	£
Tangible fixed assets	886	-	-	886
Cash at bank and in hand	281,480	-	10,828	292,308
Other net current assets/(liabilities)	11,264	-	-	11,264
Total	243,630	50,000	10,828	304,458

17. Financial Instruments

The charity only has financial assets and liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised on a transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at an amortised cost using the effective interest method.

18. Lease Commitments

At 31 March 2023 the charity had future minimum lease payments under non-cancellable operation leases in respect of premises. The annual cost is £32,871 but can be cancelled with six months notice. The current lease expires in March 2026.

Accounts



COMMUNITY ARTS NORTH WEST LTD

(a company limited by guarantee)

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR

THE YEAR ENDED MARCH 31 2022

**COMMUNITY ARTS NORTH WEST LTD
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31 2022**

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**COMMUNITY ARTS NORTH WEST LTD
CHAIR'S FOREWORD
FOR THE YEAR ENDED MARCH 31 2022**

I am pleased to write this introduction to Community Arts North West's 2021-22 annual report, in my new role as CAN's Chair.

This year represented the fourth-year of CAN's Arts Council England and Manchester City Council Cultural Partnership programme spanning 2018-22, and it was the second year of the global Coronavirus pandemic.

During 2021-22, despite the continuing impact of the Coronavirus pandemic and the resulting lockdowns, CAN made careful progress beginning face-to-face community arts programmes and producing live events. These were hugely welcomed by participants and artists, although the devastating impact of the pandemic on Greater Manchester communities became even clearer.

I would like to thank the CAN staff and Board of Directors, and our funders, partners and supporters, who continue to demonstrate commitment and belief in the company.

Denis Skelton, Chair

**COMMUNITY ARTS NORTH WEST LTD
ADMINISTRATIVE INFORMATION
FOR THE YEAR ENDED MARCH 31 2022**

DIRECTORS AND TRUSTEES

M Hazlehurst
L Dryburgh - Vice Chair
C Hall: Treasurer
O Anwar (appointed 21/09/21)
S Z M Fairweather (appointed 2/03/22)
P Mulongo
R Patel
M A Sharma (resigned 2/12/21)
D D Skelton - Chair (appointed 2/03/22)
G Thiara
T Whiston

COMPANY SECRETARY

F Salisbury

KEY STAFF

Executive Director and joint CEO F Salisbury
Creative Director and joint CEO S Barnes

BANKERS

Cooperative Bank plc
70/72 Cross Street
Manchester M2 4JG

SOLICITORS

Confidere Legal
Fairfield House
104 Whitby Road, Ellesmere Port,
Cheshire, CH65 0AB

REGISTERED OFFICE

Green Fish Resource Centre
46-50 Oldham Street
Manchester M4 1LE

**INDEPENDENT EXAMINER
AND ACCOUNTANTS**

Peter Smith BA FCA DChA
HGA Accountants & Financial Consultants Ltd
t/a Chittenden Horley - Chartered Accountants
The Wesley Centre
Royce Road, Hulme
Manchester M15 5BP

**COMMUNITY ARTS NORTH WEST LTD
TRUSTEES' AND DIRECTORS' ANNUAL REPORT
FOR THE YEAR ENDED MARCH 31 2022**

The trustees present their annual report together with the financial statements of the charity for the year ended March 31 2022 which are also prepared to meet the requirements for a directors' report and accounts for Companies act purposes.

REPORTING FRAMEWORK

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019), referred to as the Charities SORP (FRS 102) (second edition – October 2019).

OBJECTIVES AND ACTIVITIES

Community Arts North West Charitable Objects

The company was established in 1978 to improve the conditions of life in local communities in the North West of England by encouraging inhabitants to participate fully in a wide range of creative, artistic and educational activities with the assistance of the company acting in association with artists, and other specialists, working in partnership with local authorities, voluntary sector groups and agencies.

This objects aims to promote learning, creativity, expression, cultural visibility and a voice for marginalised communities in wider society; supporting personal development and progression through increased self-esteem and confidence through participatory arts programmes.

Aims

Community Arts North West (CAN) is a Manchester based arts development organisation producing work with the communities that live on the fringes of mainstream society in Greater Manchester. CAN's work aims to:

- Create expression and visibility for the complex and alternative narratives of Greater Manchester's diverse peoples to help promote wider understanding of the issues, cultures, experiences and histories that makeup the regions people.
- Contribute to the well-being of marginalised peoples through creative programmes that helps to combat social isolation and enable groups to develop artistic outcomes that create a voice that will be heard.

Activities

- Developing and working in dynamic partnerships with communities, artists, the voluntary sector, independent and mainstream cultural providers and other agencies to deliver creative programmes that create access to cultural resources, new production and platforms for sharing and distributing work.
- Creating sustainable programmes that connect people to the cultural infrastructure; enabling progression through networking and information, employment and training, resources and cultural production opportunities.
- Promoting cross-cultural working, through socially cohesive projects, that provide quality creative experiences that encourage learning and generate rewarding artistic outcomes with meaning and resonance for the people with whom we work and their audiences.
- Advocate for and encourage a culturally diverse contribution to the creative economy through employment, training, and capacity-building within the sector.

Public benefit

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The charity relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees and charges, the trustees give consideration to the accessibility to activities for those on low income.

Analysis of Public Benefit

The types of benefit that these objects promote are to:

- Advance participation in and therefore advance appreciation of beneficiaries in a variety of artistic forms, including drama, dance, music making, crafts and digital arts;
- Provide educational opportunities for beneficiaries through specific training programmes and through participation in artistic activities;
- Facilitate social integration and cohesion by providing opportunities for people from different cultural backgrounds to participate in artistic activities together, fostering a better understanding of each other's cultures.

ACHIEVEMENTS AND PERFORMANCE 2021-2022

Introduction

Coming out of Covid lockdown and beginning face-to-face work again was a gradual and careful process for CAN. We recognised that things had changed, and needed to work with people in a different way. From engaging in deep listening, we were aware that the pandemic had a significant impact on well-being, both within the organisation and in the communities that CAN works with. Many of the people we worked with in community settings had struggled with isolation, bereavement and mental health concerns. This was especially noticeable in Rochdale, where we worked with older South Asian women. With children and young people, we noted that many struggled with anxiety when returning to face-to-face work after so many months of isolation and reliance on digital engagement.

The pandemic was not the only challenge during the year; the Hostile Environment Policy continued to impact on refugee communities and we saw many Afghan families arriving in Greater Manchester, due to the fall of Afghanistan to the Taliban. CAN responded quickly to support families living in hotels, by programming a series of workshops for women and children. Social distancing made both programming and participatory work more challenging. Having smaller audiences, working in small, socially-distanced groups, and maintaining bubbles for work with children meant we had to deliver more sessions, stretching our organisational capacity.

We recognised that artists had been hard-hit by the pandemic and we were glad to be able to offer a large number of commissions through the year, especially for artists from ethnically diverse backgrounds.

The joy of returning to live performances and gatherings after such a long time, was palpable at our *Horizons - Solidarity Social* and *Libraries of Sanctuary* programme. Both programmes enabled us to commission several artists from refugee and migrant backgrounds.

Through a range of partnerships, we were able to develop powerful work about climate justice in Oldham and Wigan boroughs; sharing creative work developed by artists, communities and children.

We welcomed a new Senior Administrator Nicola Sheehan to the staff team, and two new Creative Producers, Michelle Udogu and Mahboobeh Rajabi, while saying goodbye to Emmanuela Yogolelo and Kerry Tuhill.

In spite of many challenges, CAN delivered a wide range of highly valued creative projects and initiatives during the year. We engaged with artists, communities, children, young people, many of whom had been particularly impacted by the pandemic. We built new partnerships and renewed relationships with trusted partners.

Children and Young People

- Kamosi
- CAN Young Artists
- Schools Linking
- Afghan Arrivals

Artist's Projects or Platforms

- Horizons Festival 2021 - Solidarity Social and film programme
- Hunger
- Libraries of Sanctuary Showcase Events
- Black Lives Matter: Readings and Conversation

Community-focused Projects

- Rochdale Women's Voices
- Afghan Arrivals
- Horizons Festival 2021 - We Cannot Walk Alone
- Libraries of Sanctuary Welcome Events
- Climate Connections

Learning Projects

- CAN Do Creatives
- Pushing Boundaries development phase

Strategic Projects

- Manchester Independents
- Collaborative Doctoral Programme

**COMMUNITY ARTS NORTH WEST LTD
TRUSTEES' AND DIRECTORS' ANNUAL REPORT
FOR THE YEAR ENDED MARCH 31 2022**

CAN produced or programmed 49 artistic products in collaboration with artists:

- CAN Do Creatives Artist Films x 19
- Kamosi: The World is Wonderful
- Hunger Filmed Performance
- Horizons Festival: We Cannot Walk Alone Exhibition
- Horizons Festival Solidarity Social
- Horizons Festival Solidarity Social Film
- Horizons Festival #Together with Refugees Zoom Event
- Horizons Festival Film Screenings x 3
- Horizons Festival Campaign and Take Action Films x 3
- Horizons Festival Afrocats Film; We Cannot Walk Alone
- Horizons Festival North West Turkish Community Association Dance Film
- Horizons Festival Artist Commissions x 2 (Tales from the Congo Basin and Brouhaha)
- Horizons Festival Theatre Programming x 3
- Black Lives Matter: Readings and Conversation spoken word performances x 8
- Libraries of Sanctuary Artist Showcase x 3

CAN's Staff Team

- CAN employed 10 members of staff
- 10 identified as being female (including trans women)
- 4 identified as having ethnically diverse heritage
- 6 identified as having white British or white European heritage
- 2 identified as being disabled

CAN Artists and Freelancers

- CAN engaged or collaborated with 112 artists and other freelance staff
- 17% Identified as having white British or white European heritage
- 83% identified as having ethnically diverse heritage
- 48% identified as being female (including trans-women)
- 5 identified as being disabled

CAN Board of Trustees

- 50% of CAN Board identified as having ethnically diverse heritage
- 60% identified as women
- 10% identify as disabled

CAN Participants

- CAN worked with 1082 people as participants
 - 564 participants were children and young people under the age of 18
 - 518 were adults
- 77% participants identified as having ethnically diverse heritage
- 21% participants identified as having white British or white European heritage
- More than 71% identified as being female (including trans-women)
- 7% identified as being disabled.

Audiences

- CAN engaged with 3,213 people as audiences
- From audience sampling:
 - 33% audience members identified as having ethnically diverse heritage
 - 61% audience members identified as having white British or white European heritage
 - More than 49% identified as being female (including trans women), 45% male, 5% unknown.
 - 0.2% identified as being disabled.

Digital

- In 2021/22, CAN's digital engagement, reached local/national/international audiences of 695,361.

CHILDREN AND YOUNG PEOPLE

Wigan (Kámoši)

CAN's Kámoši Performing Arts Project in Leigh (Wigan Borough) provided exciting creative opportunities in music, drama, and dance for the children from Leigh's new migrant and refugee families, as well as the town's diverse communities.

Families we worked with had really struggled with poverty, anxiety and isolation during the pandemic. These challenges made it especially important for us to provide a safe and supportive environment for children to develop their creativity. New venues with excellent Covid-safety were found and we worked in small consistent groups.

We found that a high level of choice and agency was important for children, in building back confidence. We observed that children renewed their self-confidence, through creative risk-taking, building new friendships, and rekindling old connections after lockdown.

"It's fun and you can be as creative as you want" (participant)

"It's a good place to make friends and to have fun" (participant)

"Kámoši has encouraged friendships and interaction" (parent)

Sharing the diverse musical-heritages of the UK has been an important part of Kámoši. CAN has a long history of collaborating with artists from migrant backgrounds. We believe children need to see themselves reflected in the creative team; it builds confidence and self-belief, signalling to children: *'you can do this, there is a place for you here.'*

Funding from Youth Music enabled us to create opportunities for a wider pool of artists and practitioners who are often marginalised. The Kámoši Creative Producer, Emmanuela, came to the UK as a refugee from DRC and our freelance musicians were from DRC, Cameroon, India, Iran, Bosnia, Saudi Arabia and Bangladesh. This rich diversity has been recognised as of value by project partners Wigan Music Service and Ethic Minority Achievement Service.

Artistic work focused on intercultural creative processes and especially on play, giving the children a much needed space to express themselves and a sense of achievement and pride in creative work. A particular success of Kámoši was *The World is Wonderful*, an animated film with soundtrack created with children, working with artists Mandy Beck McKim, Jaydev Mistry, Sanja Govorcin, Chelsea Morgan and Saif Chaudhry of Ilum Animation Studio. The children used creative music making and visual arts to create material for the animation.

The film has been screened at high profile events, such as Manchester Histories Festival - *The History of Climate Change*. The film will also be on all Wigan Library computer homescreens, and was used as a resource for the school's reading challenge across Wigan borough in Summer 2022.

Another success, is that ten children from the project have progressed onto free musical instrument lessons as part of our partnership with Wigan Music Service.

Our funding from Youth Music, which supported Kámoši, came to an end in December 2021; and Emmanuela Yogolelo, Creative Producer for the project, moved on from CAN at the end of December 2021 to develop her own work.

CAN Young Artists

CAN Young Artists is our Manchester-based youth arts programme for young people from new and more established communities. We work in partnership with regional agencies to reach out to young people who are most in need, including many young people from new migrant backgrounds.

For many young people, coming to CAN is their first opportunity to work with professional artists; a chance to learn, explore and flex their creative muscles in a safe and supportive environment. CAN is often the first step in their creative lives and a pathway to further and higher education.

The focus this year has been on rebuilding and strengthening the project after successive lockdowns and connecting with young people who have been particularly negatively affected by the pandemic.

Our funding, via BBC Children in Need, with some support from the Arts Council - Cultural Recovery Fund, enabled us to reach out to a new cohort of young people, who arrived in the UK unaccompanied and therefore face significant isolation, without family or other networks to support them in UK. The Children's Society, Manchester Migrant Team and new connections with care providers helped us to reach those who would not normally be able to access creative opportunities.

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Young people experimented with a wide range of art forms, trying out many new techniques and processes, such as pop-art; collage; puppet making; prop-making and design; drama, creative-writing and filmmaking. They also created music with lyrics and melody and used editing software.

'I love that Manchester people are from all over the world it makes it an interesting place to live. The world in one city and the world in one group.'

Artists involved were: Amanda Beck McKim (visual art), Emmanuel Bajiji (drama/writing) Clive Hunte/Busha Productions (film making).

The CAN Young Artists valued the opportunity to expand their theatre knowledge by watching one of our artists in a professional performance. This created a buzz of excitement for the workshops, building their confidence in drama, characterisation and writing.

