

CASTLEFIELD GALLERY

England & Wales · Charity number 515571

Details

Other names	CASTLEFIELD GALLERY LIMITED, MANCHESTER ARTISTS STUDIO ASSOCIATION
Status	Registered
Legal form	Charitable company
Company number	01838334
Registered	1984-09-26
Register	View on the Charity Commission register

Contact

Address	2 Hewitt Street Manchester M15 4GB
Phone	01618328034
Email	info@castlefieldgallery.co.uk
Website	www.castlefieldgallery.co.uk

Activities

Objects: THE OBJECT OF THE ASSOCIATION IS THE ADVANCEMENT OF EDUCATION BY FOSTERING AND PROMOTING FOR THE BENEFIT OF THE PUBLIC THE IMPROVEMENT AND DEVELOPMENT OF ARTISTIC KNOWLEDGE, TASTE, UNDERSTANDING AND APPRECIATION OF THE ARTS, AND TO INCREASE THE ACCESSIBILITY OF THE ARTS, THROUGHOUT THE NORTH WEST OF ENGLAND.

Activities: The charity provides an educational service using contemporary visual arts. It does so by presenting new and thought-provoking exhibitions, events, talks and workshops accessible by the public. Its talent development activities for emerging artists such as mentoring, training and other professional development facilities act to nurture creativity and connect them with audiences.

Classification

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

Geography

- **Area of benefit:** THE NORTH WEST OF ENGLAND.
- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£671,435	£627,518	£524,959	7
2024-03-31	£608,101	£700,207	£481,042	5
2023-03-31	£662,468	£787,554	£573,148	8
2022-03-31	£771,881	£688,563	£698,234	6
2021-03-31	£695,639	£534,828	£614,916	6

Trustees

Name	Role	Appointed
Alisha Kadri	Chair	2020-07-01
ADRIAN SLATCHER		2013-01-26
Ceri Sarah Hand		2020-07-01
Chara Lewis		2020-05-20
Christina Mariama Attah		2021-03-25
Gemma Victoria Redgrave		2025-09-08
KATE JESSON		2011-12-23
Katie Georgina Delamere		2024-11-20
Margaret Bourke		2019-09-26
Paul Flint		2023-11-22
Professor Sandeep Ranote		2022-03-15

Accounts

Company number: 01838334

Charity Number: 515571

Castlefield Gallery

Report and financial statements

For the year ended 31 March 2025

Castlefield Gallery
Reference and administrative information
for the year ended 31st March 2025

Company number 01838334

Charity number 515571

Registered office and operational address

2 Hewitt Street
Knott Mill
Manchester
M15 4GB

Trustees

Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

Alisha Kadri	Co-Chair (stepped down as Co-Chair, to Trustee 26 March 2025)
Ceri Hand	Co-Chair (appointed as Chair, 26 March 2025)
Adrian Slatcher	Secretary
Mariamatta Attah	
Margaret Bourke	
Katie Fallen	(appointed 20 November 2024)
Paul Flint	
Kate Jesson	
Chara Lewis	
Sandeep Ranote	

Key management	Helen Wewiora	Director & Artistic Director
personnel	Soumya Pillai	Finance, Resource, Operations Officer (as of Feb 25)
	Matthew Pendergast	Curator & Deputy Director (Head of Programmes, as of April 2025)

Bankers

HSBC

2-4 St Anns Square, Manchester, M2 7HD

Unity Trust Bank

Unity Trust Bank Plc, Four Brindley place, Birmingham, B1 2JB

**Independent
examiner**

Jennifer Daniel FCCA DChA, Slade & Cooper Limited
Beehive Mill, Jersey Street, Manchester, M6 6JG

Castlefield Gallery
Trustees' annual report
for the year ended 31st March 2025

The trustees present their report and the unaudited financial statements for the year ended 31 March 2025. Included within the trustees' report is the directors' report as required by company law.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

Objectives and activities

The object of Castlefield Gallery, as set out in its Articles of Association, is the advancement of education by fostering and promoting for the benefit of the public, the improvement and development of artistic knowledge, taste, understanding and appreciation of the visual arts, and to increase accessibility to the visual arts, throughout the North West of England.

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 remain focused on its stated purposes.

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

Statement of Intent

Established by artists in 1984, Castlefield Gallery's work is focused on artistic skills and career development for artists, as well as inspiring and deepening audiences' relationship to contemporary art. The organisation is an integral part of the North of England's cultural fabric and a vital support to artists across the North West and further afield. Castlefield Gallery delivers a programme of exhibitions, projects and events from its main gallery in central Manchester.

Castlefield Gallery commissions, curates and produces off-site and public art in Greater Manchester, the North West and beyond, and facilitates national and international artist residencies and exchange programmes. The charity exports art and culture developed and produced in the region through exchange, to enable meaningful relationships between artists nationally and internationally to flourish over extended periods. Partnership is at the heart of all of Castlefield Gallery's activities.

Castlefield Gallery Associates is an artist, curator and writer membership group that accesses artistic skills and career development support via the organisation's work and New Art Spaces – temporary work, production, project and presentation spaces located across Greater Manchester and the North West. Castlefield Gallery Associates supported 360 artists and independent creatives across the 2024/25 financial year.

For over four decades, Castlefield Gallery has been a proven leader and enabler in the development of visual artists, many Castlefield Gallery alumni going on to experience national and international acclaim,

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including becoming Turner Prize nominees and winners, or exhibiting at major festivals, biennials, triennials and international presentations.

Castlefield Gallery is a registered charity, a National Portfolio Organisation of Arts Council England and a Manchester City Council Cultural Partner. Castlefield Gallery's Artist Patron is Ryan Gander, OBE RA.

Castlefield Gallery's Business Plan

Business Plan update for 2024/25 (bridging plan to 2026).

Castlefield Gallery:

Mission: to nurture talent, explore cultural trends, and deepen audiences' relationship to contemporary art.

Purpose: we believe that art is essential. Our purpose is to support artists, build creative communities and make new art happen.

Vision: our vision is to become the UK's lead organisation for artists' development, building a compelling case for supporting artists, their work, and their careers, at every level.

Values: our values guide us, inform how we work, and help us make decisions. We are bold and brave, empathetic, knowledgeable, playful, and we put artists first.

Business Plan Aims

Aim 1: Invest time, care, and resources in artists and creative freelancers - their skills and careers, and across a diversity of artistic practices, to enable them to achieve their full potential and have a voice through creative expression.

Aim 2: Castlefield Gallery's programme showcases and develops new artistic practice that is current, timely, and relevant, and celebrates experimentation, creative diversity, and freedom of expression.

Aim 3: Foster the conditions that enable diverse groups of people - new and existing audiences and participants, to access high-quality artistic experiences and opportunities for lifelong learning through dynamic cultural experiences.

Aim 4: Be a resilient, sustainable, dynamic organisation, enabling our ability to support the resilience and sustainability of others, now and long into the future.

Policies and Planning

Castlefield Gallery's business plan is aligned to its mission, purpose, vision, and values.

The business plan sits alongside a suite of documents and policies. Whilst not limited to, these include Annual Budget & Cashflow; Finance Policy; Data Protection Policy; Health & Safety Policy; Equality Opportunities Policy; Child & Vulnerable Adults Protection Policies; Environmental Responsibility Policy and Action Plan. Staff and trustees engaged in Carbon Literacy Training, and staff in training days for working with people in recovery in 24/25. They also undertook more regularised training in areas of Health & Safety e.g. fire marshall and first aid.

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Castlefield Gallery's progress with reducing carbon emissions in 2024/25:

Our target for carbon reduction in 2024/25 was a 7% reduction; we reduced our carbon emissions from 4.36 tonnes CO₂e in 2023/24 to 3.01 tonnes CO₂e in 2024/25, a decrease of 1.35 tonnes and 31%. We have hit our 2026/26 target two years ahead of time.

Example actions taken:

We replaced our door heater and oil heaters with more efficient infrared heaters at the start of 2025, and have a maximum temperature of 21 degrees in the office.

We reduced our electricity usage in the gallery from 9,406 kWh in 2023/24 to 6,637 kWh in 2024/25, a significant decrease in gallery electricity consumption of 29%.

Another action that we took to reduce carbon emissions was to avoid any air travel in 2024/25; this was the major factor in our decrease of carbon emissions from travel and transport from 1,402 kg CO₂e in 2023/24 to 712 kg CO₂e in 2024/25, a decrease of 49%, way exceeding our target of reducing travel and transport emissions by 7%.

Examples of delivery that engaged audiences in climate change:

We jointly held a public symposium at the University of Salford in May 2024 to share information and learning from the Hybrid Futures project Hybrid Futures: Making, Showing and Collecting Art in a time of Climate Crisis. Hybrid Futures was a pilot, in partnership with Grundy Art Gallery (Blackpool), Touchstones (Rochdale), University of Salford Art Collection, and Shezad Dawood Studio, exploring collective and more sustainable ways of working that will influence how the partnership commissions, exhibits, and collects new work by visual artists. The commissioned artists were Jessica El Mal (GM based early career artist with a social and environmentally engaged practice), Parham Ghalamdar (Manchester based early career artist concerned with the challenges faced by those living or with lived experience of forced migration, including due to climate impacts), RA Walden (mid-career exploring the intersection of climate and 'crip-time' and internationally based artist), Shezad Dawood (established artist working nationally and internationally, also a partner, and based in London).

The symposium was attended by artists, sector workers, students, and the general public from the city of Manchester, GM, and national locations.

Visitor interactives were included at the accompanying exhibition at Salford Museum Art Gallery that supported deeper engagement with the climate conversation and also enabled audience data capture well placed to inform our future work in this area (a show that brought together all elements of the commissions and exhibitions already premiered at Castlefield Gallery, Grundy and Touchstones). 15,900 people attended the exhibition, and their interaction elicited nearly 500 suggestions from which we can learn and share further.

The charity's activities and services include:

– Year-round programme of free exhibitions and commissions, events and sessions, working with artists at all career stages, in particular supporting them to develop new work. Delivered in our main accessible galleries, off-site, in the public realm e.g. public art, and online, often through dynamic partnerships. All exhibitions are free to attend.

– Public programme activities and publications, designed to enhance and deepen engagement with exhibitions and commissions activity, delivered in real-time and space, as well as online and through digital distribution channels.

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- Person-centred, bespoke skills, career, and artistic development support programmes, including national and international exchange. An open-access subsidised Castlefield Gallery Associates scheme for artists and creative freelancers working in the field of the visual arts, designed to support their artistic development and careers by providing information, skills, CPD opportunities, resources, promotion, and a context for critical dialogue.
- New Art Spaces - provision of low-cost artist work, production, project and presentation space, working through place partnerships across the Manchester city region and the North West of England. New Art Spaces incubate practice and share the art of our time with the public in an immediate way.
- Volunteering and placements, international intern opportunities, driving talent, skills development, and CPD through the structure of the organisation.
- Partnership delivery and CPD services, including with universities, local authorities, specialists, and organisations in and outside of the arts and cultural sector.
- Thought leadership and research, advocating for artists as thought leaders themselves, and how together artists and communities can help to shape a better world.
- Art sales, collections development, Guardians and Patrons programme, corporate and private commissioning, specialist advice.

Programme Architecture

Castlefield Gallery Programme Architecture is built around three strands:

- Review
- Art & Society
- Head-to-Head

Castlefield Gallery's main galleries play host to three main exhibitions per year and one Castlefield Gallery Associates exhibition.

A 'Self-Made' strand of the programme operates as a cross-cutting theme to influence all we do. Self-Made was established to ensure Castlefield Gallery's curating continuously challenges more formal and dominant narratives, assumptions, and misconceptions of who a contemporary artist is, who can be an artist, how someone might become an artist, what contemporary art is, what it looks like, our expectations of it, and how contemporary art is experienced.

In 24/25 Castlefield Gallery continued to be funded by Arts Council England as a National Portfolio Organisation and Manchester City Council with a Cultural Partnership Grant. Arts Council England has confirmed extension years for the National Portfolio funding, the grant expected to extend to the end of 2027/28. Manchester City Council Cultural Partnership Grant remains confirmed until the end of 25/26 and the fund will open for applications for 26/27 – 28/29 in 25/26.

In 2024/25, across all its charitable activities, Castlefield Gallery spent £290,939 cash and expended £336,817 of Donated Services.

The Directors and trustees review the charity's aims, objectives, and activities each year. This report looks at what the charity has achieved and the outcomes of its work in the reporting period. The Directors and 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 Directors and trustees ensure the charity's aims, objectives, and activities remain focused on its stated purposes.

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The Directors and 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 Directors and trustees consider how planned activities will contribute to the aims and objectives that have been set.

Achievements and performance

Beneficiaries of our services

The charity's main activities and who it supports are described below. All its charitable activities focus on learning, development, and public engagement in the field of contemporary visual art and are undertaken to further Castlefield Gallery's charitable purposes for the benefit of the public. Most of our activities are free at the point of access. Where charging is necessary this is done so at affordable, subsidised rates and alongside the provision of concession and free tickets for those on low incomes, as well as fully funded Castlefield Gallery Associates awards being provided.

The organisation's work is publicised in the widest range of formats within available resources, to reach as many and ranging groups of people as possible. In 2024/25, to ensure reach to existing and development of new audiences/participants, Castlefield Gallery made use of direct mail (i.e. Mailchimp), especially for Associates communications and e-newsletters, social media sites (such as Facebook, Twitter and Instagram), the gallery website, digital sharing platforms such as YouTube, media listings and platforms - printed material and online formats, ticket and event platforms such as Eventbrite and began trialling new platforms e.g. Ticket Tailor. In the year we continued to focus additional communications and audience development capacity and cash resources on work with Carbon Creative, developers of the new Castlefield Gallery website, which launched in 24/25. The new website improves access, SEO, e-commerce, and user areas. It also reflects Castlefield Gallery's new brand. The site will lower carbon emission impacts.

In the year, Castlefield Gallery continued to deliver enhanced digital programming, distribution and communications activity. Not limited to, examples include enhanced digital resources - activities and downloads; online and blended programmes; artist film interviews distributed on YouTube and enhanced use of Instagram e.g. using Reels; monthly news for online and newsletters on artists, art making and environmental sustainability; street level/window (including high street) programming and public art offers enhanced with the use of QR codes.

In 2024/25 reciprocal communication arrangements with partners, peers, relevant stakeholders, and media partnerships/sponsors continued. Press activity ensured that activities attracted media coverage. We also increased paid for advertising spend and activity.

2024/25 main gallery live audiences reached 21.5k - a slight drop from 23/24, a year in which we reached 22k main premises audiences. However, it is important to note 24/25 context – a year when we continued to bed in ACE 'Illuminate' surveying and system use, moving the charity away from Audience Agency's Audience Finder Survey and reporting, and new on-site tools and systems for footfall capture were introduced. By the end of 24/25 ACE made Illuminate surveys optional, use of the platform remaining compulsory only. For 25/26 the charity will continue to use the Illuminate system as this is an expectation of ACE NPO funding, however Audience Agency surveying has been reintroduced as has Audience Finder. New on-site tools and systems for tracking footfall will continue to be bedded in with staff and volunteers. It is hoped as a result, we will find audiences are continuing on their growth trajectory and recovery from COVID-19 closure periods, and our ability to drill down to ward level data will have returned in full.

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Our main galleries have disabled access to all floors and an accessible toilet. Staff and volunteers are briefed to be welcoming, helpful, and informative to all visitors. In 2024/25 audience feedback continued to evidence high quality experience of gallery attendees, as with those participating.

Audience and participant feedback included comments such as:

Really stimulating exhibit - felt very unique compared to other galleries in MCR.

