



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.

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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)

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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.

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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.

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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.

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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 Bajijji 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."

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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.

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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			292,884		197,943
NET ASSETS			294,301		199,891
FUNDS					
Unrestricted	11		218,756		165,485
Restricted	11		<u>75,545</u>		<u>34,406</u>
TOTAL FUNDS			294,301		199,891

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 were 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				b/f and c/f	
	01/04/2019	Income	Expenditure	transfers	31/03/2020	01/04/2020
	£	£	£	£	£	£
Unrestricted funds:						
General fund	121,068	239,276	(214,859)	-	145,485	
Designated programme support	20,000	-	-	-	20,000	
Total unrestricted funds	141,068	239,276	(214,859)	-	165,485	
Restricted Funds:						
Creative Leadership Programme						
- The School for Social Entrepreneurs	-	-	-	-	-	
BBC Children in Need	23,119	39,972	(35,354)	-	27,737	
ESF Community Learning Grant	-	4,987	(1,519)	-	3,468	
Lankelly Chase	-	-	-	-	-	
National Lottery Awards for All	-	9,974	(6,773)	-	3,201	
National Foundation for Youth Music	-	-	-	-	-	
Total restricted funds	23,119	54,933	(43,646)	-	34,406	
	164,187	294,209	(258,505)	-	199,891	

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 Funds £	Restricted 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).