Kerry Tuhill, Creative Producer for Children and Young People who managed the project, left CAN at the end of January 2022; and Michelle Udogu is now managing the *CAN Young Artists* project for the foreseeable future.

Bury Schools Linking

The Linking Network supports schools and communities to develop a positive, cohesive ethos by helping children, young people and adults to explore identity, celebrate diversity, promote community and champion equality. The national initiative offers schools a powerful and positive programme that addresses important issues with children and young people through a carefully structured approach to understand their own identity and the way they are connected to others in their community, district, country and the wider world.

CAN partnered with Bury CLAS on the Schools Linking Project for the second time, following a highly successful collaboration in 2019. Due to the pandemic we were not able to bring classes from partner schools together and so we designed a project focussing on gift giving.

From May - July 2021, 16 classes across 14 primary schools in Bury participated in a face to face workshop with CAN artist Jade Williams, while also benefitting from a curated resource pack of suggestions and stimulus and a large box of creative materials.

During the workshop, the classes consider themes of kindness, connection and gift-giving. They wrote a group poem and then worked over the next few weeks to create a box of gifts to share their ideas about positive impacts on the world around them. This box of gifts was sent to their linking partner class in another school. They received a written, visual or online response and a gift in return. Workshops were well received and we are delighted to see that the gifts were extremely creative, inventive and thoughtful.

ARTISTS PROGRAMME

Horizons Festival 2021

CAN continued to work alongside HOME towards the delivery of the Horizons Festival; *a celebration of the enduring power of creativity and the international artists who have made Manchester their home.*

The festival theme this year linked with the national Refugee Week theme, *We cannot walk alone*, taken from Martin Luther King's iconic *I have a Dream* speech; the speech that called for all people of all backgrounds to join together in the fight for freedom, a rallying call which resonates across time and space. The theme seemed to fit with the need for connection, intersectionality and solidarity; key themes that had emerged during the global pandemic.

Due to the global pandemic, *Horizons 2020* (which had been fully planned & programmed) had to be cancelled, and CAN delivered a smaller Refugee Week Festival online. CAN was keen to honour as much of the 2020 programming as possible in 2021.

We screened two films: *Home in a Foreign Land* and *Kofia; A Revolution through Music*, plus our regular short film festival curated by Lost Lands. Both *Home in a Foreign Land* and *Kofia* sold out, and were accompanied by lively post screening discussions which were chaired by Ana Lucia Cuevas & Fred Coker, Louis Brehony and Professor Anandi Ramamurthy.

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A new development for the festival, was the addition of a new, temporary outdoor stage; Homeground, which featured two stages and a food and drinks area. The site was developed quickly to respond to the government restrictions allowing for outdoor programming. An exciting and much-needed result of this was the potential to highlight music programming.

The outdoor Bruntwood stage meant that we were able to present a varied set of music; Gemima Band, Bayan Ensemble, Luma Trio and Britannia Rumba, plus spoken word artists, Nikki Mailer and Mandla Rae and DJ sets by DJ Jomo.

"There's so much that communities and refugees can give to each other; it's about, together and learning from each other." (Participating artist)

"For me it's about speaking up against injustice and not shying away from issues. Part of that for me is specifically about my solidarity with Palestine but also about connecting with groups and having a platform through festivals like this." (Participating artist)

"It's a celebration and it feels more personal. You know a name and where they are from, and you hear them speak on stage and it's nice to kind of celebrate the fact that in Manchester there are so many cultures" (Audience member)

Our intention to use the outdoor stage to share solidarity messages and community performances did not go to plan, due to stringent COVID restrictions and turnover times. Undeterred, CAN supported each community organisation and campaign group to produce a digital version of the message or performance they had planned to share resulting in two filmed performances and three campaign short films by our community and campaign partners. The filmed dance performance by NW Turkish Community Association was featured on HOME's website as part of the Horizons programme, and the Afrocats performance and campaign films were shared on social media thereby highlighting the visibility of these local groups and campaigns.

CAN and HOME further amplified the campaign theme by hosting a zoom discussion event in partnership with Refugee Action, Asylum Matters and RAS Voice to explore the government's asylum system and the impact on people with lived experience. It featured a very comprehensive briefing by Asylum Matters with personal reflections by 3 activists from RAS Voice and featured a social media action for audiences to participate in to finish.

With support from the Arts Council - Cultural Recovery Fund, CAN were also able to develop and deliver a series of visual arts workshops with key partners, Rethink Rebuild Society and NW Turkish Community Association; enabling us to deliver some participatory work at the grassroots and to continue to develop our working relationships with these two community organisations, which was appreciated by the groups and fitted with their own desire to welcome participants back to face-to-face work.

The workshops for North West Turkish Community Association were led by Turkish artist Hasret Brown, engaging with Turkish women and girls. For Rethink Rebuild Society, Syrian artists, Manya Alkhmri and Khalda Alkhmri led the workshops engaging with Syrian women and girls. Manya and Khalda were both CAN Do Creatives artists enabling a new artistic opportunity for them. The artistic concept was led by the artists responding to the overall festival theme – We Cannot Walk Alone, and art work was created in collaboration with community members.

These workshops were well received by artists, partners and participants and were further enhanced by the work being exhibited in HOME's Inspire Gallery. The work was of a high standard and looked beautiful in the gallery.

Theatre programming planned for the festival was re-scheduled for Autumn 2021 due to COVID restrictions around indoor programming. This resulted in five multi-disciplinary pieces being profiled as part of PUSH and the wider HOME programme. Of the five performances, two were refugee-led commissions:

- Emmanuela Yogolelo's performance piece exploring climate justice narratives from the perspective of indigenous people from DRC.
- Kani Kamil's experimental sound piece exploring 'Brouhaha'; the dissonance of social discontent and conflict.

Performances were well-received and well attended showing an appetite for work exploring themes with social content.

The *Horizons Festival 2021* was produced by Creative Producer Katherine Rogers, with support from Associate Producer Remi Adefeyisan.

Libraries of Sanctuary

To celebrate the *Libraries of Sanctuary* award, CAN worked in partnership with Crossing Footprints and Bolton, Manchester, and Oldham Library Services to deliver a two-month-long programme of artistic showcases at Main Libraries and participatory, Welcome events in local libraries aimed at supporting libraries in their ambition to become welcoming spaces for new migrant communities.

The events spanned live music with internationally acclaimed musicians, including Seyed Ali Jaberri and the Hamdel Ensemble; Britannia Rumba and Manchester International Roots Orchestra (MIRO), to art and digital showcases, discussion, dance, family-friendly art workshops through to creative climate change campaigning. Audience members were extremely diverse representing Greater Manchester's diverse population and included significant African, Iranian and Pakistani audiences; 47 per cent of whom had never attended a library before.

Over the course of this project we delivered:

- Three Artistic showcases at Main Libraries engaging with diverse 321 audience members
- Six Participatory Welcome events at Community Libraries engaging with a total of 255 participants.

A key objective for this programme was to introduce libraries to artists from refugee or migrant heritages in their localities. Across the programme, 64% of the artists were refugee or first generation migrant artists and 27% were second/third generation migrant artists.

"The return to performing live makes me very happy. Simply put, artists need that face-to-face contact with audiences. We need connection, we need their encouragement. This love gives us more energy to create more music." (Seyed Ali Jaberri, Artist)

"It was our first live event back in the library so that was really wonderful. It was a lovely programme and such a good mix having the music, percussion and craft. Numbers were brilliant, not as huge as they have been pre-lockdown, but I think there were the right number as everyone felt very safe, the staff felt very safe and comfortable. We did have a good mix of people who had booked, which included our AfroTots group, some regular customers who joined us on the day and some of the City of Sanctuary people came along." (Leigh M'Rabberty, Forum Library)

"Space (safe!) great service, great resources, craft work – free to explore and well supported all resources provided and a patient and good facilitator" (Participant)

Building Bridges/Voices for Action Showcase

Led by Crossing Footprints, in partnership with CAN and Oldham Library, and a development out of *Libraries of Sanctuary*; this was a series of 17 climate justice related, digital art workshops involving diverse community groups, connected with the library, and partner libraries in Germany. Participants from diverse communities, generated micro-stories to share as part of a social media campaign, connecting climate imagery and text as short video pieces. The work created was further developed and edited to create a digital installation, including a series of micro-commissions by three artists; Emmanuela Yogolelo, Murad Chowdhury, Sarah Yaseen.

- Can we talk about Climate, Conflict & Resources in Africa, as drivers of migration?
- Years of Bad Habits - by Murad Chowdhury for Climate Connections
- Burning Coal - by Sarah Yaseen for Climate Connections

These micro-commissions were shared alongside other workshops and artistic contributions at Oldham Central Library in September as part of the Voices for Action showcase. The event was billed as a mini-festival, of music, visual art, poetry, video, digital media, and discussion highlighting the devastating impact of global warming on developing countries.

It was great to see creative work addressing climate justice issues from culturally diverse and under-represented voices from Greater Manchester and Germany as part of this event which also engaged with around 96 ethnically diverse and working class audience members, many of whom had been part of the workshops. We feel some great work has been started here and there is definitely a basis for further development around more intersectional conversations. The micro-stories have been shared on social media in the run up to and during COP26, and the digital installation is currently on display at Manchester and Oldham Central Libraries.

Hunger

As part of CAN's commitment to artist development we regularly work with a resident artist to support them to develop their careers through capacity building and fundraising. This year, alongside partners Manchester City of Literature and Manchester Museum, we supported Theatre-maker Abas Eljanabi to fundraise through the Arts Council England's National Lottery Project Grant programme, for a project collaborating with two other multi-lingual theatre makers Farjana Kabir and Louison Kangombe.

The successful application resulted in a site specific piece, created in response to Manchester Museum's collection. The piece *Hunger* explored the experience of migration, viewed through the eyes of three night guards at the museum, as they reflect on the significance of objects in the museum collection and how these objects resonate with global politics and their personal experiences.

Two national lockdowns presented considerable challenges. The creative team had to learn new skills in order to adapt and became more agile and as boundaries changed at short notice they strengthened skills in collaboration.

"That this project ran as smoothly as it did from start to finish is a testament to Abas, his team and all involved. This is not to say delivering the finished product didn't have associated challenges, but that these challenges were navigated as sensitively & collaboratively as possible." Lowell Walbank, Manchester Museum

Due to Covid restrictions, we filmed the performance, without an audience in June 2021, and the Museum hosted a live and online screening in July 2021.

"So nice to see this type of thing happening in the museum. The group chose such powerful connections from the museum" Audience members

In terms of creative development, the artists deepened their thinking about issues: the connection between colonisation & museum collections, the meaning of belonging, the emotional complexity of exile and were able to translate their thinking into artistic responses.

"The museum collection moved things inside us. We could see the footprints of others who went before and we learnt from this and related it to our own experience. This made us shift and change and spark off each other. It was like chemical reactions, sometimes unexpected."
Abas Eljanabi

The project was an interesting exploration of the relationship between a museum and diverse communities. This has opened up the potential for Manchester Museum to do more work with migrant communities responding to the museum's collection.

"Absolutely loved it... new perspectives and understanding, we'd love to do more of this."
Esme Ward, Director Manchester Museum

The alignment of values and vision between the partners was a particular strength of the project. Partners were inspired around a shared intention to ensure that migrant artists are in the driving seat of future projects; listened to by partner organisations; and have a platform for creative expression.

The project enabled CAN to renew our relationship with Manchester Museum, and build a new relationship with Manchester City of Literature. These partnerships will be developed for new and future programmes.

CAN is grateful for the support of Associate Producer Remi Adefeyisan, who supported the development of this project

Black Lives Matter: Readings and Conversation

As part of support for the Black Lives Matter movement, in June, CAN, CivicLeicester, Manchester City of Literature and Manchester Poetry Library presented an online Manchester launch of the *Black Lives Matter: Poems for a New World Anthology* as part of The Festival of Libraries between Wednesday 9 - Sunday 13 June 2021.

Black Lives Matter: Poems for a New World, published in November 2020, presents poems and short prose from around the world responding to Black Lives Matter. The anthology was initiated and edited by Ambrose Musiyiwa of CivicLeicester in July 2020.

**COMMUNITY ARTS NORTH WEST LTD
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FOR THE YEAR ENDED MARCH 31 2022**

Hosted by the writer, poet and performer, Yusra Warsama, the online event featured powerful readings and performances from poets included in the anthology, alongside creative responses from four Manchester poets – Gabriel, Jade Williams, Jova, and Meduulla, offering a powerful and dynamic, poetic dialogue.

A panel including Ambrose Musiyiwa, Professor Erinma Bell MBE (Co-Founder, and CEO of Carisma) Cheryl Martin (Co-Artistic Director of Commonword, Manchester's Black-led literature organisation), and Becky Swain (Director of Manchester Poetry Library) shared their reflections on the importance of poetry, activism and the Black Lives Matter movement to Manchester.

CAN is grateful for the support of Associate Producer Remi Adefeyisan, who supported the development of this project.

LEARNING

CAN Do Creatives

Building on the success of our first *CAN Do Creatives* course in 2020, CAN delivered a second ESF Community grant supported course, which completed in March 2022. The course supported artists, creatives, and community producers - to learn new skills, develop a freelance career, create events, launch a business, or find a job in the arts and creative industries.

CAN Do Creatives was led by artists and trainers, Kooj Chuhan and Sarah Atter, with project management and training input by Charlotte Butler, and volunteer support from Kofo Kego and Emmanuel Bajiji.

The course recruited 13 diverse, multidisciplinary artists (Iranian, Ecuadorean, Congolese, Pakistani and White British) including older artists, neuro-divergent artists and those facing challenges to their mental health, artists from working class backgrounds and artists from refugee and new migrant backgrounds. Of the 13 artists who accessed the course, at least seven gained some form of paid employment and four accessed voluntary work including volunteering opportunities with CAN. Three have progressed into further learning or education opportunities including one of the artists accessing Pushing Boundaries artist in education training.

As part of our commitment to our learners, we organised an industry showcase at The Whitworth in March where artists were introduced to a range of Greater Manchester-based arts organisations, as well as new networks of artists and creative people. A total of 30 representatives from a range of cultural and learning organisations were represented including; MIF, Whitworth, Manchester Museum, Contact, HaB, ARC in Stockport, Manchester Craft and Design Centre, Band on the Wall, Lime Arts, Venture Arts, Red Eye, 42nd Street, WEA amongst others.

The event was a really good opportunity to meet artists who accessed the programme, as well as to network with arts sector colleagues.

"My purpose for participating in CAN Do Creatives is to find a way to translate my Iranian art and ideas for British audiences. Getting to know new people, getting to know the art market, and how to introduce myself and my work to new networks have been some of the benefits of this course."

"The value of the course is something I am truly grateful for and know I will carry with me moving forward...The course itself has given me a really solid foundation I think in how to present myself and my ideas going forward, an area that I was severely lacking skills in and I know would have continued to hinder me."