Thanks to everyone who made Castlefield Gallery here visible. I hope more artists will be seen through organisations like this/here.

Castlefield Gallery reminds us art should set the imagination free. Their spaces hold time, for peace, reflection, and beauty. And that in itself is a triumph. Thank you!

Beautiful exhibition... good accessibility requirements met. Will definitely be returning to see future exhibitions.

Enjoyed the exhibition, front of house were very knowledgeable and engaging.

Great experience and exhibition, lovely welcome and guided tour from the curator.

Beautiful exhibit. Staff were amazing and explained anything and everything related to the gallery. As well as this, I now know about opportunities and volunteering. Thank you!!

Staff appeared knowledgeable about exhibitions and the website artists and directed us to the appropriate source for associate membership and benefits. Gave attentive customer service. I will definitely visit again.

I enjoyed my time at the gallery, it was fun and insightful, and lovely and peaceful atmosphere.

Thank you for making me feel so welcome! Really good, kind, environment + atmosphere.

Castlefield Gallery's live audiences off-site and in the public realm are estimated at a minimum of **227,650** for 24/25. Off-site and public realm reach varies year-to-year depending on the annual programme, especially regarding partnership, public realm, and New Art Spaces activities.

Whilst not limited to, enhanced partnership work and delivery, off-site, distributed and/or touring activity, public art commissioning, and driving relevance across the programme, extends reach and engagement

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for Castlefield Gallery. Data capture and communications developments further support. As well as reach and engagement in the City of Manchester, activities increasingly reach directly into multiple Greater Manchester City Region areas, North West sub-regions, and at times nationally and internationally.

In 2024/25 Castlefield Gallery experienced further development in digital reach, engagement and participation, building on growth in previous years. In 2024/25 social media has continued to make use of Twitter and Facebook, Instagram remains our growth area for social media reach and engagement and focus. Instagram followers being 9481 in 23/24 with growth to 11k in 24/25. Our reach via digital products was **17,386** engagements.

In 24/25 the new Castlefield Gallery website launched with a Castlefield Gallery Associates profile area and a member only resources and learning hub. The new website has harnessed our new Castlefield Gallery branding and tone of voice.

Castlefield Gallery Associates, artist development programmes and wider public programmes attracted **4,416** participations in 2024/25, numbers of associates reaching 360 in the year, growing steadily from past averages nearer to 250- 300 members in recent years.

Looking ahead, we will continue to invest in developing digital reach, depth of engagement, and improved accessibility for audiences with health & wellbeing, and access needs. In 24/25, for example, as part of a three year partnership programme CHAORDIC, with Portraits of Recovery, Whitworth and Manchester Art Gallery, Castlefield Gallery has worked with ANEW (Tameside based Greater Manchester Recovery and homelessness service) and Portraits of Recovery launched its artist residency with the service, 60 individuals (including staff) from across the service involved in co-design, production of new art work, co-made for exhibition in 25/26. We have applied for funding to embed the programme in a dedicated space with the service, including studio, co-production space, and outdoors, from 26/27. Co-labs with Venture Arts (learning disabled and neurodiverse artist member organisation) continued, and the development stages of a new 25/26 artist residency Co-lab and exhibition delivered.

Through our communications platforms, we continued to publish monthly spotlights to amplify our volunteers, Castlefield Gallery Associates, and the artists we work with, in particular those with a commitment to taking action on climate change and exploring environmental concerns through their practice. SPARK artist network (group focused on artist / culture led interventions on climate change, including wider communities of interest) has grown to 100 individuals by the end of 24/25 shaping their own activities, supported by the gallery to communicate, reach, and convene.

In 2024/25 the Castlefield Gallery CDA candidate with Manchester School of Art, successfully completed their PHD and the gallery continued to apply learning from the candidate's activities to decision-making and planning to ensure a relevant, inclusive, equitable, and fair Castlefield Gallery. This is especially concerning the charity's stated priority protected characteristics of age, disability, race & ethnicity, guided by a female-led status and commitment to social justice and action on environmental responsibility. Our adopted priorities are those of socio-economic status & neurodiversity.

In 2024/25 our live audience activities reached and engaged as below:

Age: 0-19yrs - 8%; 20-34yrs – 51%; 35-49yrs - 17%; 50-64yrs - 16%; 65+yrs – 2%

Gender: continues to be roughly 50% Male & Female after accounting for 8% identifying as non-binary

Disability: identifying as Disabled/Deaf or with a long-term health condition –9%; identifying as not Disabled/Deaf or with a long-term health condition – 89% and prefer not to say - 2%

Ethnicity: White British/White Other - 64%, Black, Asian, Mixed/Multiple & Any other ethnic group - 27%, 3% prefer not to say

LGBTQ+: 28%

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In 2024/25 our participant activities engaged as below:

Age: 0-19yrs - 25%; 20+ yrs – 75%.

Gender: continues to be roughly 50% Male & Female

Disability: identifying as Disabled/Deaf or with a long-term health condition –24%; identifying as not Disabled/Deaf or with a long-term health condition or unknown/ prefer not to say – 76%

Ethnicity: White British/White Other - 73%, Black, Asian, Mixed/Multiple & Any other ethnic group - 27%

Artists and Creative Freelancers

In 2024/25, the charity expended £25,553.09 on artist fees and engaged 57 artists and independent creatives in 2024/25 with freelance work. In 2024/25 the gallery continued to drive robust paid opportunities and support for artists and the creative freelancers it works with - whilst spend in this area has reduced, so has the number of individuals.

In 2024/25 Castlefield Gallery worked with 57 freelance creatives, predominantly resident in the Manchester City Region and North West of England but also based nationally and internationally.

Age: 0-19yrs - 0%; 20-34yrs – 35%; 35-49yrs – 30%; 50-64yrs – 19%; 65+yrs – 16%

Gender: female – 46%; male – 44%; non-binary – 5%; prefer not to say – 5%

Disability: identifying as not Disabled/Deaf or with a long-term health condition- 76%; identifying as Disabled/Deaf or with a long-term health condition – 12%; prefer not to say – 12%

Ethnicity: White British/White Other - 70%, Black, Asian, Mixed/Multiple & Any other ethnic group - 26%, 4% prefer not to say

Volunteers and Placements

In 2024/25 Castlefield Gallery engaged 51 volunteers and placements, a group that delivered 1348 hours of voluntary activity in the financial year. All volunteers and placements are supported to engage, by the charity covering their travel and subsistence expenses.

Age: 0-19yrs - 14%; 20-34yrs – 72%; 35-49yrs – 4%; 50-64yrs – 6%; 65+yrs – 4%

Gender: female – 65%; male – 27%; non-binary – 4; prefer not to say 4%

Disability: identifying as Disabled/Deaf or with a long-term health condition -24 %; identifying as not Disabled/Deaf or with a long-term health condition – 72%; prefer not to say – 4%

Ethnicity: White British/White Other -73%, Black, Asian, Mixed/Multiple & Any other ethnic group - 27%

Headlines and highlights from 2024/25 programme activity

Whilst not exhaustive, delivery in 2024/25 included:

Exhibitions & Commissions

Main Galleries

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The year opened with the continuation of the exhibition '40 Years of the Future: Painting'.

2024 marked four decades of Castlefield Gallery and the charity's work nurturing and championing the talent, skills, and careers of visual artists, culture and creative independents, in Greater Manchester, the North West of England, and beyond.

The 40 year anniversary programme extended across 2024/25 and ended with the exhibition 40 Years of the Future: Windows and 40 Years of the Future: Degrees of Duality. The presentations bridged 2024/25 into 2025/26.

Slow Saturday Previews continued across the year (ticketed time slots with limited capacity for each slot and alcohol-free) to ensure those who require a quiet, slower pace, for attending gallery project launches, can do so. Each main exhibition and major project continued to be supported with rich media content, in particular a suite of dynamic films designed to unpack each project and enable audiences to hear from all involved, including artists and creative community collaborators. These are shared on-site and online.

40 Years of the Future: Painting

24 March – 23 June 2024

Artists: Sarah Feinmann, Tricia Gillman, John Hoyland, Jamie Kirk, Robin Megannity, Azraa Motala, Katie Tomlinson and Gary Wragg

In March 2024, the Gallery launched its 40 year anniversary programme with '40 Years of the Future: Painting'. The show welcomed large abstract paintings either shown or representative of work exhibited in the gallery's first year of programming in 1984. The returning artists were Sarah Feinmann, Tricia Gillman, John Hoyland (represented by the John Hoyland Estate), and Gary Wragg. Each presented their past work alongside more recent paintings, joined by four artists based in the North West who the gallery 'tipped' as 'ones to watch': Jamie Kirk, Robin Megannity, Azraa Motala, and Katie Tomlinson.

The exhibition brought together powerful examples of abstract and figurative paintings, displaying different approaches to painting. '40 Years of the Future: Painting' presented works that focus on the relationship between the canvas and the body, made with freehand marks exploring movement, energy, and space. Other pieces in the show drew from and incorporated elements of nature photography, diaristic fragments, computer-manipulated imagery, and shapes made with laser-cut vinyl. Some of the works on display referenced the histories and traditions of painting, reframing singular ideas around representation, identity, and symbolism. The wider public programme for the exhibition was programmed for delivery across the full exhibition period in 23/24 into 24/25.

40 Years of the Future: Painting - Events

Student Takeover: 40 Years of Painting

02 May 2024

Coinciding with the exhibition '40 Years of the Future: Painting', History of Art students Kacey Stonnell, Nadia Gribi, and Natalie Ohana-Cole from The University of Manchester delivered a student-led presentation that explored the artworks and backgrounds of the featured artists. The event encouraged attendees to engage with the artists' approaches to abstract art, guided by their own words gathered through typed interviews conducted by the students. The presentation aimed to offer insight into the development of each artist, highlighting how the passage of time had shaped both their creative practices and personal journeys.

Free Curator Tours also accompanied the exhibition, lending further pathways to engagement. Learning and education group visits were also supported across the exhibition period and were varied.

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40 Years of the Future: Where should we be now

07 July – 06 October 2024

Artists: Jeffrey Knopf, Theo Simpson, Hope Strickland

This exhibition was presented in partnership with the University of Salford Art Collection and brought together the work of a sculptor, photographer, and artist-filmmaker – Jeffrey Knopf, Theo Simpson, and Hope Strickland. The artists are all deeply committed to their disciplines and keen to engage with their mediums in expanded and non-traditional ways.

In both the content of their work and the materials they use, Knopf, Simpson, and Strickland explore our complex relationship with the past, present, and future. Importantly, they challenge the dominant cultural narrative that the world has only one history. As Castlefield Gallery marked its 40 year anniversary, the exhibition invited us to pause, reflect, and consider how we might imagine the future with the recognition that history is not the same for everyone; that among the artists we work with and the people who visit Castlefield Gallery, the past is felt and experienced differently.

The exhibition presented existing pieces alongside co-commissioned work, developed in partnership with the University of Salford Art Collection, some of which entered the University's collection for the benefit of future generations. This continued Castlefield Gallery's decade-long commitment to co-commissioning to collect, and to artist development collaborations with the University of Salford Art Collection.

40 Years of the Future: Where should we be now - Events

A Journey into Olfactory Art and the World of Smell

17 August 2024

Presented in partnership with the University of Salford Art Collection, this event offered a guided journey into the world of smell, inviting participants to reflect on scent as an artistic medium. Closely tied to memory, place, and imagination, scent was explored as a powerful yet often overlooked tool in the artist's palette. The session encouraged a deeper consideration of how olfactory elements could enrich creative practices and exhibition-making.

Attendees were joined by exhibiting artist Jeffrey Knopf and olfactory artist Steven Calver, who shared insights into their collaboration on *The Closest I Got to Freud's Desk* (2022). Together, they described the process of translating an image of Sigmund Freud's office into a layered smellscape for the work. The discussion expanded into a 'show and smell' session, where participants engaged with the raw materials and references that shaped the final scent—highlighting scent's potential as a sculptural and multi-sensory tool within curatorial practice.

In-conversation: Clare O'Dowd, Jeffrey Knopf, Theo Simpson and Duncan Wooldridge

14 September 2024

This in-conversation event brought together exhibiting artists Jeffrey Knopf and Theo Simpson, alongside Clare O'Dowd, Research Curator at the Henry Moore Institute, and Duncan Wooldridge, Writer and Curator, and Reader in Photography at SODA, MMU. O'Dowd and Wooldridge were commissioned to write about Knopf and Simpson's work, including newly developed pieces co-commissioned for the University of Salford Art Collection.

O'Dowd's text explored the interaction between personal, political, and historical memory in Knopf's sculptures, while Wooldridge considered Simpson's work as constructing explorations of pictorial, social, and industrial assembly. Framed by the exhibition, the discussion offered insights into how the artists' practices invited audiences to confront the past, reimagine the present, and envision future possibilities.

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Both pieces of new writing were available to visitors for free, on-site and online throughout the exhibition period, and continue to be accessible for free download post-exhibition.

Free Curator Tours also accompanied the exhibition, lending further pathways to engagement. Learning and education group visits were also supported across the exhibition period and were varied.

40 Years of the Future: Jo McGonigal x Frank Bowling
20 October 2024 – 02 February 2025
Artists: Jo McGonigal, Frank Bowling

As an exhibition, '40 Years of the Future: Jo McGonigal x Frank Bowling' explored new ways of thinking about the relationship between painting, sculpture, and architecture.

The exhibition offered a unique opportunity to experience Frank Bowling's sculptures. Encountering these pieces alongside his paintings encouraged exploration of the sculptural elements throughout his work. This included the density of acrylic gel built up on their surfaces, his monolithic 'poured' paintings, and Bowling's distinctive use of the marouflage technique and the objects he collages into his works.

In the book *Frank Bowling: Sculpture* (2022), writer and curator Sam Cornish recounted a moment from the 1980s when Bowling was invited by Castlefield Gallery to exhibit his paintings alongside those of a contemporary sculptor. Rather than collaborating, Bowling chose to contribute his own sculptural works, resulting in a solo exhibition at the gallery in 1988 that featured his paintings, works on paper, and sculpture.

McGonigal's paintings leave the constraints of the canvas behind, interacting directly with the environments in which they are placed. She has long been interested in the relationship between painting and architecture, as well as in deconstructing the internal architecture of painting itself. Bowling's interest in geometry—evident in his use of grids, spirals, and other shapes to define space in both his paintings and sculptures—remains a hallmark of his practice. This is not only a visual device but also speaks to universal laws of nature and form.

As Castlefield Gallery celebrated its 40 year anniversary, it was a pleasure to present works featured in the 1988 exhibition (*Frank Bowling, 10 June – 23 July 1988*) alongside more recent works by Bowling and new works by McGonigal. The exhibition continued to foster conversations around how we understand the mediums and techniques of painting and sculpture, demonstrating how one practice can enrich and influence the other.

40 Years of the Future: Jo McGonigal x Frank Bowling – Events
Castlefield Gallery Lates: Cultural Welcome
18 October 2024

In partnership with Oxford Road Corridor, Castlefield Gallery took part in the inaugural Cultural Welcome, a week of special events for students arriving new and returning to the city of Manchester for their studies. During a late opening, students were given the opportunity to preview the exhibition '40 Years of the Future: Jo McGonigal x Frank Bowling' ahead of its public launch. Curator Matthew Pendergast was present to discuss the work of exhibiting artists Jo McGonigal and Frank Bowling, both of whom continue to push the boundaries of what painting is and what it can achieve. The exhibition formed part of the gallery's 40 year programme, marking four decades of collaboration with artists to explore the meaning and experience of contemporary art.

