



**COMMUNITY ARTS NORTH WEST LTD**

**(a company limited by guarantee)**

**ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS**

**FOR**

**THE YEAR ENDED MARCH 31 2022**

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**INDEX**

Chair's foreword	1
Administrative information	2
Trustees' and Directors' annual report	3 – 17
Independent examiner's report	18
Statement of financial activities	19
Balance sheet	20
Statement of cash flows	21
Notes to the financial statements	22 – 29

**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

**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.



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

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.

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

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 Jaberi 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 Jaberi, 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  
TRUSTEES' AND DIRECTORS' ANNUAL REPORT  
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.



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

**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.

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

**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  
TRUSTEES' AND DIRECTORS' ANNUAL REPORT  
FOR THE YEAR ENDED MARCH 31 2022**

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 £
<b>Incoming resources from generated funds:</b>					
Donations	2	228,681	65,419	<b>294,100</b>	232,117
Charitable activities	3	26,002	24,463	<b>50,465</b>	103,683
<b>TOTAL INCOME</b>		<u>254,683</u>	<u>89,882</u>	<u><b>344,565</b></u>	<u>335,800</u>
<b>EXPENDITURE</b>					
Costs of generating funds	4	10,000	-	<b>10,000</b>	10,000
Expenditure on charitable activities	5	169,809	154,599	<b>324,408</b>	231,390
<b>TOTAL EXPENDITURE</b>		<u>179,809</u>	<u>154,599</u>	<u><b>334,408</b></u>	<u>241,390</u>
<b>NET MOVEMENT IN FUNDS</b>	6	74,874	(64,717)	<b>10,157</b>	94,410
Transfers between funds		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
	11	74,874	(64,717)	<b>10,157</b>	94,410
<b>TOTAL FUNDS BROUGHT FORWARD</b>	11	<u>218,756</u>	<u>75,545</u>	<u><b>294,301</b></u>	<u>199,891</u>
<b>TOTAL FUNDS CARRIED FORWARD</b>	11	<u>293,630</u>	<u>10,828</u>	<u><b>304,458</b></u>	<u>294,301</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 £
<b>FIXED ASSETS</b>					
Tangible fixed assets	8		886		1,417
<b>CURRENT ASSETS</b>					
Debtors	9	20,104		54,875	
Cash at Bank and in Hand		<u>292,308</u>		<u>259,117</u>	
		312,412		313,992	
<b>CREDITORS</b>					
Amounts falling due in one year	10	<u>8,840</u>		<u>21,108</u>	
<b>NET CURRENT ASSETS</b>			<u>303,572</u>		<u>292,884</u>
<b>NET ASSETS</b>			<u><u>304,458</u></u>		<u><u>294,301</u></u>
<b>FUNDS</b>					
Unrestricted	11		293,630		218,756
Restricted	11		<u>10,828</u>		<u>75,545</u>
<b>TOTAL FUNDS</b>			<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**

		<b>2022</b>	<b>2021</b>
	<b>notes</b>	<b>£</b>	<b>£</b>
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><u>292,308</u></u>	<u><u>259,117</u></u>
Cash and cash equivalents consist of:			
Cash at bank and in hand		292,308	259,117
		<u><u>292,308</u></u>	<u><u>259,117</u></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
	£	£	£	£	£	£
<b>2 DONATIONS</b>						
<b>Core grants</b>						
Arts Council England	194,618	-	<b>194,618</b>	194,618	-	<b>194,618</b>
Manchester City Council	25,000	-	<b>25,000</b>	25,275	-	<b>25,275</b>
<b>Covid support</b>						
ACE - CRF2	-	65,419	<b>65,419</b>	-	-	-
HMRC - CJRS	2,651	-	<b>2,651</b>	2,224	-	<b>2,224</b>
Manchester City Council	6,163	-	<b>6,163</b>	10,000	-	<b>10,000</b>
Donations	249	-	<b>249</b>	-	-	-
	<u>228,681</u>	<u>65,419</u>	<u><b>294,100</b></u>	<u>232,117</u>	<u>-</u>	<u><b>232,117</b></u>