"I have a good feeling about this course. It was a very interesting period for me, developing my confidence and meeting new people. This course helped me - this is the first time I have written a CV for Artistic work. I was very happy about the showcase because I didn't think my work would be welcome, but it was and I have made great connections with a lot of people at the showcase and am very happy about this!"

Pushing Boundaries

CAN has been working with colleagues at Curious Minds to develop *Pushing Boundaries*, a training and CPD programme for migrant artists, introducing them to participatory arts practice in education settings. This builds on a series of in discussion events delivered by Curious Minds, CAN and Journeys Festival International.

Curious Minds identified some financial support to run a pilot in partnership with CAN. This project has now been agreed and the training programme, including a placement in a school will begin in September 2022.

Pushing Boundaries addresses two significant priorities:

- The need to develop and support a more culturally diverse participatory arts workforce in Greater Manchester;
- The need for artists with lived experience of forced migration to be able to support themselves as artists and thrive within the cultural sector

COMMUNITY

Voices of Women of Rochdale

The project is a new combined arts programme that supports intercultural and intergenerational dialogue between women and girls from diverse communities, living in Rochdale.

The project is about challenging systems that keep people on the margins and systems change: shifting, breaking, allowing new systems that are more democratic to emerge. The project is also about women and girls being more powerful as a collective, focusing on social justice (race, class, gender), healing and liberation. It is learning led and devolves decision-making to the communities. The ambition is that decisions are made closer to communities and closer to the work.

CAN has built partnerships with locally trusted organisations in Rochdale, KYP and M6 Theatre Company. Time has been prioritised to develop the partnership, including a particular focus on an ethical approach to partnership and developing shared values.

CAN began delivering face-to-face workshops in Rochdale in June 2021. The first phase of this was with South Asian women at KYP. In July 2021, we worked with teenage girls at M6 theatre company. The lead artist and project manager is Mahboobeh Rajabi. Mahboobeh is a British Iranian theatre maker, digital artist, writer and creative producer, now working as part of the core team at CAN.

The project is supported by Greater Manchester Systems Changers Fund, through Lankelly Chase. We are excited to be part of this Greater Manchester initiative, focused on: questioning the current systems and reveal what's underneath; dismantling the systems that perpetuate disadvantage; reimagining systems rooted in justice, healing and liberation; renewal emerging from healing and nurturing systems. Greater Manchester – Making the system work better for the people who need it most.

The strength of the work was how women had agency and built their confidence through creativity. Sessions with older South Asian women had an especially positive impact on their mental well-being.

Attending the sessions allowed women to develop a safe and brave space and a positive social environment to connect, make new friends and connect with old friends after the long Covid lockdown isolation.

"My husband had 3 strokes when I started to come to the groups. The session was giving me strength and good feeling so I could go back and continue looking after my husband and children. Even my children notice the change of much happier I am."

"We had busy daily life providing service to our family, I came here, and this is my time to enjoy and meet friends and make art."

"It's important for us to have times that is out of home and always working, I am very happy coming to the sessions and meet everyone."

"Every week I am so happy coming here and I can't wait during the week to come and be here with everyone."

Afghan Arrivals Project

In response to the arrival of significant numbers of Afghan families to Greater Manchester, as a result of the fall of Afghanistan to the Taliban, CAN initiated conversations with various stakeholders who were involved in delivering activities for the newly arrived Afghan refugees.

In Autumn 2021, CAN delivered a creative workshop programme to support the wellbeing needs of Afghan women, facilitated by multidisciplinary artist and CAN Creative Producer Mahboobeh Rajabi. We also began a planning process, liaising with City of Sanctuary and Manchester Metropolitan University to design a longer programme of workshops, working closely with student volunteers from the University, who are part of the RISE programme.

STRATEGIC

Manchester Independents

Initiated in 2020, Manchester Independents (MI) is a unique collaborative venture to support new Greater Manchester independent creativity and to put control into the hands of the Artist. Last year Manchester Independents supported over 20 artists, providing commissions and growing a range of projects, events, performances, exhibitions.

CAN was on the steering group of this project, and a partner; and has supported and advocated for artist from new migrant backgrounds.

The ambition is for the next phase of the project to run in parallel with MIF in 2023, with a period of project development running up to the festival.

The project has now been evaluated and an Arts Council England funding application has been submitted for 2023 to 2026 as part of MIF's NPO application.

AHRC North West Consortium Doctoral Training Partnership: Collaborative Doctoral Award (CDA)

Ambrose Musiyiwa our PhD candidate began in September 2020. Dr Alison Jeffers and Stella Barnes continue to meet with Ambrose regularly as part of his supervision process and have introduced him to a number of people in Manchester and invited him to participate in sector networks and meetings.

In November 2021, a group of academics, artists and activists gathered to ask:

- What are the strategies and challenges faced by refugee artists today?
- How can networks foster systemic change?
- How can we develop new frameworks driven by artistic vision created by refugee artists?

The event was the result of a year-long conversation and collaboration between CAN, the Drama department at The University of Manchester and New Tides Platform. Around 150 people registered for the event from 20 countries from Europe, the Americas, Africa, Australia and South Asia.

The panel discussion brought together refugee artists advocacy networks to discuss new models for resilient creative networks, featuring grassroots organisations from the UK, France, Germany and Portugal. We reached out to communities of artists, scholars, cultural workers and policymakers, aiming to increase visibility and opportunities for refugee artists and groups and to share experiences and practices across geographic and cultural settings. The hybrid event facilitated an open debate on the role of networks in advocating change on various artistic and institutional levels, aiming to build alliances across research and the creative sector within and outside the UK. The networks involved were:

- Migrants in Theatre (UK)
- MENA Arts (UK)
- L'atelier des Artistes en Exil (Agency of Artists in Exile) (France)
- PostHeimat (Germany)
- União Negras das Artes (Union of Black Artists) (Portugal)

Emerging issues from the event:

- Contested terminologies & identities
- Need for strong representation & advocacy
- Sustainability and longevity
- Actions and visions: This project showcased a wealth of perspectives on how can we re-wire culture and its hierarchies and terminologies to include refugee perspectives.

This work will continue through on-going research conducted by Dr Jeffers in Drama at UoM. Dr Jeffers is collaborating with Prof. Tanja Muller on a new interdisciplinary research project, 'Transnational lived citizenship through creative production'. PhD researcher Ambrose Musiyiwa will also be using the results of this event as part of his research, 'Listening to the Voice of Refugee Artists'.

CAN is grateful to Dr Szabolcs Musca, who produced the event for CAN and provided material for this report.

ACCESS

Access budgets are put in place for all participatory programmes of work to remove barriers participants may experience due to disadvantages such as poverty/low income, disability and cultural exclusion.

CAN offers a free service to its beneficiaries and actively seeks to engage with people on the margins of mainstream society. Many of the beneficiaries either live in poverty or low income households. Some beneficiaries have experiences of or live on the fringes of destitution and are therefore subject to the stresses and pressures associated with this status.

During the pandemic CAN has worked hard to address the digital divide by successfully sourcing free devices and data vouchers for children, young people and adult participants.

CONTRIBUTION OF VOLUNTEERS

Community Arts North West is grateful to the volunteers who work with the company. In addition to the work undertaken voluntarily by the Board of Directors, volunteers work to aid the operational activity of the charity as stewards at events, volunteer artists on specific projects, performers at events, and administrative support within the charity's office, helping with activities such as reception duties, data entry and marketing. Due to the global pandemic, other than our Board of Trustees, CAN was unable to engage additional volunteers.

EVALUATION AND REFLECTION

Evaluation has always been central to enabling CAN to learn, develop, innovate and be accountable to all our stakeholders. We see evaluation as a collaborative and formative process and integral to the development of all our programmes, enabling us to act with integrity. During this challenging year, the company has maintained and developed a robust process of monitoring and evaluation, utilising data as a learning tool and prioritising the need to reflect as an organisation, and with our stakeholder; as we face the unprecedented challenges ahead, maintain reflexive working and responding to a rapidly changing social, political and cultural environment.

CO-OPERATION WITH OTHER ORGANISATIONS

CAN works with in partnership and/or and cooperated with over 150 organisations, included the following:

National Partnerships: Platforma, Counterpoint Arts, ACTA, Journeys Festival International, Art Reach, Migration Matters Festival, Refugee Council, Curious Minds.

Mainstream cultural-venues, services and agencies: HOME, Manchester Museum, Wigan Music Service, Manchester International Festival (MIF), People's History Museum, Royal Northern College of Music, Manchester City Council, Greater Manchester Libraries Service, The Whitworth.

Independent Cultural Sector: Afrocats, Amani Creatives, Hamdel Ensemble, Dorna Arts, Virtual Migrants, Crossing Footprints, Music Action International, M6 Theatre Company, Britannia Rumba, Manchester International Roots Orchestra (MIRO), Rafiki Jazz, Manchester City of Literature, Heart of Glass, School for Social Entrepreneurs, CivicLeicester, Migrant Dramaturgies Network/ New Tides Platform, Arabischer Frauenbund.

Charities and community agencies and groups: The Children's Society (Manchester), Sacred Heart Church (Leigh), WAST (Women's Asylum Seekers Together), Rethink Rebuild- Syrian Community Organisation, Greater Manchester Immigration Aid Unit, PRIDES Pakistani Community organisation, Fatima Women's Association, Lesbian Immigration Support Group(LISG), Kurdistan Arts and Culture British Red Cross, Refugee Action, Rainbow Haven, Yaran Arts and Heritage, NESTAC, KYP (Kashmir Youth Project Rochdale), Boaz Trust, Lingua Franca, Manchester City of Sanctuary, MiSol, MRSN, Mulembas d'Afrique, Leigh Neighbours, Young Manchester, RAPAR, Refugee Action, Women of the Far West, North West Turkey Community Association, Armadillo Productions, Asylum-matters, New Start for African Communities (NESTAC), Kashmiri Youth Project Rochdale (KYP), Revive, Manchester City of Sanctuary, Refugee Council, Greater Manchester Artists Hub, Manchester Independents, Manchester City of Sanctuary.

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Mainstream education and services: University of Manchester, Manchester Poetry Library, Manchester Metropolitan University, Manchester School of Art, Faculty of Arts & Humanities, Wigan Ethnic Minority Achievement Service, Leigh Central Primary School, Sacred Heart Primary School (Leigh) and St Peters Primary School (Leigh), Bury Curriculum Learning and Access Service, Chorlton High School, Manchester Libraries, Oldham Libraries, Bolton Libraries, Longsight Library and Learning Centre, North City Library, Chadderton Library and Wellbeing Centre, Wythenshawe Forum Library, Bury Curriculum and Language Access Service (CLAS), Manchester Cultural Education Partnership, Manchester Migrant Team, Sedgeley Park, Hazlehurst Community Primary School, Woodbank Primary School, Tottington Primary School, Park View Primary School, Greenmount Primary School, Springside Primary, Mersey Drive Primary School, St Luke's Primary School, Summerseat Methodist Primary, St Mary's RC Primary School, St Stephen's CE Primary School.

CAN has helped partner organisations to reach new diverse participants, audience and artists and has benefited from learning through collaboration.

FINANCIAL REVIEW

Overview

The charity had a surplus on unrestricted funds for the year of £74,874 which is a better than the small surplus projected at the December 2021 Board meeting. This improved position is the result of savings made in 2021/22, staffing changes, fundraising successes, covid-based financial support, hard work by the staff, and continued tight control of costs.

The designated fund has been increased to £50,000 for programme development in 2022-2026, allowing the charity to commit resources to developing its programmes, following the Coronavirus pandemic. Starting 2022/23 in a strong financial position has allowed the charity organisational sustainability during 2022/23 and beyond.

Statement of the review of risks

The charity continues to receive the greater part of its income from Arts Council England and Manchester City Council which contribute towards the company's core-costs, principally core salaries and overheads. Remaining monies are raised from other public bodies, trusts and foundations, lottery programmes, and earned income through the delivery of some partnership projects. A small amount of monies is also received via donations. A contribution of 10-15% is also generally raised towards the core costs of the company through project fundraising and some earned-income programmes.

The charity is highly reliant on the continuing support of grant-awarding bodies, trusts and foundations and is aware that this funding has suffered a downturn in recent years in the charitable giving and public funding sector. We will continue to receive *National Portfolio Organisation* funding from the Arts Council England until March 2023, at an amount of £194,618 per year. We also continue to be an MCC Cultural Partner during 2022/23. Both funders have launched new funding rounds during 2022/23, with the outcome known in Autumn/Winter 2022.

CAN's fundraising programme is currently a key focus for the organisation, and accessing project-funding from April 2023 presents a significant challenge, when current project grants come to an end. CAN is working with a Fundraising Consultant in 2022/23 to increase fundraising capacity within the organisation.

Reserves

The Board recognises that maintaining healthy reserves enables the company to take calculated risks to help generate future investment; and occasionally assist the company's cash flow for those funders that pay on receipt of expenditure invoices. It demonstrates good stewardship and financial management to future potential funders. The previous free reserves target was set at 12 weeks running costs, estimated at £93,577.

On 09/11/2022, CAN's Minimum Reserves calculation was reviewed by the Board and SMT, and amended to £184,856 which is 6 months running costs. Within the current funding climate, CAN is taking a cautious approach including all potential costs that the company would need to support if it lost its core funding.

At the close of 2021-22, CAN had free reserves of £242,744, (unrestricted funds not invested in fixed assets or otherwise designated). This reduces by £30,000 to £212,744, after the post year end additional designation is taken into account. This is a healthy reserves fund, and allows CAN to take calculated risks to help generate future-investment. This would mean that our free reserves at the year-end are c£27k above the target level. Within CAN's 2022/23 and 2023-2026 programmes of work, these reserves will be used to meet ongoing revenue and capital needs.

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FUTURE PLANS

CAN's future plans focus on six themes, that reflect and build on our unique history, skills and expertise, while embedding our value-led approach and responding to concerns. We believe a theme-based approach will enable us to be responsive and flexible; adapting delivery models to address the challenges ahead, while staying true to our clearly defined mission.

Art and Artists: Developing an overarching programme of creative work, combining creative programming with in-depth, long-term support for artists and creatives.

Communities: Delivering a dynamic socially-engaged programme of work that will especially focus on creativity contributing to greater equity in communities most effected by the cost of living crisis.

Young People: Developing and delivering intercultural creative work with children and young people from new and more established communities in Greater Manchester that gives them a voice about the rapidly changing situation in our world.

Learning: Maintaining a community of learning, around CAN, allowing different voices to inform and influence the organisation's development. Providing training and development opportunities for staff, freelancers and the Board in order to be agile in challenging circumstances.