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**In Conversation: Ben Bowling and Jo McGonigal
19 October 2024**

Prior to full public launch, members of the public were invited to explore the exhibition '40 Years of the Future: Jo McGonigal x Frank Bowling' and gain deeper insight into the ideas behind the works on display. Ben Bowling from the Frank Bowling studio joined Jo McGonigal in conversation, with the discussion chaired by art historian and curator Griselda Pollock.

Pollock, a feminist, postcolonial, and social art historian and curator, is Professor emerita of Social and Critical Histories of Art at the University of Leeds. She received the CAA Distinguished Feminist Award for Promoting Equality in Art in 2010. Her recent publications included *Killing Men & Dying Women: Imagining Difference in 1950s New York Painting* (Manchester University Press, 2022) and the catalogue for the exhibition she curated, *Medium and Memory* (HackelBury Fine Art, London, 2023–2024).

**Student take over: Jo McGonigal x Frank Bowling
30 January 2025**

As the exhibition '40 Years of the Future: Jo McGonigal x Frank Bowling' drew to a close, University of Manchester History of Art students Abi Townson, Jack Barraclough, and Leona Yeboah delivered a student-led presentation offering their reflections on the show. The event provided a platform for the students to share their interpretations and engage critically with the works on display.

The presentation encouraged attendees to consider how the sculptures and paintings of Sir Frank Bowling OBE RA and the spatial paintings of Dr Jo McGonigal interact with the pictorial and physical dimensions of the gallery space. Their insights were shaped by academic research and responses received from McGonigal and Ben Bowling, adding depth to the discussion and highlighting the artists' ongoing relevance.

Free Curator Tours also accompanied the exhibition, lending further pathways to engagement. Learning and education group visits were also supported across the exhibition period and were varied. An 'educator' day for teachers and lecturers and/or equivalents, led by Castlefield Gallery and the Bowling Estate, encouraged growth in, and supported group / learner attendance.

**40 Years of the Future: WINDOWS (Castlefield Gallery Associates' Member Exhibition)
16 February - 13 April 2025
Artist: Matthew Wood**

As Castlefield Gallery drew its 40 year programme to a close, it did so with a firm gaze toward the future. In February 2025, the gallery launched two new artist commissions developed with Castlefield Gallery Associates, for its Manchester gallery and high street spaces at New Art Spaces: Chester and New Art Spaces: Warrington. This project, as with the below, spanned the 24/25 and 25/26 years.

Together with Castlefield Gallery, guest curator Kate Bryan (Broadcaster and Curator) selected artist Matthew Wood's proposal for '40 Years of the Future: WINDOWS'. Wood created a breathtaking series of large-scale monochrome drawings, realised in his bold, distinctive, and fluid style. He applied high-flow acrylic directly onto the glass and across the windows of the regional venues. In Manchester, his lively drawings also occupied Castlefield Gallery's double-height space, inviting visitors inside to immerse themselves in his work, whilst also reaching across the city on 63 street-level digital screens and large-scale digital towers and screens sited at a key entry point into the city as well as on the city 'fly-over', the 'Mancunian Way'.

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Wood's drawings possess an uncanny quality. Fused with a rich mix of comedy and tragedy, they feature absurd portrayals of human interaction. His work is informed by imagery drawn from nostalgic and aspirational advertising—visuals often found on the high street and once displayed in the windows of retail spaces that Castlefield Gallery now repurposes for artists and cultural use. The surreal and speculative worlds created by Wood were brought into dialogue with the high street and digital advertising screens, capturing attention and surprising shoppers and passersby in regional and city of Manchester locations, as well as those traveling into and across the city of Manchester. This was a key commission and exhibition, and public realm project for the year.

**40 Years of the Future: Degrees of Duality (Castlefield Gallery Associate's Member Exhibition)
16 February - 13 April 2025
Artist: Kay Shah**

As part of Castlefield Gallery's 40 Years of the Future programme, artist Kay Shah transformed the lower level of the Manchester venue into an immersive, multifunctional installation titled 'Degrees of Duality'. Drawing on their exploration of bi-cultural identity, Shah combined motifs from European and Pakistani traditions—such as the fleur-de-lis and tessellated geometric patterns—to reflect the tensions and harmonies within intertwined cultural histories. The installation played with spatial boundaries, both physical and digital, inviting visitors to wander, reflect, and imagine.

Designed as a dynamic, participatory space, 'Degrees of Duality' welcomed other artists and community groups to take up residence in the space. Castlefield Gallery hosted a range of pop-up activities that took over the space, including performances, workshops, readings, and screenings, turning the installation into a temporary home for creative exchange and beneficiary-led programming. Shah and the gallery envisioned the space as a living invitation—open to interpretation, activation, and connection.

40 Years of the Future: Windows & Degrees of Duality – Events

Events included, but as some events took place in the previous financial year, they were not limited to:

**Other People's Poetry
Tuesday 1 April**

Five artists presented their poetry findings from different parts of the world. Acts included: Joseph Conway (Host), Abhijeet Singh, Lauren Chadwick, Alejandro Burbano and Elmi Ali. Born out of the necessity to create accessible spaces for writers, performers and thinkers to explore their art, and for audiences who just don't know where to start, Other People's Poetry is a showcase of spoken word by people who are passionate to share it.

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Light In Me, Don't Die
Manchester Theatre for Palestine
Wednesday 2 April

Castlefield Gallery hosted a new rendition of Manchester Theatre for Palestine's debut *piece Light In Me, Don't Die*. *Light In Me, Don't Die* is a dramatised collection of testimonies from Palestinians in Gaza.

Stories Beyond the Horizons
Friday 4 April

This was an interactive reading and performance hosted by artist Mei Yuk Wong and musician and actress Catherine Li. The event included multidisciplinary artist Mei Yuk Wong reading extracts from her draft memoir. "A Seeker's Journey" and "In an Alternative Universe, I Don't Want to Live in the UK" a solo performance written and performed by musician and actress Catherine Li. Through their work, both Wong and Li share their experiences of growing up in Hong Kong and then moving to the UK. The event included refreshments that offered a taste of Hong Kong and a Q&A with the artists designed to open up the event to wider conversation with attendees.

Mapping Identities
Saturday 5 April

Artist Dalia Hany hosted this event, one designed to support attendees to create their own art piece using diverse materials. Participants had the opportunity to create their own maps and collages, reflecting on their unique psychogeographical experiences. Each person received a wide selection of tools and materials, enabling them to freely express a range of emotions through textures. The aim of the workshop was to encourage reflection on how different places affect us and how our experiences of places and spaces can have long-lasting impacts. Additionally, the workshop aimed to inspire participants to find simple ways to start new art pieces and to use their life experiences as a creative resource.

Book launch and in-conversation: John Powell-Jones and Jamie Sutcliffe
05 April 2025

To mark the launch of *Web Wide World* (2025), artist John Powell-Jones took part in an in-conversation event at Castlefield Gallery with writer and curator Jamie Sutcliffe. The event celebrated Powell-Jones' latest publication—a 300-page anthology compiling the comic book series he has released over the past four years. The book included commissioned texts by Jamie Sutcliffe and Aliyah Hussain, along with documentation of related works such as performances at the Lowry, Peste (AD England), and Supernormal festival. It also featured an interactive "choose your own adventure" computer game and collaborations with Aliyah Hussain, Lauren De Sa Naylor, SJ Hockett, Jamie Robinson, and John Howes. Powell-Jones signed copies of the book during the event.

BUILD A RUSHCART WITH ME! (Plus optional birthday cake eating!)
Hosted by artist Lucy Wright
Sunday 6 April

Rushcarts are a distinctly North West folk custom. Traditionally built from Juncaceae rushes and pulled through the streets during wakes week celebrations and other mill holidays, there are still annual rushcart festivals in Saddleworth, Whitworth, and Sowerby Bridge. As part of her 'Future Folk Archetypes' series—speculative sculptures which reimagine existing folk customs and characters as gender-flipped and

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contemporary beings, Lucy Wright is building a rushcart, inspired by the aesthetics of the lesser-known Lancashire tradition of carnival morris dancing (written out of the history books for decades, because it was felt that working-class girls and young women couldn't possibly be the bearers of valuable cultural heritage). To complete the work, Lucy needs to make *hundreds* of hand-sewn flowers and reeds—using spangly holographic fabrics. The technique is manageable for anyone reasonably confident with a needle and thread—but it will take a village to create as many as are needed to create the display! Lucy invited new and old friends alike to come to the gallery and learn about the rushcart whilst joining her in making flowers and reeds.

Jet Set: Breaking Barriers

**A Retrospective of Art, Culture, and Race in Manchester With Denise Douglas-Armstrong
Produced and hosted by Christian Asare
Friday 11 April**

Jet Set: Breaking Barriers, was a compelling retrospective on the legacy of artist and business owner Denise Douglas Armstrong. As the founder of Jet Set Modelling Agency—one of the first Black-owned businesses in Manchester's Royal Exchange—Denise played a pivotal role in reshaping the city's creative and cultural landscape. Through an evening of storytelling, rare archival images, and first-hand accounts from those whose careers and artistic visions she helped to shape, the event explored the intersections of race, business, and the arts during a defining era. The event concluded with a Q&A session, offering audiences the chance to engage in a vital intergenerational conversation on art, sustainability, and the ongoing movement for equality and equity.

**Live Artist Talks at Castlefield Gallery with Breezy for Creatives Podcast
Hosted by Crónán Creagh and Cameron Laird
Saturday 12 April**

Breezy for Creatives, a podcast dedicated to insightful conversations with artists and creative professionals, hosted a live in-conversation and podcast at the gallery. Hosted by Crónán Creagh and Cameron Laird, the event brought together wider groups of artists and those from the Castlefield Gallery Associates community to share their experiences, creative processes, and artistic journeys.

As part of Breezy for Creatives' ongoing series, the event highlighted the intersection between art, community, and professional growth within contemporary creative spaces.

Online, off-site in the public realm

Hybrid Futures

From 2022 to 2024 Castlefield Gallery Manchester, Grundy Art Gallery Blackpool, Touchstones Rochdale, University of Salford Art Collection and Shezad Dawood Studio worked in partnership on the pilot project *Hybrid Futures*.

Through a series of exhibitions and events, and a programme of artist development and community engagement, the project explored collective ways of working, sustainable practices, and the urgent topic of climate change. Exhibitions across the North West of England featured new work and commissions by artists Shezad Dawood, Jessica El Mal, Parham Ghalamdar and RA Walden that each addressed the topic of climate change in different ways. The partnership also worked with groups of people from their local

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communities with a shared concern about the climate crisis. This group – together called Collective Futures – explored how creative production can help to shine a light on these issues and create solutions to the problems caused by the changing global environment.

During 24/25, the final Hybrid Futures activities were delivered:

**Hybrid Futures: RA Walden Solo, Grundy Art Gallery
April – June 2024**

**Hybrid Futures: Salford Museum and Art Gallery
March – Sep 2024**

All new and commissioned work from the Hybrid Futures programme were brought together for the final project exhibition at Salford Museum and Art Gallery. Two additional works by Parham Ghalamdar and Shezad Dawood were screened at the New Adelphi Exhibition Gallery, University of Salford, to coincide with the exhibition.

**Hybrid Futures: Making, Showing and Collecting Art in a time of Climate Crisis (Symposium)
10 May 2024**

Held at The Old Fire Station, University of Salford, and Salford Museum and Art Gallery, the event brought together Hybrid Futures partners, artists, commissioners, funders, community members, and consultants for a day of collaborative discussion and activity. It addressed urgent environmental challenges facing museum collections, galleries, and artists, while exploring sustainable practices within the visual arts sector. Participants discussed how arts organisations and local communities could work together to drive meaningful change and considered ways to test new approaches and develop effective models for future gallery operations. Through shared learning, the event identified practical actions to support long-term sustainability across the cultural landscape.

**Public Art / Public Realm
40 Years of the Future: Windows, Matthew Wood**

This project bridged both Castlefield Gallery's on-site exhibition programme for the year, New Art Spaces, and was a key public realm project for the year in the city of Manchester, and for the gallery in the region, in Warrington and Chester.

Existing public art and public realm commissions continued to be on display and accessible by the public in the city of Manchester, including at Spinningfields, Cornbrook Tram Interchange's underpass, and 111 Piccadilly (final year for Spinningfields and 111).

New Art Spaces

Castlefield Gallery New Art Spaces (NAS) is Castlefield Gallery's estate of low-cost artist work, production, project, and presentation spaces that operate through place partnerships across the Manchester City region and the North-West. New Art Spaces incubate practice and share the art of our time with the public in an immediate way, including on the high street. Since the programme launched, NAS has reached into and operated from sites in the city of Manchester, and towns of Bolton, Wigan, Leigh,

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Rochdale, Oldham, Trafford, and Salford, supporting over 2000 artists, artist groups, artist development agencies, or curatorial projects, and attracting thousands of audiences.

In 24/25, project spaces were in Warrington, Wigan, and Chester, although Wigan was handed back to the landlord in September 2024 due to the property being sold. The spaces were utilised as artist work / studio and project spaces, as well as for public-facing activities. Spaces in Chester were operated either solely by Castlefield Gallery or in partnership with the University of Chester. In Warrington, New Art Spaces were operated in partnership with Warrington Borough Council.

Whilst not exhaustive, NAS public-facing activities in 24/25 included 40 Years of the Future:

WINDOWS by Matthew Wood, at New Art Spaces Chester and Warrington, and:

New Art Spaces Chester

**Beyond Retail
26 April 2024**

Beyond Retail showcased work by second-year students from the University of Chester's BA (Hons) Interior Design programme. The free exhibition presented imaginative proposals for repurposing empty retail units in Chester city centre. Responding to the pressures placed on the high street by the rise of online shopping and shifting consumer habits, the students' designs explored future possibilities for these vacant spaces. Their work offered creative, forward-thinking solutions that reimaged the role of traditional shopping streets in contemporary urban life.

**SALTATION
29 June – 13 July 2024**

SALTATION was an exhibition that brought together a culmination of ideas and possibilities inspired by research and development into the history, science, production, and politics of salt. The project was made possible through a Regional Innovation Fund Grant and was led by the University of Chester's School for the Creative Industries in collaboration with colleagues from Humanities, Culture and Environment.

The exhibition featured contributions from artists, staff, students, and alumni from Art Design and Innovation and Humanities, Culture and Environment. These participants worked closely with partners, including the OH Foundation—facilitated by Chester Contemporary Emerging Artist Nick Davies—and The Hamilton Project, with in-kind support from West Chester Museums and Tata British Salt.

**Chester Photo Festival – Pilot Exhibition
25 October - 07 November 2024**

This was a pilot exhibition, serving as a lead-up to the annual Chester Photo Festival in May 2025, focusing on new art and exhibition spaces, innovative photographic approaches, and the development of a photography network in Chester. It invited participants to reimagine memories, myths, and childhood through photography, shaping personal narratives and emotional expression. Fifty works were presented by artists from Chester, across the UK, and internationally, many created specifically for the event through individual efforts and bespoke sessions. Covering genres from landscape and still life to street and

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conceptual photography, the exhibition highlighted the importance of 'Show and Tell' as a core practice—emphasising the meaning behind each piece and the artist's voice. The structured programme offered a model for sustained creative engagement throughout the year.

