

COMMUNITY ARTS NORTH WEST LTD.

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

Registered Charity No. 277135
Company Registration Number: 01400213

COMMUNITY ARTS NORTH WEST LTD.

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COMMUNITY ARTS NORTH WEST LTD.

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

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

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

Objectives and activities

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

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

Aims

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

CAN's work aims to:

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

Activities

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

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Public Benefit

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

Analysis of Public Benefit

The types of benefit that these objects promote are to:

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

A review of our achievements and performance during 2024-2025

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

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

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

ACTIVITIES

Artist Projects or Platforms:

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

Community-focused Projects:

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

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- Horizons at Band on the Wall 2025

Children and Young People

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

Learning Projects

- Cartwheel Arts - Crafting Heritage
- Arts and Migration Group

Strategic Projects

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

CAN Staff Team

CAN employed five members of staff:

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

CAN Artists and Freelancers

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

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

CAN Board of Trustees

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

CAN Participants

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

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

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

Audiences

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

Digital Engagement

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

ARTIST-LED PROGRAMMES

Horizons Festival 2024

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

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

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

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

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

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

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

A Great British Welcome

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

Force of Nature - Greater Manchester Tour 2024

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

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

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

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

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

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

COMMUNITY PROGRAMMES

Rochdale Women's Voices 2024-25

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

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

World of Song

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

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

The 18-month programme includes six developmental projects:

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

Spotlight

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

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

The selected groups are:

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

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

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

Mother Song, Father Song

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

CHILDREN AND YOUNG PEOPLE

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

Without Borders

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

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

CAN Young Artists (CYA)

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

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

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

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

Manchester Life in Emergency Accommodation

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

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

Anonymous

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

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

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

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Creative Pulse - In partnership with Manchester College Performing Arts Department

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

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

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

Global Voicebox at Contact Theatre

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

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

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

Melody in Motion at Contact (Animation and Music)

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

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

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

CONTRIBUTION OF VOLUNTEERS

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

AWARDS

The Manchester College Awards - Industry Excellence Partnership

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

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

ACCESS

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

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

EVALUATION AND REFLECTION

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

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CO-OPERATION WITH OTHER ORGANISATIONS

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

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

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

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

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

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

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

FINANCIAL REVIEW

Overview

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

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

Investment powers and policy

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

Reserves policy and going concern

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

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

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

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

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

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

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

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

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

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

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

Risk management

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

Plans for future periods

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

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

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

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

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

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

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

Structure, governance and management

Constitution

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

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

Trustees

Details of current Trustees are shown on page 15.

Appointment of trustees

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

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

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Trustee induction and training

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

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

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

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

Members of the company

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

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

Organisation

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

Related parties and co-operation with other organisations

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

COMMUNITY ARTS NORTH WEST LTD.

Reference and administrative information

Charity Name: Community Arts North West

Charity Number: 277135

Company Registration Number: 1400213

Directors and Trustees

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

Key management personnel: Trustees and Directors

M Hazlehurst (resigned December 2024)

L Dryburgh - Vice-chair

O Anwar

SZM Fairweather

P Mulongo

R Patel

DD Skelton - Chair

G Thiara (resigned December 2024)

R A Adefeyisan

R Davis - Treasurer

J Ryder (appointed September 2024)

F Salisbury – Company Secretary (resigned August 2025)

Key Staff

F Salisbury - Executive Director and Joint CEO

A Vu Thompson - Creative Director and Joint CEO

Registered Office

Green Fish Resource Centre

46-50 Oldham Street

Manchester

M4 1LE

Independent Examiners

Hilton Jones t/a Community Accountancy Service

Hollinwood Business Centre

Albert Street

Oldham

OL8 3QL

COMMUNITY ARTS NORTH WEST LTD.**Bankers**

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

Aldermore Bank
Western House
Lynch Wood
Peterborough
PE2 6FZ

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

Solicitors

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

COMMUNITY ARTS NORTH WEST LTD.

Trustees' responsibilities in relation to the financial statements

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

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

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

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

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

DD Skelton
Chair

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

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

Respective responsibilities of trustees and examiner

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

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

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

Basis of independent examiner's report

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

Independent examiner's statement

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

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



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

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

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

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

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

BALANCE SHEET AS AT 31 MARCH 2025

Company registration number: 01400213

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

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

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

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

Approved by the trustees on 8th December 2025

DD Skelton Chair

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

Statement of Cash Flows for the year ending 31 March 2025

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

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

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

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

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

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

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

(b) Funds structure

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

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

Further details of each fund are disclosed in note 15.

(c) Income recognition

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

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

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank. Dividends are recognised once the dividend has been declared and notification has been received of the dividend due.

(d) Expenditure Recognition

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

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

(e) Irrecoverable VAT

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

(f) Allocation of support and governance costs

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

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

(g) Costs of raising funds

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

(h) Charitable Activities

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

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

(i) Tangible fixed assets and depreciation

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

| | |
|-----------|-------------------|
| Computers | 25% straight line |
| Equipment | 25% straight line |

(j) Realised gains and losses

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

(k) Pensions

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

(l) Debtors

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

(m) Creditors and provisions

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

2. Related party transactions and trustees' expenses and remuneration

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

3. Donations and Legacies

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

Previous reporting period

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

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

4. Income from charitable activities

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

Previous reporting period

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

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

5. Income from other trading activities

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

Previous reporting period

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

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

6. Expenditure

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

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

7. Analysis of expenditure on charitable activities

As per note 6.

8. Allocation of governance and support costs

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

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

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

9. Analysis of staff costs

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

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

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

10. Independent Examiner Fees

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

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

11. Tangible Fixed Assets

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

12. Analysis of debtors

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

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

13. Creditors: amounts falling due within one year

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

14. Deferred income

Deferred income comprises grants received in advance.

| | |
|---|---------|
| Balance as at 1 April 2024 | 9,064 |
| Amount released to income earned from charitable activities | (9,064) |
| Amount deferred in year | - |
| Balance at 31 March 2025 | - |

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

15. Analysis of charitable funds

Analysis of movements in unrestricted funds

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

Previous reporting period

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

Name of unrestricted fund:

General Fund

Designated Funds

Description, nature and purpose of the fund

Free unrestricted reserves

To support programme delivery and 6 months running costs

Analysis of movements in restricted funds

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

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

15. Analysis of charitable funds

Analysis of movements in restricted funds

Previous reporting period

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

Name of restricted fund:

Factory International

DWP

Children in Need

Description, nature and purpose of the fund

for Hotels work.

for disability aids

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

Granada Foundation

artistic programme for young refugees.

The Lankelly Chase Foundation

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

Sarah Yaseen - Force of Nature Arts Council Grant

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

Manchester City Council - Force of Nature Tour

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

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

16. Analysis of net assets between funds

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

Previous reporting period

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

17. Financial Instruments

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

18. Lease Commitments

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