Partnership: Developing ethical and equitable approaches to partnerships and supporting innovative ways of working that maximise the potential of projects and involves the sharing of expertise and resources between organisations.

Networks: Involvement in strategic regional, national and international networks that further particular areas of work, including: antiracist action in arts and culture and the diversification of leadership in the sector; sharing learning about participatory arts and developing the resilience and sustainability of the sector; contributing to innovations in cultural education for children and young people.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Status

The charity is a company limited by guarantee governed by its memorandum and articles of association dated November 16 1978 as amended by special resolutions November 16 1979 and July 7 1995. It is a registered charity with the Charity Commission.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at year end was 28. The trustees are members of the charity but this entitles them only to voting rights. All trustees give their time voluntarily and receive no benefits from the charity.

Appointment of Directors

The policy of Community Arts North West Ltd is to recruit new directors through a combination of advertising and recommendations and to appoint according to criteria set down in a job description and person specification to achieve a balance of skills-sets and stakeholder representation. Directors may only be appointed through the membership of Community Arts North West.

Potential new directors are put forward for consideration either at the AGM or quarterly Management Board meetings. If the Board wish to proceed further, they are then invited to observe a Board meeting and to discuss their potential appointment. After they have left the room the board decide whether to proceed or not and if the potential new director would also like to go ahead, they are voted in at the subsequent Board meeting and confirmed in their posts at the annual general meeting. Directors retire after three years' service at the annual general meeting and may stand for re-election at that meeting.

Trustee induction and training

New Directors receive an induction, written and in person from a member of the senior management team. They also receive detailed information of their legal status and new responsibilities, CAN's memorandum and articles of association, most recent business plan, annual report and audited accounts and other relevant documents. Where appropriate they are also offered training.

Directors delegate operational management of CAN to the Chief Executives, monitoring activity quarterly at management committee meetings, and undertaking line-management of the Chief Executives. The trustees reserve the right to make long-term strategic decisions, concerning the mission, aims and objectives of the company.

The trustees review the aims, objectives and activities of the charity each year. This report looks at what the charity has achieved and the outcomes of its work in the reporting period. The trustees report the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

**COMMUNITY ARTS NORTH WEST LTD
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The trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning its future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives that have been set.

Members of the company

Membership of Community Arts North West comprises its employees, regularly-contracted freelance artists, and other people who have an interest in the aims and objectives of the Company. Directors automatically become members on appointment. Membership is open to such persons that the Directors admit to the company. The constitution allows a maximum number of 50 members at any one time. The current membership of Community Arts North West is 28 persons. Membership of the company may be terminated through a member giving notice in writing that he or she resigns, or upon a two-thirds majority of the directors giving him or her notice requiring him or her to resign, or upon death, becoming of unsound mind, or bankrupt.

Organisation

The company is able to appoint a maximum 15 directors at any given time. The Board of Trustees meets four times per year and occasional Special General Meetings as and when needed. Directors delegate operational management of CAN to the Chief Executives, monitoring activity at the quarterly management board committee meetings. The Company's joint Chief Executives, the Creative Director and Executive Director are line-management by the Chair of the Board. The trustees reserve the right to make long-term strategic decisions, concerning the mission, aims and objectives of the company.

TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

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

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP (FRS 102) (second edition – October 2019);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

SMALL COMPANY PROVISIONS AND APPROVAL

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies' exemption.

Approved by the Board of Trustees and signed on its behalf by:

Denis Skelton

Denis Skelton – Director

Date: 16/11/22

**INDEPENDENT EXAMINER'S REPORT
TO THE TRUSTEES OF COMMUNITY ARTS NORTH WEST LTD
FOR THE YEAR ENDED MARCH 31 2022**

I report to the charity trustees on my examination of the accounts of the company for the year ended March 31 2022 which are set out on pages 19 to 29.

Responsibilities and basis of report

As the charity trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

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

Independent examiner's statement

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of *Institute of Chartered Accountants in England and Wales* (ICAEW) which is one of the listed bodies.

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

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

Peter Smith

Peter Smith BA FCA DChA

For and on behalf of:
HGA Accountants & Financial Consultants Ltd
t/a Chittenden Horley - Chartered Accountants

The Wesley Centre
Royce Road, Hulme
Manchester M15 5BP

Date: 19/11/22



COMMUNITY ARTS NORTH WEST LTD
STATEMENT OF FINANCIAL ACTIVITIES (including the income & expenditure account)
FOR THE YEAR ENDED MARCH 31 2022

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
Incoming resources from generated funds:					
Donations	2	228,681	65,419	294,100	232,117
Charitable activities	3	26,002	24,463	50,465	103,683
TOTAL INCOME		<u>254,683</u>	<u>89,882</u>	<u>344,565</u>	<u>335,800</u>
EXPENDITURE					
Costs of generating funds	4	10,000	-	10,000	10,000
Expenditure on charitable activities	5	169,809	154,599	324,408	231,390
TOTAL EXPENDITURE		<u>179,809</u>	<u>154,599</u>	<u>334,408</u>	<u>241,390</u>
NET MOVEMENT IN FUNDS	6	74,874	(64,717)	10,157	94,410
Transfers between funds		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
	11	74,874	(64,717)	10,157	94,410
TOTAL FUNDS BROUGHT FORWARD	11	<u>218,756</u>	<u>75,545</u>	<u>294,301</u>	<u>199,891</u>
TOTAL FUNDS CARRIED FORWARD	11	<u><u>293,630</u></u>	<u><u>10,828</u></u>	<u><u>304,458</u></u>	<u><u>294,301</u></u>

The notes on pages 22 – 29 form part of these financial statement

COMMUNITY ARTS NORTH WEST LTD
BALANCE SHEET
AS AT MARCH 31 2022

	Notes	2022 £	2022 £	2021 £	2021 £
FIXED ASSETS					
Tangible fixed assets	8		886		1,417
CURRENT ASSETS					
Debtors	9	20,104		54,875	
Cash at Bank and in Hand		<u>292,308</u>		<u>259,117</u>	
		312,412		313,992	
CREDITORS					
Amounts falling due in one year	10	<u>8,840</u>		<u>21,108</u>	
NET CURRENT ASSETS			<u>303,572</u>		<u>292,884</u>
NET ASSETS			<u><u>304,458</u></u>		<u><u>294,301</u></u>
FUNDS					
Unrestricted	11		293,630		218,756
Restricted	11		<u>10,828</u>		<u>75,545</u>
TOTAL FUNDS			<u><u>304,458</u></u>		<u><u>294,301</u></u>

The notes on pages 12 – 29 form part of these financial statements.

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

For the year ending March 31 2022, the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies and no notice has been deposited under section 476 requiring the company to obtain an audit of its accounts for the year in question.

Directors' responsibilities

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

This report has been prepared in accordance with the special provisions for small companies under Part 15 of the Companies Act 2006. Approved by the directors and signed on their behalf by

Approved by the Board and authorised for issue on: 16/11/22

And signed on their behalf by:

Denis Skelton

Denis Skelton - Director

Company registration number **1400213**

COMMUNITY ARTS NORTH WEST LTD
STATEMENT OF CASH FLOWS
AS AT MARCH 31 2022

		2022	2021
	notes	£	£
Cash used in operating activities	16	<u>33,191</u>	<u>81,323</u>
Cashflows from investing activities			
Cash provided by/(used in) investing activities		<u>-</u>	<u>-</u>
Cashflows from financing activities			
Cash used in financing activities		<u>-</u>	<u>-</u>
Increase/(decrease) in cash & cash equivalents in the year		33,191	81,323
Cash and cash equivalents brought forward		259,117	177,794
Cash and cash equivalents carried forward		<u>292,308</u>	<u>259,117</u>
Cash and cash equivalents consist of:			
Cash at bank and in hand		292,308	259,117
		<u>292,308</u>	<u>259,117</u>

The charity had no net debt in either year.

The notes on pages 22 – 29 form part of these financial statements.

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2022

1 ACCOUNTING POLICIES

Basis of preparation and assessment of going concern

The financial statements have been prepared: under the historic cost convention; in accordance with the Statement of Recommended Practice – Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) effective January 1 2019 (second edition – October 2019); FRS102; and the Companies Act 2006. The charity constitutes a public benefit entity as defined by FRS102.

The accounts are prepared in £ sterling, which is the functional currency.

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Income recognition

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably. The following applies to particular types of income:

Grants, whether of a capital or revenue nature, are recognised when the charity has entitlement to the funds, any performance conditions have been met and it is probable that the income will be received.

Donations from individuals and other bodies (not being of the nature of a grant) are recognised when receivable.

Earned income is measured at the fair value of the consideration received or receivable for services and goods supplied, net of discounts and VAT.

Deferred income

Income is only deferred and included in creditors when:

- The income relates to a future accounting period
- A sales invoice has been raised ahead of the work being carried out and there is no contractual entitlement to the income until the work has been done
- Not all the terms and conditions of the grant have been met, including the incurring of expenditure and the grant conditions are such that unspent grant must be refunded

Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that the settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

Costs of raising funds including those associated with fundraising activities, managing investments and commercial trading by the subsidiary company.

Charitable activities costs of undertaking the work of the charity.

The charity is not registered for VAT and costs are stated inclusive of VAT where this has been charged.

Support costs

Support costs are those functions which assist the work of the charity either by supporting the delivery of charitable activities and are set out in note 4.

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2022

1 ACCOUNTING POLICIES (continued)

Pension contributions

In order to meet its obligations under auto-enrolment, the charity operates a defined contribution pension scheme for its employees and meets the minimum statutory requirements (5% employer contribution/3% employee contribution).

The company has agreed that for members of staff employed before the introduction of auto enrolment and for who it was already making contributions on the basis set out above to their personnel pension schemes, that it would continue these arrangements for employees who chose to opt out of the auto enrolment scheme. However, this option is not available to any employee who was not already taking advantage of it.

Tangible fixed assets and depreciation

Individual fixed assets costing more than £500 are capitalised at cost and are depreciated over their estimated useful lives on a straight line basis as set out below.

Depreciation rates are as follows:

Furniture and equipment 25% pa straight line.

Debtors

Trade and other debtors are recognised at the settlement amount due and prepayments are valued at the amount prepaid.

Cash at bank and in hand

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

Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount.

Financial instruments

The charity has only basic financial instruments which are initially recorded at cost, and subsequently measured at their settlement value.

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2022

	2022			2021		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
2 DONATIONS						
Core grants						
Arts Council England	194,618	-	194,618	194,618	-	194,618
Manchester City Council	25,000	-	25,000	25,275	-	25,275
Covid support						
ACE - CRF2	-	65,419	65,419	-	-	-
HMRC - CJRS	2,651	-	2,651	2,224	-	2,224
Manchester City Council	6,163	-	6,163	10,000	-	10,000
Donations	249	-	249	-	-	-
	<u>228,681</u>	<u>65,419</u>	<u>294,100</u>	<u>232,117</u>	<u>-</u>	<u>232,117</u>

3 INCOME FROM CHARITABLE ACTIVITIES

Project grants

Creative Leadership Programme						
-The School for Social Entrepreneurs	-	-	-	-	2,000	2,000
BBC Children in Need	-	-	-	-	45,124	45,124
DWP		980	980	-	-	-
ESF Community Learning Grant *	-	19,983	19,983	-	14,960	14,960
The Granada Foundation		3,500	3,500	-	-	-
Lankelly Chase	-	-	-	-	8,000	8,000
Youth Music	-	-	-	-	30,000	30,000
	<u>-</u>	<u>24,463</u>	<u>24,463</u>	<u>-</u>	<u>100,084</u>	<u>100,084</u>

Earned income

Fee invoices	26,002	-	26,002	3,599	-	3,599
	<u>26,002</u>	<u>-</u>	<u>26,002</u>	<u>3,599</u>	<u>-</u>	<u>3,599</u>
Total	<u>26,002</u>	<u>24,463</u>	<u>50,465</u>	<u>3,599</u>	<u>100,084</u>	<u>103,683</u>

* The ESF Community Learning Grant is a channelled grant, for which the Workers Educational Association is the lead partner.

4 COSTS OF GENERATING FUNDS

Allocated costs	10,000	-	10,000	10,000	-	10,000
	<u>10,000</u>	<u>-</u>	<u>10,000</u>	<u>10,000</u>	<u>-</u>	<u>10,000</u>

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2022

5 CHARITABLE EXPENDITURE

	2022			2021		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Direct costs						
Staff costs	167,788	-	167,788	150,820	-	150,820
Freelance workers	83,453	-	83,453	20,830	-	20,830
Transport & travel	572	-	572	320	-	320
Project costs	21,331	-	21,331	8,331	-	8,331
Equipment & depreciation	531	-	531	531	-	531
Support costs & governance						
Printing, postage & stationery	1,249	-	1,249	1,812	-	1,812
Marketing	1,413	-	1,413	2,652	-	2,652
Telephone & internet	436	-	436	1,033	-	1,033
Training & recruitment	922	-	922	175	-	175
Rent, rates heat & light	34,171	-	34,171	32,312	-	32,312
Repairs & maintenance	5,911	-	5,911	6,206	-	6,206
Insurance	2,202	-	2,202	2,193	-	2,193
Bank charges	24	-	24	24	-	24
Miscellaneous	1,253	-	1,253	1,178	-	1,178
Governance costs	13,152	-	13,152	12,973	-	12,973
Charged to fundraising	(10,000)	-	(10,000)	(10,000)	-	(10,000)
Charged to restricted funds	(154,599)	154,599	-	(58,945)	58,945	-
	<u>169,809</u>	<u>154,599</u>	<u>324,408</u>	<u>172,445</u>	<u>58,945</u>	<u>231,390</u>

	2022	2021
	£	£
Governance costs comprise:		
Staff costs	4,500	4,500
Printing, postage & stationery	90	90
Telephone & internet	100	100
Board expenses & training	388	120
Accountancy, legal & professional fees	8,074	8,163
	<u>13,152</u>	<u>12,973</u>

6 NET INCOMING RESOURCES AFTER TRANSFERS

	2022	2021
	£	£
This is stated after charging/(crediting):		
Accountant/Independent examiner's fees		
Report	830	810
Accountancy and other services	1,300	948
Depreciation of tangible fixed assets	531	531
Directors' remuneration	-	-
Trustees' expenses	-	-
	<u>0</u>	<u>0</u>
Number of trustees claiming expenses	<u>0</u>	<u>0</u>

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2022

7 STAFF INFORMATION

2022

2021

£

£

a Employees

Salaries and wages	155,987	140,749
Pension costs	6,805	6,258
Employers NI allowance	(4,000)	(4,000)
Employer's NI contributions	13,496	12,313
	<u>172,288</u>	<u>155,320</u>

No employees earned more than £60,000 p.a. in either year.

b Key management personnel

The key management of the charity comprise the trustees and senior staff (as set out on page1).