Ann Reeve, A Retrospective
2 November – 29 November 2024

Ann Reeve attended Lincoln Art School in the 1950s and later joined drawing classes in London, York, and Chester. She participated in Chester Life Drawing sessions at the University of Chester's Creative Campus Kingsway, where she developed a distinctive approach to life classes by capturing not only the model but also the surrounding studio environment. Her drawings resonated with generations of art students, evoking a tradition that remains relevant and vital today. In 2000, Reeve exhibited a painting in the Royal Academy Summer Exhibition, and in 2013 she presented *Life Room* with CASC at the University of Chester. Between 2018 and 2019, she served as Artist in Residence at Holy Ascension Church in Upton-by-Chester. Based in Chester, she continued to practice, and this exhibition reflected the breadth of her studio activity and her profound understanding of observation, painting, and drawing as enduring disciplines.

Artists Access to Art Colleges
07 December- 21 December 2024

The group exhibition introduced the AA2A (Artists Access to Art Colleges) artists who collaborated with the Division of Art, Design & Innovation at the University of Chester during 2024 and 2025. It featured works by Tony Hayes, Christine Gallagher, Bryan Lewis, Carolyn Murphy, Clare Owens, and Emma Petruzzelli, showcasing a diverse range of practices and perspectives brought into dialogue through the programme.

Amanda George-Higgins
Contemporary Sculpture: Of Paint & Process
07 December 2024- 04 January 2025

The exhibition showcased new sculptural works by Amanda George-Higgins, a recent graduate of the Fine Art programme at the University of Chester. Her practice explores the intersection of materiality and process, offering a fresh perspective on contemporary sculpture through a dynamic engagement with paint, form, and spatial composition.

Tim Foxon: It is, doesn't it
11 January - 02 February 2025

For years, the shop windows of New Art Spaces: Chester had showcased mannequins dressed in the latest fashion trends—vivid colours and bold patterns animating their human forms. Artist Tim Foxon, repurposed the very plinths where these figures once stood, assembling body parts, clothing, and everyday objects to create moments frozen in time—scenes that appeared to have just unfolded or were on the brink of happening. Foxon's work transforms everyday items by pairing them with ready-made objects in unexpected ways, giving them new meaning. Embracing a playful spirit, his pieces often deliver visual one-liners or evoke a smile. Scale plays a central role, as he combines objects of wildly different proportions to craft absurd, humorous scenarios that invite viewers to imagine their own narratives.

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**Wellness Workshop – Aromatherapy shower steamers
08 February 2025**

Artist and maker Estelle Woolley hosted a calming, sensory-filled workshop where participants crafted their own aromatherapy shower steamers using natural, eco-friendly materials. The session offered a gentle, hands-on experience that encouraged relaxation and creativity through scent. Attendees learned the basics of creating custom fragrances, how to make shower steamers from scratch, and explored the therapeutic benefits of essential oils—discovering blends that could soothe, energise, or uplift their self-care routines.

New Art Spaces – Warrington

In addition to 40 Years of the Future: WINDOWS by Matthew Wood, also at NAS: Warrington was:

**Dawn Woolley: Rebel Selves
04 October - 23 November 2024**

The *Rebel Selves* installation was conceived as a hybrid between a stage set for an absurdist play, a hall of mirrors, and an exploded three-dimensional photograph. Masks, garments, and props were scattered throughout the space, inviting visitors to embody different characters and experiment with creating queer selfies. The installation highlighted selfies as a vital form of self-expression, particularly for marginalised individuals often excluded from mainstream media. While selfies offered visibility and community, they were also shaped by binary gender norms and beauty ideals. *Rebel Selves* explored creative strategies for taking selfies that challenged these expectations and helped mitigate the hostility faced by those who defied conventional standards.

Artist Development

Over 2024/25 Castlefield Gallery continued to double down on its efforts to enhance connectivity across all programme areas, including exhibitions, commissions, artist development, public programme, audience development, and communications. The Charity's commitment to Equality, Diversity and Inclusion & Equity and Environmental sustainability, also sat at the heart of activities. Our approach to Castlefield Gallery Artist Sustainability Spotlight pieces demonstrates this, as do many other activities developed and/or delivered in the year.

Salford Scholars & Manchester School of Art Mentees 2024/25

In partnership with the University of Salford Art Collection, and studios Islington Mill, Paradise Works and Hot Bed Press, Salford Scholars (graduate scholarship scheme), continued in the year. 2024 marked 10 years of the programme.

Salford Scholars, like Manchester School of Mentees that Castlefield Gallery delivers in partnership with Manchester Metropolitan University, supports arts graduates with skills, practice, and career development opportunities in their first 12-18 months after graduation. This is the period in which arts graduates are most likely to feel that the potential of a creative career is out of reach, especially if from low socio-economic backgrounds.

Both schemes coalesce around a mix of programme of development sessions with Castlefield Gallery staff, as well as local and national sector specialists and leaders in the field, 1-2-1s and studio visits; national research trips to other notable scenes for the visual arts in the UK, artist coaching, specialist mentoring

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brokered by but external to Castlefield Gallery, Castlefield Gallery Associates membership, as well as paid for studios and a 12month bursary.

Manchester Open and Manchester Open Awardees

The Manchester Open Awardees programme continued in 24/25, with partner HOME. Castlefield Gallery supported Awardee Kay Shah to make a new large-scale installation and host an events programme, '40 Years of the Future: Degrees of Duality', which ran into 25/26. Kay will complete his activities with mentoring and has been supported with Castlefield Gallery Associates membership for the duration of the programme. Awardee artists Naomi Harwin and Rowland Hill have also been awarded Associates memberships.

Rowland Hill developed a new live work to test at Castlefield Gallery in 25/26 and has been working toward an Arts Council England DYCP. She will commence mentoring in 25/26 to aid further development of her new live work and complement career development activities planned for DYCP delivery. Castlefield Gallery secured Naomi Harwin a corporate commission opportunity in 24/25. This will be delivered in 25/26. The artist will also end her programme with mentoring. Naomi, supported by Castlefield Gallery, secured a GMCA Inspire Fund award in 24/25, enabling the purchase of new equipment.

Castlefield Gallery Associates

Castlefield Gallery Associates is the charity's part-subsidised scheme for artists, writers, and independent creatives working with the broadest definition of the visual arts. The scheme provides members with information and activities for artists designed to support their practice, skills, and career development. Associates access ways to communicate their work through the gallery's digital platforms and can, at times, apply for use of Castlefield Gallery New Art Spaces and a range of other member-only activities. Castlefield Gallery Associates acts as a hub, bringing together creative practitioners, facilitating critical exchange and engagement. Castlefield Gallery Associates are supported with regular monthly in-person and online events that are programmed in response to the needs, requests, and interests of artists and creatives, informed by members themselves.

Being a Castlefield Gallery Associate gives members access to:

- Workshops & talks centred on creative professional development
- One-to-one advisory sessions with Castlefield Gallery directors
- Talks with visiting artists, writers & curators
- Opportunity to apply for the annual Castlefield Gallery Associates Members Exhibition
- Opportunity to access our New Art Spaces scheme, which provides temporary work or project space to artists when we have availability
- A Members only resource page with tailored content
- Regular mail-outs listing current & upcoming opportunities for creatives
- A chance to apply to open call opportunities that are at times made only accessible to Castlefield Gallery Associates
- 10% discount at Fred Aldous
- Limited complementary tickets to attend Castlefield Gallery paid events.

During 2024/25 Castlefield Gallery Associates operated at an average of 300-360 artist and creative independent members across the year. Most Associates continue to live and work in Greater Manchester and the North West, some nationally and internationally. In the year, due to funding from Manchester

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City Council, The Haworth Trust, and the Brian Mercer Trust, by open call the charity awarded a further 26 and continued to support 30 fully funded Associates' memberships for artists and creatives who identified as being currently on a low income, or from a low socio-economic background, as well as identifying as either being disabled or living with a long-term health condition, being from the Global Majority, being neurodiverse. Existing Castlefield Gallery Associates selected the successful applicants who applied via the open call.

Castlefield Gallery Associates monthly events in 24/25 were

**Environmental Justice Questions Workshop with Harun Morrison
30 April 2024**

This workshop delved into questions of environmental justice, specifically through the lens of artistic practice. Organised and edited by artist Harun Morrison, *Environmental Justice Questions* is presented as an evolving compilation developed in dialogue with activists, writers, art workers, theorists, architects, chefs, natural historians, and horticulturalists. The questions are designed to provoke fresh thinking and critical engagement with the complexities of environmental justice. As part of the Castlefield Gallery Associates programme, the session offered artists a space to reflect, respond, and reimagine their relationship to ecological and social concerns. During the session, Harun guided participants through a curated selection of questions from the deck, facilitating group discussions that culminated in a closing circle to share collective insights. Harun Morrison is an artist and writer living on the UK inland waterways. He is currently an associate artist with Greenpeace UK. His forthcoming novel, *The Escape Artist*, will be published by Book Works.

**How to Sustain Your Career
28 May 2024**

An in-conversation event was held with Manchester-based artists Katie Tomlinson and Robin Megannity, who were exhibiting as part of '40 Years of the Future: Painting'. They spoke candidly about their creative journeys, sharing both the challenges and triumphs they had encountered along the way. The discussion covered lessons learned, pivotal moments, and the support systems that helped sustain their practices from early education through to exhibiting nationally and internationally. They also offered practical advice on navigating gallery representation, pricing, selling, and showcasing artwork, providing valuable insights into the realities of sustaining a career in the arts.

**Co-creating with Children and Young People
25 June 2024**

This interactive workshop, led by artist-educator Olivia Glasser, formed the first part of a two-part series exploring models and processes for co-creation with children and young people. The session invited participants to reflect on childhood and adolescence as rich periods of questioning, experimentation, and learning, making young people ideal collaborators in contemporary art. Through group discussion and practical inquiry, the workshop examined open-ended, risk-taking approaches to art making, and considered how working with children might challenge 'adultitarian' societal norms. It was designed for anyone curious about collaborative practice with young people and encouraged participants to bring their own questions and insights. Olivia Glasser is an artist, educator, and creative producer who develops frameworks for using art as a tool to explore and question the world. She has over 15 years of experience in the sector. Her work creates opportunities for children and young people to collaborate with artists

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through play, problem-solving, and engagement with unconventional materials. The two-part series was developed with 'Engage'.

**Communicating Your Practice: Developing an Online Presence
30 July 2024**

In a dedicated session led by Castlefield Gallery Communications & Audience Development Coordinator Leslie Remonato, Associates were introduced to the importance of building an online presence to support their professional development. The session highlighted how different digital platforms can be used to reach varied audiences and offered insights into tailoring content to suit different platforms' strengths.

Participants also explored how a well-designed website can effectively reflect their artistic practice, and how social media can be used to foster meaningful engagement. Practical examples were shared throughout to help artists apply these strategies to their own activities.

August: monthly programme break

**Art Writing for Self-Discovery
24 September 2024**

Jazmine Linklater's workshop with Corridor8 invited participants to explore art writing in an open and inclusive way. It was designed for anyone curious about engaging with art through the written word, whether artists, curators, or complete beginners. No prior writing experience was needed, only a willingness to take part in the process within a gallery setting. During the session, attendees wrote both individually and collaboratively, sharing ideas and feedback as a group. The workshop demystified art writing and affirmed that it's a practice open to all.

**An Evening with Spaghetti Club
29 October 2024**

Spaghetti Club, initiated in 2018 by artist Michael Crowe, began as a creative writing club for children, encouraging them to use imagination to tackle complex—and often impossible—problems through playful nonsense. Rooted in fun and experimentation, the club gradually expanded to include a diverse range of activities such as drawing, dance, sculpture, and photography. Over time, it evolved into a broader creative platform that celebrated curiosity and artistic freedom. Through a Castlefield Gallery Associates session, Michael Crowe shared the origins of Spaghetti Club, along with its methods, publications, and sources of inspiration. Attendees participated in several exercises drawn from the club's playful framework and reflected on how this alternative educational model can unlock new possibilities within a creative's own artistic practices. The session was hosted by artist, educator, and facilitator Olivia Glasser, and was supported by Engage.

**Communicating your practice: working with the press
26 November 2024**

Hosted by Helen Wewiora, Castlefield Gallery's Director and Artistic Director, November's Associates event welcomed back Leslie Remonato, the gallery's Communications & Audience Development Coordinator. This marked the second session in Leslie's two-part series focused on communicating artistic practice.

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She guided attendees through the intricacies of promoting their work, with particular emphasis on engaging with and securing press and media coverage. Participants explored strategies for elevating their visibility, whether preparing for an upcoming exhibition or seeking broader promotional tools. Key takeaways from the session included how to build and sustain a press list and media relationships, how to identify target audiences and effectively communicate your story, and how to plan and execute a press campaign. The session offered practical insights and actionable advice for artists looking to strengthen their public presence.

December: Winter Gathering

**New Year Financial and Healthy Working Habits for Artists and Creative Freelancers
28 January 2025**

Hosted by Helen Wewiora, Castlefield Gallery Director & Artistic Director, with contributions from artists Maz Hedgehog and Elizabeth Wewiora, January's Castlefield Gallery Associates session focused on artist finances and healthy self-management. Maz Hedgehog, an artist, storyteller, and finance specialist, shared a series of pre-recorded, easily digestible tutorials covering topics such as financial planning, budgeting, pricing artwork, setting fees, and navigating tax responsibilities. The session encouraged attendees to "eat the frog" by tackling those often-avoided financial and administrative tasks that, when addressed, could yield positive outcomes. Between tutorials, participants engaged in discussions with one another and with guest artist Elizabeth Wewiora, who offered practical advice on maintaining healthy and effective working practices. Helen and Elizabeth facilitated conversations around managing multiple roles and the realities of 'portfolio careers' for artists and creative freelancers. Attendees were invited to submit questions for Maz to answer after the session, with further details provided during the event. The entire session was recorded, and following its conclusion, the recording, Maz's tutorials, and a summary document of their top tips were uploaded to the Castlefield Gallery Associates resource area on the gallery's website. Maz's responses to follow-up questions were also recorded and made available through the same platform.

**Show See Say – February Associates event
25 February 2025**

In this session, Associates presented recent examples of their practice or works in progress to a group of peers. Hosted by Ryan French, Castlefield Gallery & Volunteer Coordinator, and facilitated by Matthew Pendergast, Castlefield Gallery Curator and Deputy Director, the event drew on Matthew's extensive experience working with artists at various stages of their careers. The works on display served as a catalyst for group discussion, sparking conversations around shared interests, creative challenges, and future aspirations. The session aimed to give all attendees a chance to test out ideas and receive valuable critical feedback in a supportive environment. The event offered a valuable opportunity for members to trial new ideas and works in progress in an informal, conversational setting. Attendees benefited from detailed and constructive feedback from both Matthew and their peers, helping to maintain creative momentum and set a positive tone for the rest of 2025.

**The art of writing about your practice and making it work for you!
25 March 2025**

Castlefield Gallery's Curator & Deputy Director Matthew Pendergast led the March Associates monthly event, which explored the 'art' of writing about artistic practice. The session encouraged attendees to

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reframe the writing process as something joyful and personally enriching, rather than a chore reserved for funding applications or professional opportunities. Matthew shared his belief that writing and speaking about your work can serve as a powerful tool for developing meaningful conversations, not only with others but also with yourself. The session offered practical guidance and tips for producing clear, high-quality writing tailored to various platforms and purposes. Attendees examined how reflective writing and dialogue around their practice could become an enlightening method for challenging and evolving their work. Through discussion and shared exercises, the event provided a supportive space to rethink how writing might serve as a generative force within the creative process.

Castlefield Gallery's new website launched in 24/25, and alongside this also a new profile area for Associates, as well as a new member-only resource hub. All Associates events, wherever possible, are run as 'blended events' (in person and online) and recorded. Recordings and speaker notes / resources are loaded into the resource area so Associates not in attendance can access them at a later date, or those who are in attendance can return to, as and when needed.