**3 INCOME FROM CHARITABLE ACTIVITIES**

***Project grants***

Creative Leadership Programme

-The School for Social Entrepreneurs	-	-	-	-	2,000	<b>2,000</b>
BBC Children in Need	-	-	-	-	45,124	<b>45,124</b>
DWP		980	<b>980</b>	-	-	-
ESF Community Learning Grant *	-	19,983	<b>19,983</b>	-	14,960	<b>14,960</b>
The Granada Foundation		3,500	<b>3,500</b>	-	-	-
Lankelly Chase	-	-	-	-	8,000	<b>8,000</b>
Youth Music	-	-	-	-	30,000	<b>30,000</b>
	<u>-</u>	<u>24,463</u>	<u><b>24,463</b></u>	<u>-</u>	<u>100,084</u>	<u><b>100,084</b></u>

***Earned income***

Fee invoices	26,002	-	<b>26,002</b>	3,599	-	<b>3,599</b>
	<u>26,002</u>	<u>-</u>	<u><b>26,002</b></u>	<u>3,599</u>	<u>-</u>	<u><b>3,599</b></u>
<b>Total</b>	<u>26,002</u>	<u>24,463</u>	<u><b>50,465</b></u>	<u>3,599</u>	<u>100,084</u>	<u><b>103,683</b></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	-	<b>10,000</b>	10,000	-	<b>10,000</b>
	<u>10,000</u>	<u>-</u>	<u><b>10,000</b></u>	<u>10,000</u>	<u>-</u>	<u><b>10,000</b></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
	£	£	£	£	£	£
<b>Direct costs</b>						
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
<b>Support costs &amp; governance</b>						
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
	£	£
<b>Governance costs comprise:</b>		
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	<b>155,987</b>	<i>140,749</i>
Pension costs	<b>6,805</b>	<i>6,258</i>
Employers NI allowance	<b>(4,000)</b>	<i>(4,000)</i>
Employer's NI contributions	<b>13,496</b>	<i>12,313</i>
	<b><u>172,288</u></b>	<i><u>155,320</u></i>

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	<b>6</b>	<i>6</i>
Support /Management and administration	<b>1</b>	<i>1</i>
	<b><u>7</u></b>	<i><u>7</u></i>

**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 £
<b>Cost or valuation</b>			
As at April 1 2021	11,939	1,472	13,411
As at March 31 2022	11,939	1,472	13,411
<b>Depreciation</b>			
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
<b>Net Book Value</b>			
As at March 31 2022	<u>712</u>	<u>174</u>	<u>886</u>
As at March 31 2021	<u>1,067</u>	<u>350</u>	<u>1,417</u>

**9 DEBTORS**

	2022 £	2021 £
Grants and fees receivable	17,850	52,673
Prepayments	<u>2,254</u>	<u>2,202</u>
	<u>20,104</u>	<u>54,875</u>

**10 CREDITORS falling due within one year**

Income in advance	4,220	16,174
Accruals	<u>4,620</u>	<u>4,934</u>
	<u>8,840</u>	<u>21,108</u>

**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	01/04/2021	Income	Expenditure	transfers	31/03/2022
	£	£	£	£	£	£	£	£	£
<b>Unrestricted funds:</b>									
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
<b>Total unrestricted funds</b>	<b>165,485</b>	<b>235,716</b>	<b>(182,445)</b>	<b>-</b>	<b>218,756</b>	<b>254,683</b>	<b>(179,809)</b>	<b>-</b>	<b>293,630</b>
<b>Restricted Funds:</b>									
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)	-	-
<b>Total restricted funds</b>	<b>34,406</b>	<b>100,084</b>	<b>(58,945)</b>	<b>-</b>	<b>75,545</b>	<b>89,882</b>	<b>(154,599)</b>	<b>-</b>	<b>10,828</b>
	<b>199,891</b>	<b>335,800</b>	<b>(241,390)</b>	<b>-</b>	<b>294,301</b>	<b>344,565</b>	<b>(334,408)</b>	<b>-</b>	<b>304,458</b>

**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 £
<b>Fund balances at March 31 2022 are represented by:-</b>			
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>
<b>Fund balances at March 31 2021 are represented by:-</b>			
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>
<b>Net cash generated from/(used in) operating activities</b>	<u><b>33,191</b></u>	<u><b>81,323</b></u>

**17 RELATED PARTY TRANSACTIONS**

There were no related party transactions that are required to be disclosed (2021 - none).