The trustees do not receive any remuneration for their services.

The total employee benefits of other key management were as follows:

£

£

95,479

95,854

c Average staff numbers

The average number of employees was as follows:-

2022

2021

**Average
number**

**Average
number**

Direct charitable	6	6
Support /Management and administration	1	1
	<u>7</u>	<u>7</u>

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2022

8 TANGIBLE FIXED ASSETS

	Computer Equipment £	Equipment £	Total £
Cost or valuation			
As at April 1 2021	11,939	1,472	13,411
As at March 31 2022	11,939	1,472	13,411
Depreciation			
As at April 1 2021	10,872	1,122	11,994
Charge for the year	355	176	531
As at March 31 2022	11,227	1,298	12,525
Net Book Value			
As at March 31 2022	712	174	886
As at March 31 2021	1,067	350	1,417

9 DEBTORS

	2022 £	2021 £
Grants and fees receivable	17,850	52,673
Prepayments	2,254	2,202
	20,104	54,875

10 CREDITORS falling due within one year

Income in advance	4,220	16,174
Accruals	4,620	4,934
	8,840	21,108

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2022

11 STATEMENT OF FUNDS

	2020/21				b/f and c/f 31/03/2021	2021/22			
	01/04/220	Income	Expenditure	transfers	£	Income	Expenditure	transfers	31/03/2022
	£	£	£	£	£	£	£	£	£
Unrestricted funds:									
General fund	145,485	235,716	(182,445)	-	198,756	254,683	(179,809)	(30,000)	243,630
Designated programme support	20,000	-	-	-	20,000	-	-	30,000	50,000
Total unrestricted funds	165,485	235,716	(182,445)	-	218,756	254,683	(179,809)	-	293,630
Restricted Funds:									
ACE - CRF2	-	-	-	-	-	65,419	(65,419)	-	-
Creative Leadership Programme									
-The School for Social Entrepreneurs	-	2,000	-	-	2,000	-	(500)	-	1,500
BBC Children in Need	27,737	45,124	(34,937)	-	37,924	-	(32,096)	-	5,828
DWP	-	-	-	-	-	980	(980)	-	-
ESF Community Learning Grant	3,468	14,960	(18,428)	-	-	19,983	(19,983)	-	-
The Granada Foundation	-	-	-	-	-	3,500	-	-	3,500
Lankelly Chase	-	8,000	-	-	8,000	-	(8,000)	-	-
National Lottery Awards for All	3,201	-	(12)	-	3,189	-	(3,189)	-	-
National Foundation for Youth Music	-	30,000	(5,568)	-	24,432	-	(24,432)	-	-
Total restricted funds	34,406	100,084	(58,945)	-	75,545	89,882	(154,599)	-	10,828
	199,891	335,800	(241,390)	-	294,301	344,565	(334,408)	-	304,458

Designations

The directors have set aside £50,000 to support the programme delivery in 22/23 and 23/24.

Restricted funds as at March 31 2022:

Creative Leadership Programme	towards developing creative leadership
BBC Children in Need	towards project costs of children and young people's work in Leigh and Manchester.
The Granada Foundation	towards project costs of a young people's programme in Manchester

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2022

12 ANALYSIS OF COMPANY NET ASSETS BETWEEN FUNDS

	Unrestricted Funds £	Restricted Funds £	Total £
Fund balances at March 31 2022 are represented by:-			
Fixed assets	886	-	886
Net current assets	292,744	10,828	303,572
	<u>293,630</u>	<u>10,828</u>	<u>304,458</u>
Fund balances at March 31 2021 are represented by:-			
Fixed assets	1,417	-	1,417
Net current assets	217,339	75,545	292,884
	<u>218,756</u>	<u>75,545</u>	<u>294,301</u>

13 CONSTITUTION

The Company is limited by guarantee and does not have a share capital. In the event of the Company being wound up the members are committed to contributing £1 each.

14 TAXATION

The Company is a registered charity and is entitled to claim annual exemption from UK corporation tax.

15 CAPITAL COMMITMENTS

There were no capital commitments authorised and contracted for at the end of the year (2021 £Nil).

16 RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASHFLOW FROM OPERATING ACTIVITIES

	2022 £	2021 £
Net income/(expenditure)	10,157	94,410
Deduct interest income shown in investing activities	-	-
Add back depreciation of FA	531	531
Deduct profit/add back losses on disposals of FA	-	-
Decrease/(increase) in debtors	34,771	(17,229)
Increase/(decrease) in creditors	<u>(12,268)</u>	<u>3,611</u>
Net cash generated from/(used in) operating activities	<u>33,191</u>	<u>81,323</u>

17 RELATED PARTY TRANSACTIONS

There were no related party transactions that are required to be disclosed (2021 - none).

Accounts



COMMUNITY ARTS NORTH WEST LTD

(a company limited by guarantee)

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR

THE YEAR ENDED MARCH 31 2021

**COMMUNITY ARTS NORTH WEST LTD
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31 2021**

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**COMMUNITY ARTS NORTH WEST LTD
CHAIR'S FOREWORD
FOR THE YEAR ENDED MARCH 31 2021**

I am happy to write this introduction to Community Arts North West's 2020-21 annual report. This year represented the third-year of CAN's Arts Council England and Manchester City Council Cultural Partnership programme spanning 2018-22, and it was the first year of the global Coronavirus pandemic.

During the entire 2020/21 period, the Coronavirus pandemic and resulting lockdowns had a huge impact on CAN's programme delivery. The pandemic has had a devastating impact on the artists, young people and communities CAN works with. The majority of CAN's face-to-face workshops and events were cancelled during 2020/21.

In spite of the significant challenges facing our small arts charity, CAN put in place crucial measures to support groups and individuals, where we could. We were able to offer artists advice, guidance, fundraising support and training sessions, as well as a number of new digital commissions. For children, young people and families, we were able to provide additional pastoral support, advice, guidance and creative resources.

We cannot underestimate the impact of the Coronavirus pandemic on communities in Greater Manchester who were already at the sharp end of inequality. During this difficult time our thoughts were with the friends of CAN - the young people, artists, organisations, individuals and communities we work with.

I would like to thank the staff at CAN, the Board of Directors, and our funders, partners and supporters who continue to demonstrate commitment and belief in the company.

Martin Hazlehurst, Chair

**COMMUNITY ARTS NORTH WEST LTD
ADMINISTRATIVE INFORMATION
FOR THE YEAR ENDED MARCH 31 2021**

DIRECTORS AND TRUSTEES

M Hazlehurst - Chair
L Dryburgh - Vice Chair
C Hall: Treasurer
O Anwar (appointed 21/09/21)
P Mulongo
R Patel
M A Sharma
G Thiara
T Whiston

COMPANY SECRETARY

F. Salisbury

KEY STAFF

Executive Director and joint CEO
Creative Director and joint CEO

F Salisbury
S Barnes

BANKERS

Cooperative Bank plc
70/72 Cross Street
Manchester M2 4JG

SOLICITORS

Confidere Legal
Fairfield House
104 Whitby Road, Ellesmere Port,
Cheshire, CH65 0AB

REGISTERED OFFICE

Green Fish Resource Centre
46-50 Oldham Street
Manchester M4 1LE

**INDEPENDENT EXAMINER
AND ACCOUNTANTS**

Peter Smith BA FCA DChA
HGA Accountants & Financial Consultants Ltd
t/a Chittenden Horley - Chartered Accountants
456 Chester Road
Old Trafford
Manchester M16 9HD

COMMUNITY ARTS NORTH WEST LTD TRUSTEES' AND DIRECTORS' ANNUAL REPORT FOR THE YEAR ENDED MARCH 31 2021

The trustees present their annual report together with the financial statements of the charity for the year ended March 31 2021 which are also prepared to meet the requirements for a directors' report and accounts for Companies act purposes.

REPORTING FRAMEWORK

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019), referred to as the Charities SORP (FRS 102) (second edition – October 2019).

OBJECTIVES AND ACTIVITIES

Community Arts North West Charitable Objects

The company was established in 1978 to improve the conditions of life in local communities in the North West of England by encouraging inhabitants to participate fully in a wide range of creative, artistic and educational activities with the assistance of the company acting in association with artists, and other specialists, working in partnership with local authorities, voluntary sector groups and agencies.

This objects aims to promote learning, creativity, expression, cultural visibility and a voice for marginalised communities in wider society; supporting personal development and progression through increased self-esteem and confidence through participatory arts programmes.

Aims

Community Arts North West (CAN) is a Manchester based arts development organisation producing work with the communities that live on the fringes of mainstream society in Greater Manchester. CAN's work aims to:

- Create expression and visibility for the complex and alternative narratives of Greater Manchester's diverse peoples to help promote wider understanding of the issues, cultures, experiences and histories that makeup the regions people.
- Contribute to the well-being of marginalised peoples through creative programmes that helps to combat social isolation and enable groups to develop artistic outcomes that create a voice that will be heard.

Activities

- Developing and working in dynamic partnerships with communities, artists, the voluntary sector, independent and mainstream cultural providers and other agencies to deliver creative programmes that create access to cultural resources, new production and platforms for sharing and distributing work.
- Creating sustainable programmes that connect people to the cultural infrastructure; enabling progression through networking and information, employment and training, resources and cultural production opportunities.
- Promoting cross-cultural working, through socially cohesive projects, that provide quality creative experiences that encourage learning and generate rewarding artistic outcomes with meaning and resonance for the people with whom we work and their audiences.
- Advocate for and encourage a culturally diverse contribution to the creative economy through employment, training, and capacity-building within the sector.

Public benefit

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The charity relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees and charges, the trustees give consideration to the accessibility to activities for those on low income.

Analysis of Public Benefit

The types of benefit that these objects promote are to:

- Advance participation in and therefore advance appreciation of beneficiaries in a variety of artistic forms, including drama, dance, music making, crafts and digital arts;
- Provide educational opportunities for beneficiaries through specific training programmes and through participation in artistic activities;
- Facilitate social integration and cohesion by providing opportunities for people from different cultural backgrounds to participate in artistic activities together, fostering a better understanding of each other's cultures.

**COMMUNITY ARTS NORTH WEST LTD
TRUSTEES' AND DIRECTORS' ANNUAL REPORT
FOR THE YEAR ENDED MARCH 31 2021**

ACHIEVEMENTS AND PERFORMANCE 2020-2021

Introduction

Nothing could have prepared any of us for the challenges we faced in 2020-21. It was a year in which the arts and culture sector faced the greatest threat in living memory and where the pandemic shone a light on the significant inequities in our region and in our sector. The March 2020 Covid 19 lock-down had a huge impact on CAN's project delivery and a devastating impact on the artists, young people and communities CAN works with.

The government's lockdown announcement, was sudden and gave little time for CAN to plan and prepare. Sessions, rehearsals and performances were abruptly cancelled, as venues and arts organisations moved to respond to new instructions. Schools and youth services were closed by the end of the same week, leaving children and young people without validation of their work or a chance to say goodbye and celebrate their achievements. We were forced to cancel all our face-to-face work with children and young people, many of whom were already isolated and facing mental health challenges.

The pandemic has been an especially uncertain time for freelance artists, particularly artists from new migrants and Diaspora backgrounds. Many artists who are collaborators of CAN do not have strong networks of support both professionally and personally, because they are new to the UK. They are also often economically disadvantaged, without savings or other sources of financial support.

A large part of CAN's work was cancelled at short notice, meaning that artists were suddenly without work. Adding to this the cancellation of a number of contracts across different organisations, meant that artists were suddenly unemployed and had little or no financial resources available.

A number of artists had been engaged to deliver workshops and performances for our Libraries of Sanctuary project. Some artists had also been approached for future events. CAN follow best practice in providing cancellation fees and future contracts for as many artists as possible and developed alternative projects through which artists could be commissioned.

As soon as we realised that artists in our networks were likely to lose their livelihood, CAN contacted as many artists as possible to find out about the challenges they were facing and to offer support.

The response of artists to the crisis was not uniform. Some artists felt confused and ignored; some stopped making work altogether because of caring responsibilities or lack of access to resources and equipment and some because they needed work in other sectors in order to make ends meet. Some artists began experimenting with digital work and were able to innovate and collaborate in new ways.

The impact of the pandemic has presented particular challenges because of the disproportionate impact on ethnically diverse communities. During the year CAN has also been conscious of the heightened political atmosphere around the Black Lives Matter movement since the death of George Floyd in the United States, and the risk of new immigration legislation negatively impacting many of the people we work with. The company has been proactive in responding to these issues.

The Covid 19 crisis, with all its difficulties, also presented CAN with an opportunity to think about how we might do things differently in the future. One certainty amongst many uncertainties, has been CAN's values: a commitment to justice, kindness and to learning. With our values as our foundation, we have been thinking about new ways of working with individuals and communities, especially those who have been most profoundly affected by the crisis. We have been inspired by the principles of participatory action research - a powerful way to learn and adapt, focussing on action, collaboration, investigation and positive change.

Deep engagement is part of the way new communities are being made. We feel the need to forge new ways of thinking and new ways of being together, not top down, not hierarchical; ways that respond to the desires, emerging amongst so many of us, for new ways forward, work that uses creativity to deliver grass-roots community-activism that addresses the exclusions that have been so clearly highlighted by Covid-19.

Programme & Company Overview 2020-21

CAN continued to promote diversity in all elements of the work and to challenge inequalities in arts and cultural practice. All of CAN's programmes targeted people who face barriers to cultural inclusion, including refugee background and other migrant heritage people and communities, and people from other marginalised groups.

CAN led six creative projects:

- CAN Do Creatives artist training programme
- Refugee Week Digital Festival: Everyone CAN
- Refugee Week Digital Festival: Beyond Borders
- The Mother Tongue Is Hungry - Abas Eljanabi and Collaborators for International Mother Language Day Festival
- CAN Young Artists - International Mother Language Day Film at Manchester Museum
- Kamosi Children's Arts in Leigh (Wigan Borough)

**COMMUNITY ARTS NORTH WEST LTD
TRUSTEES' AND DIRECTORS' ANNUAL REPORT
FOR THE YEAR ENDED MARCH 31 2021**

CAN produced 45 new artistic products in collaboration with artists:

- CAN Do Creatives Artist Films x 19
- Refugee Week -Everyone CAN artist videos x 8 and Beyond Borders artist videos x 7
- Kamosi short film
- Would You Take My Hand? Short film by CYA
- Kamosi creative resource packs x 4
- The Mother Tongue is Hungry films x 3
- Young person's poem for GMCA Creative Care Pack

CAN's Staff Team

- CAN employed 7 members of staff
- 7 identified as being female (including trans women)
- 2 identified as having ethnically diverse heritage
- 4 identified as having white British or white European heritage
- 2 identified as being disabled

CAN Artists and Freelancers

- CAN engaged or collaborated with 55 artists and freelance practitioners
- 35% identified as having white British or white European heritage
- 65% identified as having ethnically diverse heritage
- 58% identified as being female (including trans women)
- 13% identified as being disabled

CAN Board of Trustees

- 50% of CAN Board identified as having ethnically diverse heritage
- 63% identified as women
- 13% identify as disabled

CAN Participants

- CAN worked with 142 people as participants, 58 participants were children and young people under the age of 18 and 84 were adults
- 53% participants identified as having ethnically diverse heritage
- 47% participants identified as having white British or white European heritage
- More than 60% identified as being female (including trans women)
- 14% identified as being disabled.