Artist Development & Environmental Responsibility

As well as working with artists around environmental responsibility through the gallery's exhibitions and commissioning programme, Castlefield Gallery drives commitment to and engagement with climate change and justice, and environmental responsibility, through its artist development-centred activities. SUSTAIN was a two-year Castlefield Gallery and Aarhus Center for Visual Art programme of professional development and artist exchange focused on developing low-carbon and ecologically aware ways of producing and experiencing art. Contemporary visual artists living and/or working in Greater Manchester and the Aarhus region could apply for two opportunities:

Opportunity 1: SUSTAIN Artist Digital Exchange

Opportunity 2: SUSTAIN Slow Culture Residency Exchange

The programme concluded and was evaluated in 23/24. Immediate SUSTAIN legacies were delivered, including 'Digital Decarb', a blended event that convened local, national, and international creative practitioners engaged in action on digital decarbonisation.

A primary legacy of SUSTAIN is:

SPARK Artists Network

SPARK is for artists and creatives and wider groups of people who want to intervene in the trajectory towards climate breakdown.

Castlefield Gallery established the SPARK network, initiated by Castlefield Gallery's Artist Environmental Responsibility Lead, with the intention of seeding a Greater Manchester/ North West based network of 'Low Carbon Artists'. Importantly, the network was designed to enable those making up this growing group, to self-programme. The gallery provides administration, development and communications support. At the end of 24/25 the group had grown to 100 active members.

There were 8 SPARK sessions delivered during the year 2023/24. Network sessions are programmed and organised, so they are nomadic, roaming about Greater Manchester and the North West of England. In summary, they were:

SPARK 22: Fiona Brehony led a playful phenomenological intervention at Paradise Works artist studios in Salford. Participants explored their relationship to waterways through creative writing, focusing on the

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agency of water along the River Irwell, from Salford to Irlam where Little Woollen Moss tributaries join the flow.

SPARK 23: Rae Story led the May SPARK session, which explored Appreciative Inquiry as a tool for shaping the journeys of individual artists, activists, collaborations, collectives, and institutions. The session also highlighted how language and storytelling influence the world, demonstrated through participants' engagement with the methodology.

SPARK 24: Jane Andrews led a short, easy walk across farmland near Dunham Massey, sharing insights into the transformation of agricultural techniques aimed at improving the environment and boosting biodiversity. Along the route, participants observed wildlife and ecological efforts to expand and connect habitats, alongside learning about the area's rich history.

SPARK 25: Phil Barton hosted SPARK members on a guided trail walk around Lindow Moss, sharing insights into the formation of the raised bog, its history, and future prospects through the artworks on display. During the walk, a collaborative piece by over 700 local primary school children was partly installed, and Barton discussed the community's involvement and the hoped-for impact of the Art Trail on Lindow Moss's future.

SPARK 27: Jane Lawson hosted a practical solidarity session at Manchester Museum, where SPARK members created cards for individuals imprisoned for peaceful environmental protest. Collages from a previous SPARK session were transformed into postcards, sent in support of those believed to be on the right side of history.

SPARK 28: Katy McGahan hosted a session examining campaigns for urban green spaces over time. She highlighted the recent emergence of parks in Manchester city centre and discussed grassroots efforts to hold the City Council accountable to its environmental commitments amid rapid urban development.

SPARK 29: Adele Jordan and Rae Story hosted a visit to the group exhibition *Minute to Midnight*, where they exhibited alongside Rebecca Chesney, Antony Hall, and Mishka Henner. They discussed the works and themes on display, highlighting how their practices engaged with the climate emergency.

SPARK 30: Jane Lawson hosted the January 2025 SPARK session, marking two and a half years since the network began. Using the Culture Declares! declaration as a framework, participants reflected on SPARK's journey since summer 2022, against the backdrop of rising atmospheric carbon and record-breaking climate events.

SPARK 31: Ruth Moilliet welcomed SPARK members to The Atkinson Southport for a tour of her solo exhibition *FOFO*, followed by a presentation from conservationist John Dempsey. He discussed the flora and fauna of the protected Sefton coast, the environmental pressures it faced, and the ongoing efforts to manage and preserve the habitat.

SPARK 32: Jane Lawson led a session exploring de Oliveira's concept of the diagram as an active entity. Participants reflected on how diagrams might support modernity's end-of-life care, considering questions around future imagination, accountability, and the potential of diagrams to hold multiple, contradictory truths.

SPARK 33: SPARK artists collaborated with FORF to host a film screening fundraiser in support of the Save Ryebank Fields campaign. The event introduced attendees to Ryebank Fields through video interviews with locals, engaging activities, and a series of striking photographs that captured the area's natural beauty.

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Artist Residencies

Energy House 2.0 Residencies

In Spring 2025 we will launch an ambitious exhibition of new work by artists Mishka Henner and Emily Speed, in partnership with the University of Salford Art Collection, Energy House Labs (University of Salford) and Open Eye Gallery. The exhibition will be the culmination of 18-month Artist Residencies with Energy House 2.0 at the University of Salford, a period in which the artists have immersed themselves in what is a world-leading energy performance facility, its cutting-edge research, and the facilities and research of the wider university.

A unique facility, Energy House delivers pioneering research on how carbon-neutral and net-zero homes, the homes of the future, will be built. Energy House 2.0's chamber can accommodate two full-sized detached houses and simulate climatic conditions including wind, rain, snow, solar radiation and extreme temperatures. Research at Energy House cuts across science and technology, architecture, design, and our rapidly changing climate; the artists' residencies have taken Henner and Speed on different yet intersecting journeys. Throughout their residencies, Henner and Speed worked closely with Professor Richard Fitton and the team of scientists and researchers at Energy House 2.0. The artists have also drawn from the expertise and experience of various facilities and individuals from across the University of Salford, including the Acoustics Department, School of Arts, Media and Creative Technology, Maker Space, and PhD students, as well as Castlefield Gallery itself, the University of Salford Art Collection, and Open Eye Gallery.

The artist residencies completed in 2024/25 and the final 'trailblazer' event ahead of the exhibition at Castlefield Gallery in 25/26, was delivered at Energy House Labs in the form of an artist 'takeover' of the houses in the Lab, and for a group of invited guests, including young people in Salford, to experience the artists' work in progress and enjoy an 'Energy House 2.0 House Party'.

CHAORDIC and ANEW Way to Peel an Orange

CHAORDIC is a radical new partnership, led by Portraits of Recovery, with Castlefield Gallery, Manchester Art Gallery, and the Whitworth. Through three art commissions, CHAORDIC aims to test and explore how deepened access to and participation in the arts can help re-frame addiction and recovery identities.

For the Portraits of Recovery and Castlefield Gallery commission, the gallery has been working in collaboration with the ANEW Recovery Community in Tameside and their Recoverists - those in recovery they support from Manchester and Greater Manchester. Over 24/25, Castlefield Gallery and ANEW, with Portraits of Recovery, continued to explore the vibrant arts scene across the North West and North of England, laying the groundwork for the appointment of an artist in residence with ANEW.

The ANEW community co-developed and designed a process that enabled them to appoint their artist in residence. Working through a longlist of artists proposed by Castlefield Gallery, the Recoverists invited two shortlisted artists to spend time with the service and submit proposals for their approach to making new work with them for exhibition at Castlefield Gallery in 25/26. ANEW selected and appointed designer, maker, artist of Yellowhammer in Stockport / altogetherotherwise in Manchester. The residency commenced in the last quarter of 24/25, continuing and leading to the exhibition in August 2025.

As part of the residency, the artist has been engaging with the recovery community, observing service processes, and offering critical reflections that will shape the final exhibition. The process is about more than an artistic endeavour alone—it's a chance for mutual learning and growth among artists, community members, and service providers. The exhibition will offer the public an opportunity to engage with narratives that challenge stereotypes and embrace a holistic view of recovery. The intention is for newly commissioned work to not only resonate with art enthusiasts but also provoke meaningful conversations about substance use and recovery.

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Venture Arts

Co-Lab activity continued with Venture Arts in 24/25, including pairing of Salford Scholar Adam Rawlinson with Venture Arts artist member Terry Williams. Venture Arts is an award-winning visual arts organisation working with learning disabled and neurodiverse artists. In 24/25 Castlefield Gallery, Venture Arts and the Roberts Institute of Art (RIA) commenced development towards a joint artist production residency, one undertaken in part outdoors and exploring RIA's art collection. The residency will support the development of new work for exhibition at Castlefield Gallery in 2025 by artists appointed for the residencies in 24/25.

The artists are Malik Jama of Venture Arts, and artists Castlefield Gallery has worked with in recent years, Jocelyn McGregor and Gregory Herbert. The artists' new work will be exhibited in dialogue with and alongside works from the RIA collection they will co-select with the curators and producers from each partner organisation. The intention is to bring together artists from the region who are from diverse backgrounds and work in ranging mediums, and who have a practice either created / presented outdoors or engages with the outdoors and our natural environment. The selected collection works will be relevant to these considerations. The project aims to creatively highlight climate concerns in an engaging, positive way, by celebrating the beauty and joy of nature, including that we don't always see.

Financial review

At year-end 2024/25 Castlefield Gallery net assets were £524,959. Of this total, £203,115 are restricted funds in the form of net assets (mainly premises), £2,382 are restricted current asset funds, £133,074 are designated current assets, and £186,390 are classed as unrestricted funds forming the Castlefield Gallery's general funds - the charity's free reserves. Total cash income for the year was £334,618. Total Donated Services income in the year was £336,817.

Under our charitable activities, cash donations for the year have been £54,410, generated through New Art Spaces corporate donations, individual regular giving, and one-off giving. Furthermore, Castlefield Gallery generated £228,982 in income under charitable activities. Over 2024/25 this income is formed of consultancy and membership income, as well as other income in the form of project partnership contributions, MGETR, Trusts & Foundations (two of which have committed multi-year awards to the end of 27/28), and other income. The total income under charitable activities also includes £90,910 in public funding resulting from the charity's Arts Council England National Portfolio Organisation grant and continued public funding from Manchester City Council's Cultural Partnership grant. Income from other trading activities in 2024/25 was £51,225, made of mixed-income related to New Art Spaces rates contributions that fell in 2024/25, art and book sales, fees, and rents.

In 2024/25 total cash income included 16% generated from cash donations, 9% Trusts & Foundation awards, 44% public grant funding (Arts Council England NPO formed c.21% of annual cash income and Manchester City Council Cultural Partnership funding c.6%), 16% in earned income secured via charitable activities and 15% in other earned income.

At 31 March 2025, Castlefield Gallery carries forward £186,390 in unrestricted funds, £133,074 designated funds, £2,382 restricted current assets. This met our reserves policy target on free reserves, which is to hold a minimum £95,000 free reserves, and an optimum target of £234,000. At the time of writing this report (October 2025), the finances of Castlefield Gallery are secure, and the trustees remain confident that the organisation will continue to operate for the foreseeable future.

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Reserves policy

The Castlefield Gallery Reserves Policy is designed to be an emergency contingency fund but also builds in targets for gaining reserves to mitigate against fluctuations in public and private income for future years, as well as focus on continued operation as opposed to purely meeting its immediate liabilities. Castlefield Gallery's development of designated funds supports a dynamic approach to the charity's reserves.

The Castlefield Gallery Reserves Policy is set as:

- Retain a minimum c.95k of c.4months liquid funds essential operating & to meet liabilities, including redundancies. This figure is based on the organisation's financial commitments, namely staff notices, redundancies, overheads, and committed contract costs, should the organisation face a crisis where it needs to close.

- Grow free reserves to an optimum target of 234k, applied on the same basis, but at 8 months to enable some continuity that might bridge a gap and allow time to find solutions for future trading for the charity should ACE, MCC or other major or mix of income streams fail within one financial year.

- To have operated designated funds in 2024/25, including for, but not limited to, Castlefield Gallery's main fixed asset, its premises - HQ & Galleries in Manchester city centre - at year-end the charity held £80,300 in this fund; £15,466 New Art Spaces Contingency Fund. At year-end the charity held £133,074, in designated funds. The charity ended the 2024/25 year holding £186,390 of free reserves.

Structure, governance and management

Directors and trustees

The organisation is governed by a Board of Directors who are also its Trustees. The directors who served during the year are listed on page one of the annual report. The directors are appointed by members in general meetings. The Board may appoint directors to fill casual vacancies, but they only hold office until the next Annual General Meeting. The Board of Directors meet at least 4 times a year to review strategy, policy, operational plans, budget, and finance control, and risk management, and once a year for the Annual General Meeting (AGM).

Trustee selection methods

The board aims to have members that cover a diverse range of skills, experience, and knowledge to effectively govern the non-profit company and charity. It reviews its skills pool at Board meetings and when gaps are identified.

Board Directors recruit potential new members by one of two approaches: a) by unsolicited applications, including through open recruitment drives and b) by Board Directors suggesting potential candidates. Agreed candidates are invited to apply and/or meet/interview (depending on the route taken) with existing directors, then to a Board meeting as observers so they can meet and discuss their potential role with the current members. If agreed by the current members (in the absence of the candidate) and the candidate wishes to proceed with becoming a member, they are invited to join the Board and are subsequently co-opted at the next Board meeting.

In accordance with our Articles, co-opted Board directors retire at the AGM and are eligible for re-election at that meeting.

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According to clause 24 of Castlefield Gallery's Articles, a third or the number nearest to one third of the Board of Directors shall retire at each AGM, with those being eligible being able to stand again.

The organisation is a charitable company limited by guarantee, first incorporated on 3 August 1984 and registered as a charity on 26 September 1984. The company was established under a memorandum of association, which established the objects and powers of the charitable company and is governed under its articles of association.

Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The trustees are members of the charity, but this entitles them only to voting rights. The trustees have no beneficial interest in the charity. All directors give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 9 to the accounts. The total number of such guarantees on 31 March 2025 was 10 (2024: 9).

The gallery holds a 150-year leasehold with 355 Deansgate Management Limited dated from 1 January 2001, without charge - the Arts Council England charge period having ended in August 2021. Castlefield Gallery is a Company Director of 355 Deansgate Management Limited, a company of which it also holds a £37 investment. 355 Deansgate Management Limited owns the freehold for 355 Deansgate in entirety. The gallery main premises (HQ and main galleries) and registered address is 2 Hewitt Street, Manchester M15 4GB. 355 Deansgate Management Limited Mem&Arts assert that a minimum of two company Directors must be always in place. At the time of writing leaseholder of flat 1 located above the gallery premises is the other Company Director of 355 Deansgate Management Ltd. A block management company, Whistons, was appointed by 355 Deansgate Management Limited in 24/25.

Related parties and relationships with other organisations

Castlefield Gallery relationship to 355 Deansgate Management Ltd is described above. The charity is regularly funded as a Cultural Partner of Manchester City Council and a National Portfolio Organisation of Arts Council England, both funders having continued funding for Castlefield Gallery in 2024/25, the current funding periods with both Manchester City Council and Arts Council England being 2023/24 – 2025/26. With both funding streams come terms, conditions, and expectations that grantees will deliver against the funders' strategic aims. Castlefield Gallery is the recipient of other year-to-year public funding, support from Trusts & Foundations, and donations, to support both projects and core activity. Other public funding and Trust & Foundation expectations of awardees and grant/award conditions are broadly more specific to the applied for activities.

Castlefield Gallery, represented by its Director & Artistic Director is Director and Co-Chair of the Contemporary Visual Arts Network, North West (CVAN NW). The Director & Artistic Director is one of six Directors and four Chairs. Liverpool Biennial, Open Eye Gallery, Creative Lancashire, and University of Chester are represented on the network through the same leadership roles. Castlefield Gallery's Director & Artistic Director also represents the organisation on the Oxford Road Corridor's 'Cultural Corridor' group, and for CVAN NW on Manchester City Council's Cultural Ambition Delivery Partnership.

Whilst not limited to, Castlefield Gallery has strategic and working relationships with Manchester School of Art and the University of Salford / University of Salford Art Collection (UoSAC), to deliver annual practice, skills, and career development activities for students and graduates.

Activity 'Salford Scholars', delivered with the University of Salford Art Collection is also undertaken in collaboration with artist studios Hot Bed Press, Islington Mill, and Paradise Works. With the UoSAC, Castlefield Gallery also co-develops and delivers exhibitions and commissioning to collect projects, residencies, and wider events. In 24/25 these activities also partnered with Energy House 2.0, Open Eye

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Gallery, Grundy Art Gallery (Blackpool), Touchstones (Rochdale), Shezad Dawood Studio (London), and Salford Museum & Art Gallery.

Castlefield Gallery and Manchester School of Art at Manchester Metropolitan University continued to work with a Collaborative Doctorate Award post in 24/25. The candidate was successful, completing and being awarded their PHD in 2024/25.

In 24/25 Castlefield Gallery entered an agreement with Teeside University, to support the Castlefield Gallery & Volunteer Coordinator to commence a 2-year part-time MA Curating (Degree Apprenticeship). This will be completed in 2027/28 and is part-funded by Castlefield Gallery, whilst 95% of the cost is funded by the UK Government.

Castlefield Gallery continued to deliver New Art Spaces: Chester with the University of Chester in 24/25. Castlefield Gallery's New Art Spaces: Warrington continued in the year, in partnership with Warrington Borough Council. The charity, working with HOME supported Manchester City Council's efforts in the year towards the delivery of its new 'Culture Hub' initiative in Wythenshawe.

Castlefield Gallery has an ongoing working relationship with Creative Industries Trafford and The Waterside to deliver annual artist skills and career development projects designed to benefit artists and independent creatives living and working in Greater Manchester. In 24/25 the gallery undertook development work with both, and more broadly Trafford Council, to identify approaches to developing artist work and project spaces in Trafford. Castlefield Gallery submitted options at the end of the year for testing in 25/26-26/27.

In 24/25 artist and creative communities' development relationships continued with HOME, specifically regarding HOME, with Venture Arts, Portraits of Recovery, Whitworth, and Manchester Art Gallery. New exhibition and activity partnerships with the Roberts Institute of Art, the University of Leeds, Frank Bowling Estate, and ANEW (recovery and homelessness service) were secured in the year.

In 24/25 Castlefield Gallery was proud to continue to be an active member of the Gallery Climate Coalition, one of only a few organisations having active member status in the North of England. The charity continued to be a member of GMAST, Castlefield Gallery Artist Environmental Responsibility Lead is also acting as a GMAST Strategy Team member.

Remuneration policy for key management personnel

The charity has ensured staff remuneration meets or is above Real Living Wage standards in the year. Castlefield Gallery continues to work to drive salaries to be competitive in a sector context, also in the context of the scale of operations.

Management personnel were two for most of 24/25 - the Director & Artistic Director and the Curator & Deputy Director. As of March 2025, a Finance, Resource & Operations Officer joined the management personnel. All are full-time posts, and combined their remuneration in management roles for 24/25 was £63,398.85 (for the Finance, Resource & Operations Officer their management role remuneration was for the last month of 24/25 only).

Risk management

The Board is responsible for managing the risks of the organisation. Risk is reviewed through Board meetings, with processes put in place to mitigate identified risks. The controls that the Board uses are:

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Trustees' annual report
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- Comprehensive papers and carefully set agendas generated, presented and used to guide each Director and Trustee meeting, especially for monitoring and assessing risk (four per year, one for each financial quarter), and one Annual General Meeting.
- Comprehensive strategic planning, supported by and monitored via the Castlefield Gallery Business Plan which holds the company risk register, and the Castlefield Gallery Business Strategy.
- Comprehensive set of policies, including but not limited to the charity's: Reserves Policy; Data Protection Policy (this covers matters related to GDPR); Health & Safety Policy; Equality Opportunities Policy; Child & Vulnerable Adults Protection Policies; Environmental & Sustainability Policy and Action Plan; Extremism Policy; Financial Policy and Procedures. Policies are regularly reviewed and updated. They are shared with staff, Trustees, and placements.

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Trustees' annual report
for the year ended 31st March 2025

Statement of responsibilities of the trustees

The trustees (who are also directors of Castlefield Gallery 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
- Make judgements and estimates that are reasonable and prudent
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation

The trustees are responsible for keeping proper 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.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

This report has been prepared in accordance with the provisions applicable to companies subject to the small companies' regime of the Companies Act 2006.

The trustees' annual report has been approved by the trustees on 16/12/2025 and signed on their behalf by

Adrian Slatcher

Company Secretary and Trustee

Independent examiner's report
to the members of
Castlefield Gallery

I report on the accounts of the Charity for the year ended 31st March 2025 which are set out on pages 35 to 56.

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 the Association of Chartered Certified Accountants, 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.

Jennifer Daniel FCCA DChA
Slade & Cooper Limited
Beehive Mill, Jersey Street
Manchester, M4 6JG

Date: 17/12/2025

Castlefield Gallery
Statement of Financial Activities
(including Income and Expenditure account)
for the year ended 31 March 2025

	Note	Unrestricted funds £	Restricted funds £	Total funds 2025 £	Total funds 2024 £
Income from:					
Donations and legacies	3	391,227	-	391,227	399,004
Charitable activities:	4	227,982	1,000	228,982	177,841
Other trading activities	5	51,225	-	51,225	31,255
Investments	6	1	-	1	1
Total income		670,435	1,000	671,435	608,101
Expenditure on:					
Charitable activities:	7	605,330	22,188	627,518	700,207
Total expenditure		605,330	22,188	627,518	700,207
Net income/(expenditure) before net gains/(losses) on investments		65,105	(21,188)	43,917	(92,106)
Net income/(expenditure) for the year	9	65,105	(21,188)	43,917	(92,106)
Transfer between funds		1,635	(1,635)	-	-
Net movement in funds for the year		66,740	(22,823)	43,917	(92,106)
Reconciliation of funds					
Total funds brought forward		252,724	228,318	481,042	573,148
Total funds carried forward		319,464	205,495	524,959	481,042

The statement of financial activities includes all gains and losses recognised in the year.
All income and expenditure derive from continuing activities.
Prior year SOFA is shown on the last page.

Castlefield Gallery
Company number 01838334
Balance sheet as at 31 March 2025

	Note	2025	2024
		£	£
Fixed assets			
Tangible assets	14	203,115	220,812
Investments	15	37	37
Total fixed assets		203,152	220,849
Current assets			
Debtors	16	20,145	18,625
Cash at bank and in hand	17	309,718	258,796
Total current assets		329,863	277,421
Liabilities			
Creditors: amounts falling due in less than one year	18	(8,056)	(17,228)
Net current assets		321,807	260,193
Net assets		524,959	481,042
The funds of the charity:			
Restricted income funds	19	205,495	228,318
Unrestricted income funds	20	319,464	252,724
Total charity funds		524,959	481,042

For the year in question, the company was entitled to exemption from an audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- . The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- . The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts

These accounts are prepared in accordance with the special provisions of part 15 of the Companies Act 2006 relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The notes on pages 38 to 56 form part of these accounts.

Approved by the trustees on 16/12/2025 and signed on their behalf by:

.....

Adrian Slatcher (Company Secretary and Trustee)

Castlefield Gallery

Statement of Cash Flows for the year ending 31 March 2025

	Note	2025 £	2024 £
Cash provided by/(used in) operating activities	22	50,921	(53,931)
Increase/(decrease) in cash and cash equivalents in the year		50,922	(53,930)
Cash and cash equivalents at the beginning of the year		258,796	312,726
Cash and cash equivalents at the end of the year		309,718	258,796

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2025

1 Accounting policies

The principal accounting policies adopted, judgments and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

a Basis of preparation

The financial statements have been prepared in accordance with 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), second edition - October 2019 (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006 and UK Generally Accepted Accounting Practice.

Castlefield Gallery meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b Preparation of the accounts on a going concern basis

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

The trustees have made no key judgments which have a significant effect on the accounts.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities within the next reporting period.

c Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of a provision of a specified service is deferred until the criteria for income recognition are met.

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2025 (continued)

d Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised; refer to the trustees' annual report for more information about their contribution.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

e Interest receivable

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.

f Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity.

Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

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

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h Tangible fixed assets

Individual fixed assets costing £1,000 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis as follows:

Asset Category	Annual rate
Leasehold building	2%
Leasehold improvements	4%
Computer equipment	20%

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2025 (continued)

i Fixed asset investments

Investments are a form of basic financial instrument and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. The statement of financial activities includes the net gains and losses arising on revaluation and disposals throughout the year.

The charity does not acquire put options, derivatives or other complex financial instruments.

The main form of financial risk faced by the charity is that of volatility in equity markets and investment markets due to wider economic conditions, the attitude of investors to investment risk, and changes in sentiment concerning equities and within particular sectors or sub sectors.

i 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.

j Cash at bank and in hand

Cash at bank and cash 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.

k 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.

l Pensions

Employees of the charity are entitled to join a defined contribution 'money purchase' scheme. The charity's contribution is restricted to the contributions disclosed in note 8. There were no outstanding contributions at the year end.

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2025 (continued)

2 Legal status of the charity

The charity is a company limited by guarantee registered in England and Wales and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The registered office address is disclosed on page 1.

3 Income from donations and legacies

Current reporting period	Unrestricted £	Restricted £	Total 2025 £
Donations	54,410	-	54,410
Donated services	336,817	-	336,817
Total	391,227	-	391,227
Previous reporting period	Unrestricted £	Restricted £	Total 2024 £
<i>Donations</i>	60,777	-	60,777
<i>Legacies</i>	-	-	-
<i>Donated services</i>	338,227	-	338,227
Total	399,004	-	399,004

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2025 (continued)

4 Income from charitable activities

Current reporting period	Unrestricted £	Restricted £	Total 2025 £
Arts Council of England	71,288	-	71,288
Manchester City Council	19,622	-	19,622
Consultancy	23,970	1,000	24,970
Membership	12,687	-	12,687
Other Grants	87,376	-	87,376
Other income	13,039	-	13,039
Total	227,982	1,000	228,982
Previous reporting period	<i>Unrestricted £</i>	<i>Restricted £</i>	<i>Total 2024 £</i>
<i>Arts Council of England</i>	<i>71,288</i>	<i>-</i>	<i>71,288</i>
<i>Manchester City Council</i>	<i>19,622</i>	<i>-</i>	<i>19,622</i>
<i>Consultancy</i>	<i>18,670</i>	<i>286</i>	<i>18,956</i>
<i>Membership</i>	<i>10,930</i>	<i>-</i>	<i>10,930</i>
<i>Miscellaneous</i>	<i>450</i>	<i>-</i>	<i>450</i>
<i>Other Grants</i>	<i>15,000</i>	<i>6,500</i>	<i>21,500</i>
<i>Other income</i>	<i>29,548</i>	<i>5,547</i>	<i>35,095</i>
Total	165,508	12,333	177,841

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2025 (continued)

5 Income from other trading activities

	2025 £	2024 £
Art and book sales	4,840	2,011
Rents	210	-
Other Trading Income	46,175	29,244
	51,225	31,255

All income from other trading activities is unrestricted.

6 Investment income

	2025 £	2024 £
Income from bank deposits	1	1
	1	1

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2025 (continued)

7 Analysis of expenditure on charitable activities

Current reporting period	Total 2025 £	
Staff costs	154,334	
Premises costs	46,430	
Administrative costs	22,802	
Project costs	382,134	
Depreciation	17,697	
Governance costs (see note 8)	4,121	
	627,518	
Previous reporting period	Total 2024 £	
Staff costs	172,405	
Premises costs	43,518	
Administrative costs	54,930	
Project costs	408,872	
Depreciation	17,696	
Governance costs (see note 8)	2,786	
	700,207	
	2025	2024
	£	£
Restricted expenditure	22,188	67,737
Unrestricted expenditure	605,330	632,470
	627,518	700,207

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2025 (continued)

8 Analysis of governance and support costs

Current reporting period	Basis of apportionment	Governance £	Total 2025 £
Accountancy and independent examination	Governance	2,085	2,085
Legal and professional	Governance	2,003	2,003
Other governance	Governance	33	33
		4,121	4,121
Previous reporting period	Basis of apportionment	Governance £	Total 2024 £
Accountancy and independent examination	Governance	2,786	2,786
		2,786	2,786

9 Net income/(expenditure) for the year

This is stated after charging/(crediting):	2025 £	2024 £
Depreciation	17,697	17,696
Independent examiner's remuneration -		
Independent examination	350	335
Accountancy	1,735	1,650
Payroll and consultancy	867	560

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2025 (continued)

10 Staff costs

Staff costs during the year were as follows:

	2025 £	2024 £
Wages and salaries	144,823	162,140
Social security costs	6,972	7,272
Pension costs	2,539	2,993
	154,334	172,405

No employees has employee benefits in excess of £60,000 (2024: No).

The average number of staff employed during the period was 7 (2024: 7).

The average full time equivalent number of staff employed during the period was 5.4 (2024: 5.4).

The key management personnel of the charity comprise the trustees, Director & Artistic Director, and Curator & Deputy Director. The total employee benefits of the key management personnel of the charity were £60,819 (2024: £58,140).

11 Trustee remuneration and expenses, and related party transactions

One member of the management committee received a total of £690 remuneration during the year, for providing mentoring for artists engaged in the charity's artist development programmes. Castlefield Gallery Trustees are experts in their fields, including artist development (2024: one member received a total of £150).

No (2024:No) members of the management committee received travel and subsistence expenses during the year (2024:£Nil).

Aggregate donations from related parties were £880 (2024: £1,200).

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

No trustee or other person related to the charity had any personal interest in any contract or transaction entered into by the charity, including guarantees, during the year (2024: No).

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2025 (continued)

12 Government grants

The government grants recognised in the accounts were as follows:

	2025 £	2024 £
Arts Council of England	71,288	71,288
Manchester City Council	19,622	19,622
	<u>90,910</u>	<u>90,910</u>

There were no unfulfilled conditions and contingencies attaching to the grants.

13 Corporation tax

The charity is exempt from tax on income and gains falling within Chapter 3 of Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects. No tax charges have arisen in the charity.

14 Fixed assets: tangible assets

	Leasehold building £	Leasehold improvements £	Equipment £	Total £
Cost				
At 1 April 2024	319,579	282,625	41,570	643,774
Additions	-	-	-	-
Disposals	-	-	-	-
	<u>319,579</u>	<u>282,625</u>	<u>41,570</u>	<u>643,774</u>
At 31 March 2025	319,579	282,625	41,570	643,774
Depreciation				
At 1 April 2024	144,615	236,777	41,570	422,962
Charge for the year	6,392	11,305	-	17,697
Disposals	-	-	-	-
	<u>151,007</u>	<u>248,082</u>	<u>41,570</u>	<u>440,659</u>
At 31 March 2025	151,007	248,082	41,570	440,659
Net book value				
At 31 March 2025	168,572	34,543	-	203,115
	<u>174,964</u>	<u>45,848</u>	<u>-</u>	<u>220,812</u>
At 31 March 2024	174,964	45,848	-	220,812

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2025 (continued)

15 Investments

	2025 £	2024 £
Market value at the start of the year	37	37
Market value at the end of the year	37	37
Investments at fair value comprised:		
Unlisted shares	37	37
	37	37

Investments are all carried at fair value and are all traded in quoted public markets.