Digital

- In 2020/21, CAN increased its digital audience engagement, reaching a local/national/international digital audience of 645,140.

CHILDREN AND YOUNG PEOPLE

At the beginning of the lockdown, both CAN's Wigan and Manchester children and young people's groups were in the final stages of preparing for performance, so children, young people and families were left disappointed and disheartened as they began a new period of uncertainty in their lives.

Within two days of restrictions being put in place, CAN staff members started contacting children, young people, families/carers, to consult with them about the programme, assess their needs and check-in on their wellbeing. Staff members were also able to give advice and guidance about referrals to other services.

"the staff listen to us and like really listen"

CAN quickly identified a range of issues affecting children and young people, these included: Digital inequalities such as lack of access to Wi-Fi, laptops/tablets/smartphones, data packages; Lack of technical capability, expertise and confidence; Family pressures, with parents/carers/siblings trying to support children to do schoolwork; Worries about the impact on children's emotional development, without contact with other children,

CAN began working with the team, partner agencies and families to work out how to address barriers and support children and young people's creativity during lockdown. One success of the year, was that we were able to source free laptops, tablets and data vouchers for all the young people from our project in Manchester who needed them. Another success was CAN's involvement in the Greater Manchester Combined Authority, Creative Care Packs, which were distributed to CAN's young people and included a poem by one of our participants.

**COMMUNITY ARTS NORTH WEST LTD
TRUSTEES' AND DIRECTORS' ANNUAL REPORT
FOR THE YEAR ENDED MARCH 31 2021
Manchester (CAN Young Artists)**

CAN Young Artists is a culturally diverse company of young performers aged 13-18, who traditionally produce a new performance piece each year. The project provides quality cultural production opportunities as well as personal and creative development for Manchester's young people. The group collaborate with professional artists to shape and perform original, exciting and contemporary theatre as well as develop theatre making skills, creative knowledge and experience live theatre through a programme of practical workshops and cultural visits.

CAN Young Artists collaborate cross-culturally and across art forms to devise new performance work. What makes this work unique is that it is always co-created with the young people in order to highlight their concerns and artistic voice.

"CYA is a company where everyone can come together and be themselves. Many people struggle to be themselves because they are scared to be judged, however, in CYA everyone has their own personality and can express their emotions and opinion. This is because we don't judge actually, we accept many cultures. We are very diverse, everyone respects each other and has trust in each other and I'm very proud to be part of CYA."

The CAN Young Artists group, received constant support, guidance and encouragement during the year. These are majority of young people from new migrant backgrounds; they are either in one parent families or are unaccompanied and in supported accommodation. English, for the majority, is an additional language.

Between November 2020 and February 2021, CAN Young Artists worked on a project at Manchester Museum. Kerry Tuhill, CAN Creative Producer, developed the project alongside writer and director Yusra Warsama, musician Jaydev Mistry and videographer Clive Hunte. The project was delivered both in person, when restrictions allowed, and online during lockdowns.

This period enabled them to work with highly skilled artists, who supported them in creating a film which highlighted and respected linguistic diversity. Their ideas were treated sensitively and woven into a beautiful piece of poetic text, through collaborating with a professional writer.

Some young people were keen to improve English skills. Some of the text created for the film was in English, with other languages subtitled, so young people were able to practice speaking and being corrected in a safe, supportive way, by our staff. Their confidence and appreciation for this was evident and highlighted in the evaluation.

The group joined the online public event for a widely publicised festival, and heard their work described as 'stunning' and given huge appreciation by professional artists, partner staff and friends. Their creative and personal confidence has been boosted immeasurably. They were the subject of a professional photo shoot – images were used on social media and in a brochure. They felt respected and valued.

CAN continued partnership development meetings with Children's Society and Manchester Migrant Team to broaden the reach of CYA accessing opportunities.

Wigan (Kámoši Juniors Performing Arts)

CAN's Kámoši Juniors Performing Arts programme in Leigh in Wigan Borough is a highly successful partnership project led by CAN, involving Wigan Music Service and three local primary schools. The project is part of CAN's 3-year BBC Children in Need funded programme. The Kámoši Juniors Group (Kámoši means 'friends' in Slovak) supports the needs of children aged 5 to 11 from new migrant backgrounds including those of Roma heritage, fostering inter-cultural connections between children and families from Leigh.

It was originally developed as an early intervention project in 2012 by Wigan Council's Voice and Engagement Team and the Ethnic Minority Achievement Service (EMAS) to help combat issues faced by the children and young people from EU Roma communities living in Leigh. It offers positive choices through enjoyable activities working across community, home and school.

From November 2020-February 2021, CAN worked with a team of artists to create and distribute a series of creative resource packs, giving us a chance to evaluate the response and adjust the form and content responsively. There was a creative signature to the pack – it was physical, at a time when everything was virtual and participants were struggling at the sharp end of the digital divide. Children's imaginations were stimulated with a diverse range of age appropriate creative resources; creating excitement and anticipation; *what was coming next week?*

We also included pre-packed snacks, as an acknowledgement that we would normally provide food. Our final pack, delivered in the last stages of the lockdown, included a musical instrument and book to support children in their musical development. In December 2020, we created a short film that included work made by the children using the creative resource packs, during the autumn lockdown.

COMMUNITY ARTS NORTH WEST LTD TRUSTEES' AND DIRECTORS' ANNUAL REPORT FOR THE YEAR ENDED MARCH 31 2021

EXODUS / COMMUNITY PROGRAMMES

Exodus is CAN's nationally acclaimed refugee-led arts programme which has been running since 2004. Exodus is a dynamic programme of participatory cultural production, working with refugees and more established communities across a range of traditional and contemporary art forms. It has a strong focus on inter-cultural collaborative production processes, and brings together a great mix of people and partnerships to work creatively together in shared arenas.

Greater Manchester has the largest number of refugees and asylum seekers outside of London, and the North West region has the second highest percentage of asylum seekers in Britain. Exodus has helped create some incredible partnerships that have encouraged new cultures of inclusion and opportunities to get involved in the life and culture of the region for refugees, asylum seekers and other new migrants. The 2019-20 programme continued to build on this work through a range of highly responsive and exciting projects that enabled participants and artists to have a creative voice and a platform for their artistic work.

CAN Do Creatives

CAN Do Creatives, is CAN's European Social Fund supported training programme for unemployed artists. The programme in 2020-21 was aimed at artists and creatives from culturally-diverse backgrounds, often under-represented in Greater Manchester's creative sector. The project supported artists to build their professional skills, knowledge and network and to grow their profile.

From Summer 2020, through to March 2021, CAN recruited 18 artists who benefited from two phases of this free training with Katherine Rogers (Exodus Producer) delivering one-to-one seminars and advice and guidance, and Kooj Chuhan and Linda Horsburgh facilitating 24 seminars.

Artists were a multi-disciplinary group representing CAN's very diverse communities of interest, a range of ages, genders and ethnicities. The project was a huge success with excellent engagement and retention levels despite the challenging circumstances.

Of the 18 participants, six are now employed in part time roles, two previous course participants have gained work, and at least eight have developed new connections, projects or opportunities during the course of the project.

Each artist created a video to represent their practice, which was showcased at a zoom event for arts professionals on Tuesday 2nd February 2021. John McGrath from Manchester International Festival and Stella Barnes were panellists at this event.

"I literally cannot thank you, Kooj and Linda enough!!! Going from nothing but a 20 quid drawing tablet and complete isolation to being invited to MIF events, shadowing and my project. I honestly could not have done it without you."

Horizons Festival 2020

The Horizons Festival, delivered in partnership with HOME was due to be held during Refugee Week in June 2020. Initially there was discussion about a mini festival happening in the Autumn 2020, however it was soon clear that this would not be viable. (The Horizon Festival eventually took place in June 2021).

Refugee Week 2020

For Refugee Week June 2020, as an alternative to the Horizons Festival, CAN curated a range of digital work. We shared a programme of workshops, performances, film and discussion, created in association with international artists from our creative community in Manchester.

Everyone CAN celebrated Manchester's status as the most linguistically diverse city in Western Europe, with a series of free digital creative workshops and performances for families. These involved refugee and migrant artists in the devising, delivering and filming of a range of workshops in two languages and included singing in Swahili with Emmanuela Yogolelo; Storytelling in Arabic and English by Abas El Janabi; Persian Percussion in Farsi and English by Arian Sadr; Arts & Wellbeing in Farsi and English by Mahboobeh Rajabi; and Felt Art in English and Cantonese by Mei Yuk Wong.

Beyond Borders was a free digital programme of performances and film created by international artists from our creative community during lockdown. The programme featured performances recorded in lockdown by Seyed Ali Jaberi and the Hamdel Ensemble as well as the Manchester International Roots Orchestra. ***I Wanna Run Away***; a cross-cultural, international Music and Visual Arts collaboration by artists in Manchester and Erbil, Kurdistan, explored fear from a child's perspective, with echoes of the current pandemic.

We also hosted a screening of ***Home in a Foreign Land*** in association with Armadillo Productions; a documentary film sharing the experiences of migrants fleeing Central America, the factors contributing to mass migration, and the solidarity that they create along the way. The programme also featured, ***I Wanna Run Away***; a cross-cultural Music and Visual Arts collaboration by artists in Manchester and Erbil, Kurdistan. This explores fear from a child's perspective, with echoes of the current pandemic.

Manchester Unesco City of Literature - International Mother Language Day

CAN, Manchester City of Literature and Manchester Museum worked together on an exciting project, culminating in an event on February 21st 2021, as part of International Mother Language Day celebrations (IMLD). Our involvement had two parts, working with a group of young people from CYA and a group of artists.

Would You Take My Hand?

CAN Young Artists created a short filmed journey inspired by the strength, power and beauty we found in Manchester Museum and Manchester, the wonderful multi-lingual city we call home. Words, images and sounds were gathered and edited under lockdown. The Artists involved were: Yusra Warsama (Writer, Director), Clive Hunte of Busha Productions (Videographer, Editor), Jaydev Mistry (Musician), and the CAN Young Artists.

COMMUNITY ARTS NORTH WEST LTD TRUSTEES' AND DIRECTORS' ANNUAL REPORT FOR THE YEAR ENDED MARCH 31 2021

The Mother Tongue Is Hungry

Three short films, created as tasters for a larger piece of work for Summer 2021: The Mother Tongue makes us hungry for home, for distant memories, for a time that no longer exists. The Mother Tongue is a craving, sometimes forbidden, sometimes slipping out of reach. The Mother Tongue is hungry, hungry for change, hungry for revolution.

Three multi-lingual performers, Abas Eljanabi, Farjana Kabir and Louison Kangombe present short films, tasters for their new collaborative performance piece, due to be shown later in 2021.

- **Farjana Kabir:** It's 5AM in Bolton. A single mother from Bangladesh finds herself in the UK, hungry for memories of home. Her best friend calls her from Bangladesh. She shares voice notes, pictures and familiar sounds. They take a trip via video call to a National Martyr Monument, Shaheed Minar, reflecting on the history of their mother language through songs and poems.
- **Louison Kangombe:** Lingala is the most widely spoken language in the Congo. It originated in a Congolese province and thanks to the army it became the main national language. But it has been affected by influences from other spoken languages of the Congo and it's now a completely different language to what it was originally.
- **Abas Eljanabi:** Language is an entire system of communication. A way of us presenting a whole way of being, one way or another. Abas Eljanabi resurrects a short monologue from a play originally written in Arabic in 1969. This short film explores meaning and significance of language.

STRATEGIC WORK

North West Consortium Doctoral Training Partnership: Collaborative Doctoral Award

CAN is committed to sharing learning and innovation with others in the sector. CAN in 2020 recruited a PhD candidate from a refugee background, Ambrose Musiyiwa, for a fully funded collaborative doctoral award in partnership with University of Manchester. The resulting research *Listening to the Voices of Refugee Artists*, represents a unique opportunity to develop new thinking and profile voices that are not normally heard in the mainstream, while challenging the lack of recognition of refugee heritage artists who are living and working in the UK.

The research questions are:

- How do refugee heritage artists experience and navigate cultural and creative practices in the UK?
- What, if any, effect does their legal status have on the work they make and the ways they think about and understand their work?
- What opportunities are available and what are the barriers for refugee heritage artists who want to develop their work?
- What is the range, scope and ambition of performing arts practices carried out by refugee heritage artists in the UK?
- How do refugee heritage artists understand and articulate their practice in relation to their experiences of making art in the UK?
- How do refugee heritage artists understand and communicate their work when the very terminologies used to discuss it are difficult and contested?

The study is commencing in the midst of a global health crisis brought about by the coronavirus (Covid-19) pandemic. In addition to this, Britain is in the process of leaving the European Union. Both the coronavirus pandemic and Brexit have an effect on artists, the arts infrastructure and practices. Therefore, the study will also ask:

- What impact has Covid-19 and Brexit had on refugee heritage artists, their arts practice and on the arts infrastructure in general?
- What does 'no one left behind' mean in relation to (or for) refugee heritage artists, their ability to access artist development and other support and continue their arts practice?

Greater Manchester Artist Hub & Manchester Independents

During the pandemic, CAN became a partner in Greater Manchester Artists Help and Manchester Independents; both initiatives setup to respond to the challenges for artists due to a pandemic and involving several Greater Manchester arts organisations. Across the two projects, arts organisations, including CAN, have been providing advice, guidance, financial support and commissions for freelance creatives. Kerry Tuhill has been representing CAN on Greater Manchester Artist Hub and Stella Barnes has been representing the company on Manchester Independents.

As a result of CAN's support and mentoring an artist successfully accessed ACE project funding, and CAN was also instrumental in supporting another artist, Emanuel Bajiji to successfully apply for Push 21 Commission at HOME.

"I just wanted to inform you that yesterday I received word from ACE that my funding bid has been accepted. Thank you so much for your kind support since August, I'm immensely grateful.

The GM Arts advisory drop in session, where we met, was one of the very first meetings I had when I began planning my project, and they might like to know that - I wouldn't have managed it without you and your support."

COMMUNITY ARTS NORTH WEST LTD TRUSTEES' AND DIRECTORS' ANNUAL REPORT FOR THE YEAR ENDED MARCH 31 2021

Greater Manchester Cultural Leadership Group

At the beginning of the year, Stella Barnes, CAN's Creative Director was invited to join the Greater Manchester Cultural Leadership Group. In response to the killing of George Floyd in the United States, and the sharp focus on racial justice in the arts and cultural sector, CLG began working proactively on anti-racist strategies. Stella Barnes joined a small core group of arts leaders driving this work forward.

CLG has built a relationship with Inc Arts [Inc Arts UK - Diversity, Consulting, Art](#), a leading arts organisation challenging institutional racism in the arts sector. This connection, will ensure that Manchester strategy aligns with Inc Arts research and vision. As a result of the work of the group, fourteen arts organisations will begin joint training with Inc Arts during 2021-22.

ENVIRONMENT

CAN's activity may occasionally affect the environment, brought about mainly through transportation of people and goods and environmental control of occupying buildings. CAN undertakes mitigating actions to minimise its environmental load, primarily through its association with its landlords, The Ethical Property Company (EPC). EPC aims to minimise environmental damage caused by its activities.

Programmes of activity are open to the general public, but beneficiaries of CAN's services are usually resident within the North West Region of England and usually live within the ten boroughs of Greater Manchester. We estimate that the majority of beneficiaries (at least two thirds) are Manchester residents and that the majority of company members and service users travel to and from meetings and projects via public transport. Most of the CAN staff team and some of the CAN Board are now certified as carbon-literate.

CAN are members of Manchester Art Sustainability Team (MAST); contributing to regional innovations and sharing learning with others working in arts and cultural about our how our sector can contribute to meeting Manchester's Carbon Reduction Targets and how arts and cultural projects can raise awareness and increase engagement in the wider population.

ACCESS

Access budgets are put in place for all participatory programmes of work to remove barriers participants may experience due to disadvantages such as poverty/low income, disability and cultural exclusion.

CAN offers a free service to its beneficiaries and actively seeks to engage with people on the margins of mainstream society. Many of the beneficiaries either live in poverty or low income households. Some beneficiaries have experiences of or live on the fringes of destitution and are therefore subject to the stresses and pressures associated with this status.

During the pandemic CAN has worked hard to address the digital divide by successfully sourcing free devices and data vouchers for children, young people and adult participants.

CONTRIBUTION OF VOLUNTEERS

Community Arts North West is grateful to the volunteers who work with the company. In addition to the work undertaken voluntarily by the Board of Directors, volunteers work to aid the operational activity of the charity as stewards at events, volunteer artists on specific projects, performers at events, and administrative support within the charity's office, helping with activities such as reception duties, data entry and marketing. Due to the global pandemic, other than our Board of Trustees, CAN was unable to engage additional volunteers.

EVALUATION AND REFLECTION

Evaluation has always been central to enabling CAN to learn, develop, innovate and be accountable to all our stakeholders. We see evaluation as a collaborative and formative process and integral to the development of all our programmes, enabling us to act with integrity. During this challenging year, the company has maintained and developed a robust process of monitoring and evaluation, utilising data as a learning tool and prioritising the need to reflect as an organisation, and with our stakeholder; as we face the unprecedented challenges ahead, maintain reflexive working and responding to a rapidly changing social, political and cultural environment.

**COMMUNITY ARTS NORTH WEST LTD
TRUSTEES' AND DIRECTORS' ANNUAL REPORT
FOR THE YEAR ENDED MARCH 31 2021**

CO-OPERATION WITH OTHER ORGANISATIONS

CAN works with in partnership and/or and cooperated with over 80 organisations, included the following:

- **National Partnerships:** Platforma, Counterpoint Arts, ACTA, Journeys Festival International, Art Reach, Migration Matters Festival, Refugee Council, Curious Minds.
- **Mainstream cultural-venues, services and agencies:** HOME, Manchester Museum, Wigan Music Service, Manchester International Festival (MIF), People's History Museum, Royal Northern College of Music, Manchester City Council, Greater Manchester Libraries Service.
- **Independent Cultural Sector:** Afrocats, Amani Creatives, Hamdel Ensemble, Dorna Arts, Virtual Migrants, Crossing Footprints, Music Action International, M6 Theatre Company, Britannia Rumba, Digital Women's Archive North, Dorna Art Group, Manchester International Roots Orchestra(MIRO), Rafiki Jazz, Manchester City of Literature, Heart of Glass, School for Social Entrepreneurs, CivicLeicester.
- **Charities and community agencies and groups:** The Children's Society (Manchester), Sacred Heart Church (Leigh), WAST (Women's Asylum Seekers Together), Rethink Rebuild- Syrian Community Organisation, Greater Manchester Immigration Aid Unit, PRIDES Pakistani Community organisation, Lesbian Immigration Support Group(LISG), Kurdistan Arts and Culture British Red Cross, Refugee Action, Rainbow Haven, Yaran Arts and Heritage, NESTAC, KYP (Kashmir Youth Project Rochdale), Boaz Trust, Lingua Franca, Manchester City of Sanctuary, MiSol, MRSN, Mulembas d'Afrique, Leigh Neighbours, Young Manchester, RAPAR, Refugee Action, Women of the Far West, North West Turkey Community Association, Armadillo Productions, Asylum-matters, New Start for African Communities (NESTAC), Kashmiri Youth Project Rochdale (KYP), Revive, Manchester City of Sanctuary, Refugee Council, Greater Manchester Artists Hub, Manchester Independents.
- **Mainstream education and services:** University of Manchester, Manchester Poetry Library, Manchester Metropolitan University, Manchester School of Art, Faculty of Arts & Humanities, Wigan Ethnic Minority Achievement Service, Leigh Central Primary School, Sacred Heart Primary School(Leigh) and St Peters Primary School (Leigh), Bury Curriculum Learning and Access Service, Abraham Moss School (Manchester), Chorlton High School, The Princes Trust, Manchester Libraries, Oldham Libraries, Bolton Libraries, Bury Curriculum and Language Access Service (CLAS), Manchester Cultural Education Partnership, Manchester Migrant Team.
- CAN has helped partner organisations to reach new diverse participants, audience and artists and has benefited from learning through collaboration.

FINANCIAL REVIEW

Overview

The charity had a surplus on unrestricted funds for the year of £53, 271, which is better than the small surplus projected at the December 2020 Board meeting. This improved position is the result of savings made in 2020/21 as a result of the pandemic, company staffing changes, fundraising successes, hard work by the staff, and continued tight control of costs.

Therefore, since the year end the designated fund for programme support has been increased by £30,000 to £50,000 for programme development in 2021/22 and 2022/23, allowing the charity to commit resources to developing its programmes, in response to the Coronavirus pandemic. Starting 2021/22 in a strong financial position has allowed the charity organisational sustainability during 2021/22 and beyond.

Statement of the review of risks

The charity continues to receive the greater part of its income from Arts Council England and Manchester City Council which contribute towards the company's core-costs, principally core salaries and overheads. Remaining monies are raised from other public bodies, trusts and foundations, lottery programmes, and earned income through the delivery of some partnership projects. A small amount of monies is also received via donations. A contribution of 10-15% is also generally raised towards the core costs of the company through project fundraising and some earned-income programmes.

The charity is highly reliant on the continuing support of grant-awarding bodies, trusts and foundations and is aware that this funding has suffered a downturn in recent years in the charitable giving and public funding sector. We will continue to receive *National Portfolio Organisation* funding from the Arts Council England until March 2022, at an amount of £194,618 per year. We are also an MCC Cultural Partner during 2018-22. Both funders are aiming to offer extension funding during 2022-23.

CAN's fundraising programme is currently a key focus for the organisation, and accessing project-funding from April 2022 presents a significant challenge, when all current project grants come to an end. For example, funding for our children and young people's programmes in Leigh (Wigan Borough) and Manchester, is secured until December 2021. This includes 3-year funding from Children in Need, and a Youth Music grant. CAN has contracted a Fundraising Consultant to increase fundraising capacity within the organisation.

COMMUNITY ARTS NORTH WEST LTD TRUSTEES' AND DIRECTORS' ANNUAL REPORT FOR THE YEAR ENDED MARCH 31 2021

Reserves

The Board recognises that maintaining healthy reserves enables the company to take calculated risks to help generate future investment; and occasionally assist the company's cash flow for those funders that pay on receipt of expenditure invoices. It demonstrates good stewardship and financial management to future potential funders. The previous free reserves target was set at 12 weeks running costs, estimated at c£95,344.

On 21/09/2021, the figure for 12 weeks running costs was reviewed by our Treasurer, Chair and SMT, and CAN's minimum reserves figure was amended slightly to £93,577. Within the current funding climate, CAN is taking a cautious approach including all potential costs that the company would need to support if it lost its core funding.

At the close of 2020-21, CAN had free reserves of £197,339 (unrestricted funds not invested in fixed assets or otherwise designated). This reduces by £30,000 after the post year end additional designation is taken into account. This is a healthy reserves fund, and allows CAN to take calculated risks to help generate future-investment. This would mean that our free reserves at the year-end are c£103k above the target level. As we plan beyond 2021/22, we will explore how best these reserves can be used to meet ongoing revenue and capital needs.

FUTURE PLANS

CAN's future plans focus on **six themes**, that reflect and build on our unique history, skills and expertise, while embedding our value-led approach and responding to concerns. We believe a theme-based approach will enable us to be responsive and flexible; adapting delivery models to address the challenges ahead, while staying true to our clearly defined mission. We will utilise learning from 2020-21 to ensure that all plans have a range of alternative delivery models to enable us to adapt to any new restrictions and challenges as they arise.

Art and Artists: Developing an overarching programme of new creative work, combining creative programming with in-depth, long-term support for artists and creatives.

Communities: Delivering a dynamic socially-engaged programme of work that will especially focus on creativity contributing to social recovery from Covid.

Young People: Developing and delivering intercultural creative work with children and young people from new and more established communities in Greater Manchester that gives them a voice about the rapidly changing situation in our world.

Learning: Maintaining a community of learning, around CAN, allowing different voices to inform and influence the organisation's development. Providing training and development opportunities for staff, freelancers and the Board in order to be agile in challenging circumstances.

Partnership: Developing ethical and equitable approaches to partnerships and supporting innovative ways of working that maximise the potential of projects and involves the sharing of expertise and resources between organisations.

Networks: Involvement in strategic regional, national and international networks that further particular areas of work, including: antiracist action in arts and culture and the diversification of leadership in the sector; sharing learning about participatory arts and developing the resilience and sustainability of the sector; contributing to innovations in cultural education for children and young people.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Status

The charity is a company limited by guarantee governed by its memorandum and articles of association dated November 16 1978 as amended by special resolutions November 16 1979 and July 7 1995. It is a registered charity with the Charity Commission.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at year end was 28. The trustees are members of the charity but this entitles them only to voting rights. All trustees give their time voluntarily and receive no benefits from the charity.

Appointment of Directors

The policy of Community Arts North West Ltd is to recruit new directors through a combination of advertising and recommendations and to appoint according to criteria set down in a job description and person specification to achieve a balance of skills-sets and stakeholder representation. Directors may only be appointed through the membership of Community Arts North West.

Potential new directors are put forward for consideration either at the AGM or quarterly Management Board meetings. If the Board wish to proceed further, they are then invited to observe a Board meeting and to discuss their potential appointment. After they have left the room the board decide whether to proceed or not and if the potential new director would also like to go ahead, they are voted in at the subsequent Board meeting and confirmed in their posts at the annual general meeting. Directors retire after three years' service at the annual general meeting and may stand for re-election at that meeting.

**COMMUNITY ARTS NORTH WEST LTD
TRUSTEES' AND DIRECTORS' ANNUAL REPORT
FOR THE YEAR ENDED MARCH 31 2021**

Trustee induction and training

New Directors receive an induction, written and in person from a member of the senior management team. They also receive detailed information of their legal status and new responsibilities, CAN's memorandum and articles of association, most recent business plan, annual report and audited accounts and other relevant documents. Where appropriate they are also offered training.

Directors delegate operational management of CAN to the Chief Executives, monitoring activity quarterly at management committee meetings, and undertaking line-management of the Chief Executives. The trustees reserve the right to make long-term strategic decisions, concerning the mission, aims and objectives of the company.

The trustees review the aims, objectives and activities of the charity each year. This report looks at what the charity has achieved and the outcomes of its work in the reporting period. The trustees report the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

The trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning its future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives that have been set.

Members of the company

Membership of Community Arts North West comprises its employees, regularly-contracted freelance artists, and other people who have an interest in the aims and objectives of the Company. Directors automatically become members on appointment. Membership is open to such persons that the Directors admit to the company. The constitution allows a maximum number of 50 members at any one time. The current membership of Community Arts North West is 28 persons. Membership of the company may be terminated through a member giving notice in writing that he or she resigns, or upon a two-thirds majority of the directors giving him or her notice requiring him or her to resign, or upon death, becoming of unsound mind, or bankrupt.

Organisation

The company is able to appoint a maximum 15 directors at any given time. The Board of Trustees meets four times per year and occasional Special General Meetings as and when needed. Directors delegate operational management of CAN to the Chief Executives, monitoring activity at the quarterly management board committee meetings. The Company's joint Chief Executives, the Creative Director and Executive Director are line-management by the Chair of the Board. The trustees reserve the right to make long-term strategic decisions, concerning the mission, aims and objectives of the company.

TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

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

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP (FRS 102) (second edition – October 2019);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

SMALL COMPANY PROVISIONS AND APPROVAL

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies' exemption.

Approved by the Board of Trustees and signed on its behalf by:

Martin Hazlehurst

Martin Hazlehurst – Director

Date: 29/11/21

**INDEPENDENT EXAMINER'S REPORT
TO THE TRUSTEES OF COMMUNITY ARTS NORTH WEST LTD
FOR THE YEAR ENDED MARCH 31 2021**

I report to the charity trustees on my examination of the accounts of the company for the year ended March 31 2021 which are set out on pages 14 to 24.

Responsibilities and basis of report

As the charity trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

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

Independent examiner's statement

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of *Institute of Chartered Accountants in England and Wales* (ICAEW) which is one of the listed bodies.