16 Debtors

	2025 £	2024 £
Trade debtors	180	1,152
Other debtors	9,701	13,338
Prepayments	8,457	2,619
VAT	1,807	1,516
	20,145	18,625

17 Cash at bank and in hand

	2025 £	2024 £
Cash at bank and on hand	309,718	258,796
	309,718	258,796

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2025 (continued)

18 Creditors: amounts falling due within one year

	2025 £	2024 £
Accruals	2,993	11,518
Other creditors and accruals	2,148	3,504
Taxation and social security costs	2,915	2,206
	8,056	17,228

19 Analysis of movements in restricted funds

Current reporting period	Balance at 1 April 2024 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2025 £
Gallery premises	220,810	-	(17,697)	-	203,113
Consultancy Project A - Allied London	466	-	-	(466)	-
Exhibition F (40 Years of the Future)	4,660	1,000	(4,491)	(1,169)	-
Talent Project E - GM Creative Ageing	2,382	-	-	-	2,382
Total	228,318	1,000	(22,188)	(1,635)	205,495

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2025 (continued)

19 Analysis of movements in restricted funds(continued)

<i>Previous reporting period</i>	<i>Balance at 1 April 2023 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Transfers £</i>	<i>Balance at 31 March 2024 £</i>
Gallery premises	238,506	-	(17,696)	-	220,810
Consultancy Project A - Allied London	595	-	(129)	-	466
Consultancy Project B - Ageing in Place					
Micro Residencies	15,636	-	(11,632)	(4,004)	-
Exhibition A - Hybrid Futures	20,914	4,439	(25,353)	-	-
Special Project B - Art Fund Art					
Assembly	-	6,500	(8,840)	7,000	4,660
Talent Project B - SUSTAIN	2,129	1,108	(3,237)	-	-
Talent Project E - GM					
Creative Ageing	2,382	-	-	-	2,382
Talent Project F - PIVOT	850	-	(850)	-	-
Talent Project G - bOlder 2	(431)	286	-	145	-
<i>Total</i>	<i>280,581</i>	<i>12,333</i>	<i>(67,737)</i>	<i>3,141</i>	<i>228,318</i>

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2025 (continued)

19 Analysis of movements in restricted funds(continued)

Name of restricted fund	Description, nature and purposes of the fund
Gallery premises	The balance of grants from the Arts Council of England, used to purchase and fit out new premises for Castlefield Gallery. Depreciation on the fixed assets will be charged against the fund in future years.
Consultancy Project A (Allied London)	Spinningfield Public Art Commission digital maintenance costs falling within 5yrs from July 2019.
Consultancy Project B (Ageing in Place Micro Residencies)	GMCA contracted delivery of older artist residencies in GM ageing in place pathfinders. Residencies to engage older people in their neighbourhoods to explore what their place means to them. Funds include management fee for gallery delivery.
Exhibition A (Hybrid Futures)	Funds from the Art Fund Reimagine grants, secured in 21/22 for commencing spend in 22/23, exhibition and commission project in 23/24, with engagement and symposium activity running into 2024/25 when project will close and final draw down will be due.
Exhibition F (40 Years of the Future)	Painting (40 year anniversary launch exhibition, spanning two financial years, supported by Castlefield Gallery Patrons and with Trust & Foundation support from Brian Mercer Trust and The Haworth Trust).
Special Project B (Art Fund Art Assembly)	Art Fund Art Assembly- funds held are from the Art Fund held on behalf of the Manchester Art Assembly 2022 partners (HOME, the Whitworth, Manchester Art Gallery and Sheena Simon Campus, The Manchester College).
Talent Project B (SUSTAIN)	Funds from MCC ERF and strategic funds, Trafford CIT / LA), partner contribution, secured in 21/22 - 2022/23 for SUSTAIN international artist exchange project 21/22 - 22/23, extending into 2023/24 when due to complete in full.
Talent Project E (GM Creative Ageing Forum)	Talent Project E-GMCA Great Places GM funding Creative Ageing legacy activity.
Talent Project F (PIVOT)	PIVOT-Funds from Brian Mercer Trust and partner funds for 24-36month mid career NW artist development programme.
Talent Project G - bOlder 2	Funds held from WEA ESF for bOlder 2 2020/21, an artist development programme for +50yrs artists in GM.

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2025 (continued)

20 Analysis of movement in unrestricted funds

Current reporting period	Balance at 1 April 2024 £	Income £	Expenditure £	Transfers £	As at 31 March 2025 £
General fund	123,383	628,822	(580,839)	15,024	186,390
Exhibition A (Venture Arts and RIA)	-	1,600	-	-	1,600
Exhibition B (Portraits of	-	8,725	-	-	8,725
Exhibition C (Energy House 2.0)	-	2,668	(229)	-	2,439
Exhibition E (Castlefield Gallery 40 Years of the Future: WSWBN)	7,530	5,679	(11,852)	(1,357)	-
New Art Spaces					
Rates Contributions	15,466	-	-	-	15,466
Sinking Fund	80,000	-	-	300	80,300
Talent Project A - Manchester Open	7,880	-	(1,699)	(1,905)	4,276
Talent Project C - Scholars & Mentees	18,465	22,941	(10,711)	(10,427)	20,268
	<u>252,724</u>	<u>670,435</u>	<u>(605,330)</u>	<u>1,635</u>	<u>319,464</u>

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2025 (continued)

20 Analysis of movement in unrestricted funds (continued)

Previous reporting period	<i>Balance at 1 April 2023</i> £	<i>Income</i> £	<i>Expenditure</i> £	<i>Transfers</i> £	<i>As at 31 March 2024</i> £
<i>General fund</i>	140,719	553,560	(592,933)	22,037	123,383
<i>Exhibition C - OMID ASADI</i>	20,000	5,050	(7,837)	(17,213)	-
<i>Exhibition E (Castlefield Gallery 40 Years of the Future: WSWBN)</i>	-	-	-	7,530	7,530
<i>New Art Spaces Rates Contributions</i>	15,466	-	-	-	15,466
<i>Organisational Development Activity (Editions activity & Rebrand & Web)</i>	24,589	-	(20,594)	(3,995)	-
<i>Sinking Fund</i>	80,000	-	-	-	80,000
<i>Talent Project A - Manchester Open</i>	782	9,880	(782)	(2,000)	7,880
<i>Talent Project C - Scholars & Mentees</i>	11,011	27,278	(10,324)	(9,500)	18,465
	<u>292,567</u>	<u>595,768</u>	<u>(632,470)</u>	<u>(3,141)</u>	<u>252,724</u>

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2025 (continued)

20 Analysis of movement in unrestricted funds (continued)

Name of unrestricted fund	Description, nature and purposes of the fund
General fund	The free reserves after allowing for all designated funds.
Exhibition A (Venture Arts and RIA)	It Requires Getting Lost (2025 Autumn / Winter exhibition, developed through a research and production residency, in partnership with Venture Arts and RIA, supported by Brian Mercer Trust and The Haworth Trust).
Exhibition B (Portraits of Recovery)	ANEW Way to Peel and Orange (2025 summer exhibition, developed through an artist residency with ANEW and in partnership with PORE, supported by Brian Mercer Trust and The Haworth Trust).
Exhibition C (Energy House 2.0)	Mishka Henner & Emily Speed (Spring 2025 exhibition, developed through an artist residency with the University of Salford Energy House 2.0, University of Salford Art Collection & Open Eye Gallery, supported by Friends of Energy House 2.0 Community and Castlefield Gallery Commissioning Patron, Professor Chris Klingenberg).
Exhibition E - Castlefield Gallery 40 Years of the Future: WSWBN	40 Years of the Future: Where should we be Now (Exhibition E): a 'commission to collect' exhibition and commissioning programme, fundings being from a programme partnership investment for the project from the University of Salford Art Collection.
New Art Spaces Rates Contributions	Funds held to pay NAS Rates Contributions should legacy payments not billed arise
Sinking Fund	Premises and major asset maintenance (R&R), and development fund.
Talent Project A - Manchester Open	Partner contribution for HOME Manchester Open Awardees artist development programme
Talent Project C - Scholars & Mentees	HEI graduate artist development programmes, annual but work to academic years. Funds also include contributions to gallery costs - project management and overheads.

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2025 (continued)

21 Analysis of net assets between funds

Current reporting period	General fund £	Designated funds £	Restricted funds £	Total £
Tangible fixed assets	2	-	203,113	203,115
Fixed asset investments	-	-	37	37
Net current assets/(liabilities)	186,388	133,074	2,345	321,807
Total	186,390	133,074	205,495	524,959
Previous reporting period	General fund £	Designated funds £	Restricted funds £	Total £
Tangible fixed assets	2	-	220,810	220,812
Fixed asset investments	-	-	37	37
Net current assets/(liabilities)	123,381	129,341	7,471	260,193
Total	123,383	129,341	228,318	481,042

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

	2025 £	2024 £
Net income/(expenditure) for the year	43,917	(92,106)
Adjustments for:		
Depreciation charge	17,697	17,696
Dividends, interest and rents from investments	(1)	(1)
Decrease/(increase) in debtors	(1,520)	23,555
Increase/(decrease) in creditors	(9,172)	(3,075)
Net cash provided by/(used in) operating	50,921	(53,931)

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2025 (continued)

**23 Prior year Statement of Financial Activities
(including Income and Expenditure account)**

	<i>Unrestricted funds £</i>	<i>Restricted funds £</i>	<i>Total funds 2024 £</i>	<i>Total funds 2023 £</i>
Income from:				
Donations and legacies	399,004	-	399,004	383,933
Charitable activities:	165,508	12,333	177,841	200,217
Other trading activities	31,255	-	31,255	
Investments	1	-	1	321
Total income	595,768	12,333	608,101	662,468
Expenditure on:				
Raising funds	-	-	-	-
Charitable activities:	632,470	67,737	700,207	787,554
Total expenditure	632,470	67,737	700,207	787,554
Net income/(expenditure) for the year	(36,702)	(55,404)	(92,106)	(125,086)
Transfer between funds	(3,141)	3,141	-	-
Net movement in funds for the year	(39,843)	(52,263)	(92,106)	(125,086)
Reconciliation of funds				
Total funds brought forward	292,567	280,581	573,148	698,234
Total funds carried forward	252,724	228,318	481,042	573,148

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

Accounts

Company number: 01838334

Charity Number: 515571

Castlefield Gallery

Report and financial statements

For the year ended 31 March 2024

Castlefield Gallery
Reference and administrative information
for the year ended 31st March 2024

Company number 01838334

Charity number 515571

Registered office and operational address

Talbot House
1 High Peak Street
Newton Heath
Manchester
M40 3AT

Trustees

Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

Susan Stubbs	Chair, resigned June 2023
Alisha Kadri	Vice Chair to September 2023, Co-Chair from September 2023
Ceri Hand	Co-Chair from September 2023
Adian Slatcher	Secretary
Mariama Attah	
Margaret Bourke	
Paul Flint	Appointed November 2023
Kate Jesson	
Barney Leaf	Resigned June 2023
Chara Lewis	
Sandeep Ranote	

Key management	Helen Wewiora	Director
personnel	Matthew Pendergast	Deputy Director

Bankers

HSBC

2-4 St Anns Square, Manchester, M2 7HD

Unity Trust Bank

Unity Trust Bank Plc, Four Brindley place, Birmingham, B1 2JB

**Independent
examiner**

Jennifer Daniel FCCA DChA, Slade & Cooper Limited
Beehive Mill, Jersey Street, Manchester, M6 6JG

Castlefield Gallery
Trustees' annual report
for the year ended 31st March 2024

The trustees present their report and the unaudited financial statements for the year ended 31 March 2024. Included within the trustees' report is the directors' report as required by company law.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

Objectives and activities

The object of Castlefield Gallery, as set out in its Articles of Association, is the advancement of education by fostering and promoting for the benefit of the public, the improvement and development of artistic knowledge, taste, understanding and appreciation of the visual arts, and to increase the accessibility to the visual arts, throughout the North West of England.

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

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

Statement of Intent

Established by artists in 1984, Castlefield Gallery's work is focussed on artistic, skills and professional career development for artists, as well as inspiring and deepening audiences' relationship to contemporary art. The organisation is an integral part of the North of England's cultural fabric and a vital support to artists across the North West and further afield. Castlefield Gallery delivers a programme of exhibitions, projects and events from its main gallery in central Manchester.

Castlefield Gallery commissions, curates and produces off-site and public art in Greater Manchester, the North West and beyond, and facilitates national and international artist residencies and exchange programmes. The charity exports art and culture developed and produced in the region through exchange, to enable meaningful relationships between artists nationally and internationally to flourish over extended periods. Partnership is at the heart of all of Castlefield Gallery's activities.

Castlefield Gallery Associates is an artist, curator and writer membership group that accesses artistic, skills and career development support via the organisation's work and New Art Spaces – temporary work, production, project and presentation spaces located across Greater Manchester and the North West. Castlefield Gallery Associates supported on average between 250 to 300 artists and independent creative members across the 2023/24 financial year.

For four decades Castlefield Gallery has been a proven leader and enabler in the development of visual artists, many Castlefield Gallery alumni going on to experience national and international acclaim,

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including becoming Turner Prize nominees and winners, or exhibiting at major festivals, biennials, triennials and international presentations.

Castlefield Gallery is a registered charity, a National Portfolio Organisation of Arts Council England and a Manchester City Council Cultural Partner. Castlefield Gallery's Artist Patron is Ryan Gander, OBE RA.

Castlefield Gallery's Business Plan

Business Plan update for 2023/24 (bridging plan to 2026).

Castlefield Gallery:

Mission: to nurture talent, explore cultural trends and deepen audience's relationship to contemporary art.

Purpose: we believe that art is essential. Our purpose is to support artists, build creative communities and make new art happen.

Vision: our vision is to become the UK's lead organisation for artists' development, building a compelling case for supporting artists, their work and their careers, at every level.

Values: our values guide us, inform how we work, and help us make decisions. We are bold and brave, empathetic, knowledgeable and playful, we put artists first.

Business Plan Aims

Aim 1: Invest time, care and resources in artists and creative freelancers - their skills and careers, and across a diversity of artistic practices, to enable them to achieve their full potential and have a voice through creative expression.

Aim 2: Castlefield Gallery's programme showcases and develops new artistic practice that is current, timely, and relevant, and celebrates experimentation, creative diversity and freedom of expression.

Aim 3: Foster the conditions that enable diverse groups of people - new and existing audiences and participants, to access high-quality artistic experiences and opportunities for lifelong learning through dynamic cultural experiences.

Aim 4: Be a resilient, sustainable, dynamic organisation, this enables our ability to support the resilience and sustainability of others, now and long into the future.

Policies and Planning

Castlefield Gallery's business plan is aligned to its mission, purpose, vision and values. The business plan sits alongside a suite of documents and policies. Whilst not limited to, these include Annual Budget & Cashflow; Data Protection Policy; Health & Safety Policy; Equality Opportunities Policy; Child & Vulnerable Adults Protection Policies; Environmental & Sustainability Policy and Action Plan. Staff and trustees engaged in Disability Awareness Training in 23/24, as well as undertaking more regularised training in areas of Health & Safety eg. fire marshall and first aid.