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

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

Peter Smith

Peter Smith BA FCA DChA

For and on behalf of:
HGA Accountants & Financial Consultants Ltd
t/a Chittenden Horley - Chartered Accountants

456 Chester Road
Old Trafford
Manchester M16 9HD

Date: 30/11/21



COMMUNITY ARTS NORTH WEST LTD
STATEMENT OF FINANCIAL ACTIVITIES (including the income & expenditure account)
FOR THE YEAR ENDED MARCH 31 2021

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Total 2020 £
Incoming resources from generated funds:					
Donations	2	232,117	-	232,117	216,274
Charitable activities	3	18,559	85,124	103,683	77,935
TOTAL INCOME		<u>250,676</u>	<u>85,124</u>	<u>335,800</u>	<u>294,209</u>
EXPENDITURE					
Costs of generating funds	4	10,000	-	10,000	10,000
Expenditure on charitable activities	5	187,405	43,985	231,390	248,505
TOTAL EXPENDITURE		<u>197,405</u>	<u>43,985</u>	<u>241,390</u>	<u>258,505</u>
NET MOVEMENT IN FUNDS	6	53,271	41,139	94,410	35,704
TOTAL FUNDS BROUGHT FORWARD	11	<u>165,485</u>	<u>34,406</u>	<u>199,891</u>	<u>164,187</u>
TOTAL FUNDS CARRIED FORWARD	11	<u><u>218,756</u></u>	<u><u>75,545</u></u>	<u><u>294,301</u></u>	<u><u>199,891</u></u>

The notes on pages 17 – 24 form part of these financial statement

COMMUNITY ARTS NORTH WEST LTD
BALANCE SHEET
AS AT MARCH 31 2021

	Notes	2021 £	2021 £	2020 £	2020 £
FIXED ASSETS					
Tangible fixed assets	8		1,417		1,948
CURRENT ASSETS					
Debtors	9	54,875		37,646	
Cash at Bank and in Hand		<u>259,117</u>		<u>177,794</u>	
		313,992		215,440	
CREDITORS					
Amounts falling due in one year	10	<u>21,108</u>		<u>17,497</u>	
NET CURRENT ASSETS			<u>292,884</u>		<u>197,943</u>
NET ASSETS			<u><u>294,301</u></u>		<u><u>199,891</u></u>
FUNDS					
Unrestricted	11		218,756		165,485
Restricted	11		<u>75,545</u>		<u>34,406</u>
TOTAL FUNDS			<u><u>294,301</u></u>		<u><u>199,891</u></u>

The notes on pages 17 – 24 form part of these financial statements.

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

For the year ending March 31 2021, the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies and no notice has been deposited under section 476 requiring the company to obtain an audit of its accounts for the year in question.

Directors' responsibilities

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

This report has been prepared in accordance with the special provisions for small companies under Part 15 of the Companies Act 2006. Approved by the directors and signed on their behalf by

Approved by the Board and authorised for issue on: 29/11/21

And signed on their behalf by:

Martin Hazlehurst

Martin Hazlehurst - Director

Company registration number **1400213**

COMMUNITY ARTS NORTH WEST LTD
STATEMENT OF CASH FLOWS
AS AT MARCH 31 2021

	notes	2021 £	2020 £
Cash used in operating activities	16	<u>81,323</u>	<u>20,558</u>
Cashflows from investing activities			
Purchase of tangible fixed assets		<u>-</u>	<u>(2,124)</u>
Cash provided by/(used in) investing activities		<u>-</u>	<u>(2,124)</u>
Cashflows from financing activities			
Cash used in financing activities		<u>-</u>	<u>-</u>
Increase/(decrease) in cash & cash equivalents in the year		81,323	18,434
Cash and cash equivalents brought forward		177,794	159,360
Cash and cash equivalents carried forward		<u>259,117</u>	<u>177,794</u>
Cash and cash equivalents consist of:			
Cash at bank and in hand		259,117	177,794
		<u>259,117</u>	<u>177,794</u>

The charity had no net debt in either year.

The notes on pages 17– 24 form part of these financial statements.

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021

1 ACCOUNTING POLICIES

Basis of preparation and assessment of going concern

The financial statements have been prepared: under the historic cost convention; in accordance with the Statement of Recommended Practice – Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) effective January 1 2019 (second edition – October 2019); FRS102; and the Companies Act 2006. The charity constitutes a public benefit entity as defined by FRS102.

The accounts are prepared in £ sterling, which is the functional currency.

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Income recognition

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably. The following applies to particular types of income:

Grants, whether of a capital or revenue nature, are recognised when the charity has entitlement to the funds, any performance conditions have been met and it is probable that the income will be received.

Donations from individuals and other bodies (not being of the nature of a grant) are recognised when receivable.

Earned income is measured at the fair value of the consideration received or receivable for services and goods supplied, net of discounts and VAT.

Deferred income

Income is only deferred and included in creditors when:

- The income relates to a future accounting period
- A sales invoice has been raised ahead of the work being carried out and there is no contractual entitlement to the income until the work has been done
- Not all the terms and conditions of the grant have been met, including the incurring of expenditure and the grant conditions are such that unspent grant must be refunded

Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that the settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

Costs of raising funds including those associated with fundraising activities, managing investments and commercial trading by the subsidiary company.

Charitable activities costs of undertaking the work of the charity.

The charity is not registered for VAT and costs are stated inclusive of VAT where this has been charged.

Support costs

Support costs are those functions which assist the work of the charity either by supporting the delivery of charitable activities and are set out in note 4.

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021

1 ACCOUNTING POLICIES (continued)

Pension contributions

In order to meet its obligations under auto-enrolment, the charity operates a defined contribution pension scheme for its employees and meets the minimum statutory requirements (5% employer contribution/3% employee contribution).

The company has agreed that for members of staff employed before the introduction of auto enrolment and for who it was already making contributions on the basis set out above to their personnel pension schemes, that it would continue these arrangements for employees who chose to opt out of the auto enrolment scheme. However, this option is not available to any employee who was not already taking advantage of it.

Tangible fixed assets and depreciation

Individual fixed assets costing more than £500 are capitalised at cost and are depreciated over their estimated useful lives on a straight line basis as set out below.

Depreciation rates are as follows:

Furniture and equipment 25% pa straight line.

Debtors

Trade and other debtors are recognised at the settlement amount due and prepayments are valued at the amount prepaid.

Cash at bank and in hand

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

Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount.

Financial instruments

The charity has only basic financial instruments which are initially recorded at cost, and subsequently measured at their settlement value.

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021

	2021			2020		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
2 DONATIONS						
Core grants						
Arts Council England	194,618	-	194,618	191,102	-	191,102
Manchester City Council	25,275	-	25,275	25,000	-	25,000
Covid support						
HMRC - CJRS	2,224	-	2,224	-	-	-
Manchester City Council	10,000	-	10,000	-	-	-
Donations	-	-	-	172	-	172
	<u>232,117</u>	<u>-</u>	<u>232,117</u>	<u>216,274</u>	<u>-</u>	<u>216,274</u>

3 INCOME FROM CHARITABLE ACTIVITIES

Project grants						
Creative Leadership Programme						
- The School for Social Entrepreneurs	-	2,000	2,000	-	-	-
BBC Children in Need	-	45,124	45,124	-	39,972	39,972
ESF Community Learning Grant *	-	14,960	14,960	-	4,987	4,987
Lankelly Chase	-	8,000	8,000	-	-	-
National Lottery Awards for All	-	-	-	-	9,974	9,974
Youth Music	-	30,000	30,000	-	-	-
	<u>-</u>	<u>100,084</u>	<u>100,084</u>	<u>-</u>	<u>54,933</u>	<u>54,933</u>
Earned income						
Fee invoices	3,599	-	3,599	23,002	-	23,002
	<u>3,599</u>	<u>-</u>	<u>3,599</u>	<u>23,002</u>	<u>-</u>	<u>23,002</u>
Total	<u>3,599</u>	<u>100,084</u>	<u>103,683</u>	<u>23,002</u>	<u>54,933</u>	<u>77,935</u>

* The ESF Community Learning Grant is a channelled grant, for which the Workers Educational Association is the lead partner.

4 COSTS OF GENERATING FUNDS

Allocated costs	10,000	-	10,000	10,000	-	10,000
	<u>10,000</u>	<u>-</u>	<u>10,000</u>	<u>10,000</u>	<u>-</u>	<u>10,000</u>

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021

5 CHARITABLE EXPENDITURE

	2021			2020		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Direct costs						
Staff costs	150,820	-	150,820	151,548	-	151,548
Freelance workers	20,830	-	20,830	21,927	-	21,927
Transport & travel	320	-	320	959	-	959
Project costs	8,331	-	8,331	13,009	-	13,009
Equipment & depreciation	531	-	531	176	-	176
Support costs & governance						
Printing, postage & stationery	1,812	-	1,812	1,948	-	1,948
Marketing	2,652	-	2,652	4,500	-	4,500
Telephone & internet	1,033	-	1,033	768	-	768
Training & recruitment	175	-	175	761	-	761
Rent, rates heat & light	32,312	-	32,312	33,194	-	33,194
Repairs & maintenance	6,206	-	6,206	9,815	-	9,815
Insurance	2,193	-	2,193	2,653	-	2,653
Bank charges	24	-	24	23	-	23
Miscellaneous	1,178	-	1,178	1,303	-	1,303
Governance costs	12,973	-	12,973	15,921	-	15,921
Charged to fundraising	(10,000)	-	(10,000)	(10,000)	-	(10,000)
Charged to restricted funds	(43,985)	43,985	-	(43,646)	43,646	-
	<u>187,405</u>	<u>43,985</u>	<u>231,390</u>	<u>204,859</u>	<u>43,646</u>	<u>248,505</u>

	2021	2020
	£	£
Governance costs comprise:		
Staff costs	4,500	4,500
Printing, postage & stationery	90	90
Telephone & internet	100	100
Board expenses & training	120	2,114
Accountancy, legal & professional fees	8,163	9,117
	<u>12,973</u>	<u>15,921</u>

6 NET INCOMING RESOURCES AFTER TRANSFERS

	2021	2020
	£	£
This is stated after charging/(crediting):		
Accountant/Independent examiner's fees		
Report	810	800
Accountancy	948	932
Depreciation of tangible fixed assets	531	176
Directors' remuneration	-	-
Trustees' expenses	-	14
	<u>0</u>	<u>1</u>
Number of trustees claiming expenses	<u>0</u>	<u>1</u>

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021

7 STAFF INFORMATION

2021

2020

£

£

a Employees

Salaries and wages	140,749	141,025
Pension costs	6,258	4,827
Employers NI allowance	(4,000)	(3,000)
Employer's NI contributions	12,313	13,196
	<u>155,320</u>	<u>156,048</u>

No employees earned more than £60,000 p.a. in either year.

b Key management personnel

The key management of the charity comprise the trustees and senior staff (as set out on page1).

The trustees do not receive any remuneration for their services.

The total employee benefits of other key management were as follows:

£

£

95,854

91,988

c Average staff numbers

The average number of employees was as follows:-

2021

2020

**Average
number**

**Average
number**

Direct charitable	6	4
Support /Management and administration	1	1
	<u>7</u>	<u>5</u>

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021

8 TANGIBLE FIXED ASSETS

	Computer Equipment £	Equipment £	Total £
Cost or valuation			
As at April 1 2020	11,939	1,472	13,411
As at March 31 2021	11,939	1,472	13,411
Depreciation			
As at April 1 2020	10,517	946	11,463
Charge for the year	355	176	531
As at March 31 2021	10,872	1,122	11,994
Net Book Value			
As at March 31 2021	1,067	350	1,417
As at March 31 2020	1,422	526	1,948

9 DEBTORS

	2021 £	2020 £
Grants and fees receivable	52,673	37,646
Prepayments	2,202	-
	54,875	37,646

10 CREDITORS falling due within one year

Income in advance	16,174	11,410
Accruals	4,934	6,087
	21,108	17,497

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021

11 STATEMENT OF FUNDS

	2019/20				2020/21				b/f and c/f 31/03/20120 01/04/2020 £
	01/04/2019 £	Income £	Expenditure £	transfers £	Income £	Expenditure £	transfers £	31/03/2021 £	
Unrestricted funds:									
General fund	121,068	239,276	(214,859)	-	235,716	(182,445)	-	198,756	
Designated programme support	20,000	-	-	-	-	-	-	20,000	
Total unrestricted funds	141,068	239,276	(214,859)	-	235,716	(182,445)	-	218,756	
Restricted Funds:									
Creative Leadership Programme									
- The School for Social Entrepreneurs	-	-	-	-	2,000	-	-	2,000	
BBC Children in Need	23,119	39,972	(35,354)	-	45,124	(34,937)	-	37,924	
ESF Community Learning Grant	-	4,987	(1,519)	-	14,960	(18,428)	-	-	
Lankelly Chase	-	-	-	-	8,000	-	-	8,000	
National Lottery Awards for All	-	9,974	(6,773)	-	-	(12)	-	3,189	
National Foundation for Youth Music	-	-	-	-	30,000	(5,568)	-	24,432	
Total restricted funds	23,119	54,933	(43,646)	-	100,084	(58,945)	-	75,545	
	164,187	294,209	(258,505)	-	335,800	(241,390)	-	294,301	

Designations

In setting the initial budget the trustees had assessed a need for budget support in 18/19 at £20,000, but in the event this was not required. The initial budget for 2019/20 assumes that support of £20,000 will be required, although later forecasts have suggested that this may not be needed.

Restricted funds as at March 31 2020:

ACE - Creative Leadership	towards developing creative leadership
BBC Children in Need	towards project costs of children and young people's work in Leigh and Manchester.
ESF Community Learning Grant	towards CAN Do Creatives employment project.
Lankelly Chase	towards the building bridges project.
National Lottery Awards for All	towards the costs of the Souk & Sanctuary project.
These funds will be spent in 2021/22.	

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021

12 ANALYSIS OF COMPANY NET ASSETS BETWEEN FUNDS

	Unrestricted	Restricted	
	Funds	Funds	Total
	£	£	£
Fund balances at March 31 2021 are represented by:-			
Fixed assets	1,417	-	1,417
Net current assets	217,339	75,545	292,884
	<u>218,756</u>	<u>75,545</u>	<u>294,301</u>
Fund balances at March 31 2020 are represented by:-			
Fixed assets	1,948	-	1,948
Net current assets	163,537	34,406	197,943
	<u>165,485</u>	<u>34,406</u>	<u>199,891</u>

13 CONSTITUTION

The Company is limited by guarantee and does not have a share capital. In the event of the Company being wound up the members are committed to contributing £1 each.

14 TAXATION

The Company is a registered charity and is entitled to claim annual exemption from UK corporation tax.

15 CAPITAL COMMITMENTS

There were no capital commitments authorised and contracted for at the end of the year (2020 £Nil).

16 RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASHFLOW FROM OPERATING ACTIVITIES

	2021	2020
	£	£
Net income/(expenditure)	94,410	35,704
Add back depreciation of FA	531	176
Decrease/(increase) in debtors	(17,229)	(26,484)
Increase/(decrease) in creditors	3,611	11,162
Net cash generated from/(used in) operating activities	<u>81,323</u>	<u>20,558</u>

17 RELATED PARTY TRANSACTIONS

There were no related party transactions that are required to be disclosed (2020 - none).