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Castlefield Gallery's progress with reducing carbon emissions in 2023/24:

Our total recorded carbon emissions for 2023/24, as calculated by Julie's Bicycle IG-Tools was 4.36 tonnes CO₂e, compared to 5.04 tonnes CO₂e, in 2023/23; a decrease of 13%. The majority of the Castlefield Gallery staff team undertook 'Journey to net zero' training in 23/24.

The charity's activities and services include:

– Year-round programme of free exhibitions and commissions, events and sessions, working with artists at all career stages, in particular supporting them to develop new work. Delivered in our main accessible galleries, off-site, in the public realm eg. public art, and online, often through dynamic partnerships. All exhibitions are free to attend.

-Public programme activities and publications, designed to enhance and deepen engagement with exhibitions and commissions activity, delivered in real-time and space, as well as online and through digital distribution channels.

–Person-centred, bespoke skills, career and artistic development support programmes, including national and international exchange. An open-access subsidised Castlefield Gallery Associates scheme for artists and creative freelancers working in the field of contemporary visual arts, designed to support their artistic development and careers by providing information, skills, CPD opportunities, resources, promotion and a context for critical dialogue.

– New Art Spaces - provision of low-cost artist work, production, project and presentation space, working through place partnerships across the Manchester city region and the North West of England. New Art Spaces incubate practice and share the art of our time with the public in an immediate way.

– Volunteering and placements, international intern opportunities, driving talent, skills development and CPD through the structure of the organisation.

– Partnership delivery and CPD services, including with universities, local authorities, specialists and organisations in and outside of the arts and cultural sector.

– Thought leadership and research, advocating for artists as thought leaders themselves, and how together artists and communities can help to shape a better world.

– Art sales, individual collector and collections development, many of whom also make up and take part in our Guardians and Patrons programme, corporate and private commissioning and specialist advice.

Programme Architecture

Castlefield Gallery Programme Architecture is built around three strands:

- Review
- Art & Society
- Head-to-Head

Castlefield Gallery's main galleries play host to three main exhibitions per year and one Castlefield Gallery Associates exhibition.

A 'Self-Made' strand of the programme operates as a cross-cutting theme to influence all we do. Self-Made was established to ensure Castlefield Gallery's curating continuously challenges more formal and dominant narratives, assumptions and misconceptions of who a contemporary artist is, who can be an

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artist, how someone might become an artist, what contemporary art is, what it looks like, our expectations of it, and how contemporary art is experienced.

In 2023/24, Castlefield Gallery's Arts Council England National Portfolio Organisation and Manchester City Council Cultural Partnership funding continued, confirmed for the period 2023/24 - 2025/26. In 2023/24 Arts Council England informed Castlefield Gallery that an extension year for the period 2026/27 is planned for National Portfolio Organisations.

In 2023/24, across all its charitable activities, Castlefield Gallery spent £361,980 cash and expended £338,227 of Donated Services.

The Directors and trustees review the charity's aims, objectives and activities each year. This report looks at what the charity has achieved and the outcomes of its work in the reporting period. The Directors and 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 Directors and trustees ensure the charity's aims, objectives and activities remain focused on its stated purposes.

The Directors and 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 Directors and trustees consider how planned activities will contribute to the aims and objectives that have been set.

Achievements and performance

Beneficiaries of our services

The charity's main activities and who it supports are described below. All its charitable activities focus on learning, development, and public engagement in the field of contemporary visual art and are undertaken to further Castlefield Gallery's charitable purposes for the benefit of the public. Most of our activities are free at the point of access. Where charging is necessary this is done so at affordable, subsidised rates and alongside the provision of concession and free tickets for those on low incomes.

The organisation's work is publicised in the widest range of formats within available resources, to reach as many and ranging groups of people as possible. In 2023/24, to ensure reach to existing and development of new audiences/participants, Castlefield Gallery made use of direct mail (i.e. Mailchimp), especially for Associates communications and e-newsletters, social media sites (such as Facebook, Twitter and Instagram), the gallery website, digital sharing platforms such as YouTube, media listings and platforms - printed material and online formats, ticket and event platforms such as Eventbrite and began trialling new platforms e.g. Ticket Tailor. 2023/24 saw the charity focus much of its communications and audience development capacity and cash resource on work with Carbon Creative who were contracted to develop the new Castlefield Gallery website. Key priorities for the new site are improving accessibility, sustainability and lowering carbon emission impacts, delivering enhanced Associate membership access, driving SEO and e-commerce, and effective application of the charity's new branding. The soft launch date for the new site is July 2024.

In the year, Castlefield Gallery continued to deliver enhanced digital programming, distribution and communications activity. Not limited to, examples include enhanced digital resources - activities and downloads; online and blended programmes; artist film interviews distributed on YouTube and enhanced use of Instagram e.g. using Reels; monthly news for online and newsletters on artists, art making and environmental sustainability; street level/window (including high street) programming and public art offers enhanced with the use of QR codes.

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In 2023/24 reciprocal communication arrangements with partners, peers, relevant stakeholders, and media partnerships/sponsors continued. Press activity ensured that activities attracted media coverage.

2023/24 main gallery live audiences were **22,000**, up from 20,000 in 2022/23. Our main galleries have disabled access to all floors and an accessible toilet. Staff and volunteers are briefed to be welcoming, helpful and informative to all visitors. In 2023/24 audience feedback continued to evidence the quality of experience accessed by gallery attendees as did that of those participating.

Audience and participant feedback included comments such as:

"A beautiful and confrontational exhibition. A reminder of our privilege and a reminder to not stop fighting for global climate justice"

"The exhibition was extremely touching. It granted me an extremely personal insight into the struggle of many living in the dry regions of North Africa."

"A nice calming experience in a hectic city. Thank you for welcoming us with an open heart. You are amazing! Calmness of the water, strength of the water."

"Amazing talk and workshop, I've learned SO MUCH, and feel so inspired. Broadened my horizons and was also great for my well-being."

Castlefield Gallery's live audiences off-site and in the public realm are estimated at a minimum of **132,000**. Off-site and public realm reach varies year-to-year depending on the annual programme, especially regarding partnership, public realm and New Art Spaces activities.

Whilst not limited to, enhanced partnership work and delivery, off-site, distributed and/or touring activity, public art commissioning, and driving relevance across the programme, extends reach and engagement for Castlefield Gallery.

Data capture and communications developments further support. As well as reach and engagement in the City of Manchester, activities increasingly reach directly into multiple Greater Manchester City Region areas, North West sub-regions, and at times nationally and internationally.

In 2023/24 Castlefield Gallery experienced further development in digital reach, engagement and participation, building on growth in previous years. In 2023/24 Twitter followers were c.17k, Facebook 7746. Instagram – a focus for Castlefield Gallery social media activity in the year and increasingly our primary social platform, experienced growth and has 9481 followers. Our reach via digital products was **18,166** engagements.

Castlefield Gallery Associates, artist development programmes and wider public programmes attracted **6160** participations in 2023/24, numbers of associates reaching on average between **250- 300 members**. Looking ahead, we will continue to invest in developing digital reach, depth of engagement, and improved accessibility for audiences with health, well-being and access needs.

Through our communications platforms, we continued to publish monthly spotlights to amplify our volunteers, Castlefield Gallery Associates and the artists we work with, in particular those with a commitment to combatting climate change and exploring environmental concerns through their practice.

In 2023/24 the activities of the Castlefield Gallery CDA candidate with Manchester School of Art, including the design and delivery of their 'Archives at Play 2' exhibition series and public engagement programme

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generated action research on how Castlefield Gallery and its work is perceived and experienced. Findings from these activities are informing how we imagine, and plan, for the gallery's future as it marked 40 years in March 2024. The 'Archives at Play' series has directly involved and engaged artists but also those with artists with multi-faceted relationships to the gallery - independent creatives, associate members, audiences, participants, supporters, staff, placements volunteers, trustees and more.

The gallery is applying learning from such activities to decision-making and planning - to ensure a relevant, inclusive, equitable and fair Castlefield Gallery. This is especially concerning the charity's stated priority and 'adopted' protected characteristics of age, disability, race & ethnicity, guided by a female-led status and commitment to social justice. Our adopted priorities are those of socio-economic status & neurodiversity.

In 2023/24 our live audience activities reached and engaged as below:

Age: 0-19yrs - 8%; 20-34yrs – 53%; 35-49yrs - 16%; 50-64yrs - 19%; 65+yrs – 4%

Gender: Male – 41%; Female – 53%; Non-Binary: 6%

Disability: identifying as having a disability –11%; identifying as not having a disability – 82% and prefer not to say - 7%

Ethnicity: Ethnicity: White / White British – 59%; Any other White Background – 12%; Black / Black British – 5%; Asian / Asian British – 9%; Mixed Background - 3%; Any other ethnic group – 8%; Prefer not to say – 7%

In 2023/24 our participant activities engaged as below:

Age: 0-19yrs - 25%; 20+ yrs – 75%.

Artists and Creative Freelancers

In 2023/24, the charity expended £52,355 on artist fees compared to £81,977 in 2022/23, and engaged 80 artists and independent creatives in 2023/24 compared with 95 in 2022/23. In 2023/24 the gallery continued to drive robust paid opportunities and support for artists and the creative freelancers it works with.

In 2023/24 Castlefield Gallery worked with 80 freelance creatives, predominantly resident in the Manchester City Region and North West of England.

Age: 0-19yrs - 0%; 20-34yrs – 46%; 35-49yrs – 30%; 50-64yrs – 20%; 65+yrs – 4%.

Gender: female – 51%; male – 30%; non-binary – 10%; prefer not to say – 9%.

Disability: identifying as not having a disability - 55%; identifying as having a disability and/or long-term health condition – 30%; prefer not to say – 15%.

Ethnicity: White / White British – 36%; Any other White Background – 16%; Black / Black British – 4%; Asian / Asian British – 15%; Mixed Background - 13%; Any other ethnic group – 16%.

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Volunteers and Placements

In 2023/24 Castlefield Gallery engaged 93 volunteers and placements, a group that delivered 2976 hours of voluntary activity in the financial year. All volunteers and placements are supported to engage, by the charity covering their travel and subsistence expenses.

Age: 0-19yrs - 0%; 20-34yrs – 20%; 35-49yrs – 6%; 50-64yrs – 8%; 65+yrs – 6%; prefer not to say – 60%.

Gender: female – 19%; male – 9%; prefer not to say – 72%.

Disability: identifying as not having a disability - 30%; identifying as having a disability – 17%; prefer not to say – 53%.

Ethnicity: White / White British – 12%; Any other White Background – 5%; Black / Black British – 4%; Asian / Asian British – 9%; Mixed Background - 3%; Any other ethnic group – 1%; prefer not to say – 66%.

Headlines and highlights from 2023/24 programme activity

Whilst not exhaustive, delivery in 2023/24 included:

Exhibitions & Commissions

Main Galleries

The year opened with the second in the exhibition series 'Archives at Play', which bridged two financial years 22/23 and 23/24. The exhibition series is led by Castlefield Gallery and MSoA (MMU) Collaborative Doctorate Award candidate and curator Thomas Dukes.

The year closed with the launch of our 40 year anniversary programme with the preview of the exhibition '40 Years of the Future: Painting'. The year 2024 marks four decades of Castlefield Gallery and the charity's work in nurturing and championing the talent, skills and careers of visual artists, culture, and creative independents in the Manchester city region, the North West of England, and beyond.

Slow Saturday Previews continued across the year (ticketed time slots with limited capacity for each slot and alcohol-free) that ensure those who require a quieter slower pace for attending gallery project launches can do so.

Archives at Play 2

26 March 2023 – 4 June 2023

Artists: George Gibson & Grace Collins, Gherdai Hassell, Anna FC Smith, Alistair Woods.

New works by Alistair Woods and Gherdai Hassell explored cultural and historical narratives, prompting questions and encouraging us to look at the past anew. Installations by Anna FC Smith and George Gibson & Grace Collins responded directly to the gallery's archive, Gibson & Collins inviting visitors to dialogue with the gallery, reflecting on how the past might inform its future and speculating about the next 40 years of Castlefield Gallery.

As well as working with the artists through his research process 'Archives at Play' curator Thomas Dukes drew many voices into 'Archives at Play 2', including Castlefield Gallery's volunteers, placements,

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students/learners, peers, partners and supporters, and many of the gallery's creative communities, including those from Back on Track, Venture Arts and Castlefield Forum.

Like Dukes, the artists taking part in the 'Archives at Play' series approached the gallery archive as a living entity – as something not fixed, existing beyond objects, documents, and ephemera – as something existing in the very fabric of the places and spaces the gallery occupies, and within its people (staff, trustees, audiences, participants and more) – through our experiences and held in memory.

Peripheral Vision

28 April 2023 - 13 May 2023

Peripheral Vision was an exhibition of objects and records from Castlefield Gallery's archive, curated, researched and produced by 1st year undergraduate Art History & Curating students from the Manchester School of Art at Manchester Metropolitan University. The students used the idea of 'the periphery' as a lens through which to explore the archive, seeing Castlefield Gallery as a space where artists can explore and experiment at the margins of art and society. Presented in the upper gallery space, this project took place within the 'Archives at Play 2' exhibition.

'Archives at Play 2' Public Programme

OpenTable with Corridor8

30 May 2023

Artists: Grace Collins, Enya Koster

For the second in a series of Castlefield Gallery collaborations with Corridor8, the journal for contemporary art and writing in the North, Grace Collins and Castlefield Gallery Associate Enya Koster responded to Archives at Play 2, in the form of new writing. The artists' responses were shared with Castlefield Gallery Associates and wider attendees at an OpenTable event at the gallery. After the OpenTable, both responses were published in Corridor8, contributing to a series of texts that explore and reflect upon the gallery's exhibition programme. A further Castlefield Gallery Associates event took a focus on the 'Archives at Play' process in the year.

Archiving Artist Led Activity

13 May 2023

Artists: Alistair Woods, Kwong Lee

The artists Alistair Woods and Kwong Lee share a passion for the strength and possibilities of archives – including archives generated by the sometimes-fleeting outputs of artist-led activity. In a talk chaired by curator Thomas Dukes, ideas and connections to be discovered when exploring the histories and archives of artist-led spaces, and artist-facing organisations were discussed. The event was also accompanied by a Q&A.

The Poetics of Water

25 June 2023 – 24 September 2023

Artists: Jessica El Mal and Parham Ghalamdar

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The 'Poetics of Water' featured co-commissioned work by Jessica El Mal and Parham Ghalamdar, the development of which was motivated and informed by the effects of capitalism, corruption and colonialism on the natural environment. A shared point of reference for El Mal and her fellow exhibiting artist Ghalamdar, was contrasting attitudes towards rainfall; particularly between Manchester where regular rainfall is a common source of complaint and Morocco and Iran where droughts and water shortages are on the increase, posing environmental challenges and threat to life. Together their works invited visitors to look across landscapes, borders and centuries and to think deeply about the fundamental elements of earth (soil) and water.

The exhibition formed part of a wider programme Hybrid Futures, a pilot project that we and our partners believe has the potential to influence change in the way that museums and galleries might operate in the future.

The Hybrid Futures partners are Grundy Art Gallery (Blackpool), Touchstones (Rochdale), University of Salford Art Collection (Salford), Shezad Dawood Studios (London). Together the Hybrid Futures partners are exploring collective and more sustainable ways of working by pooling their expertise to influence how the partnership commissions, exhibits and collects new work by visual artists. The pilot has been developed as a framework to be shared with other public galleries and collections in the UK. A series of exhibitions across the North West of England are being realised for Hybrid Futures, each featuring new work and co-commissions by artists Shezad Dawood, Jessica El Mal, Parham Ghalamdar and RA Walden, and that address the urgent thematic focus of climate change and climate justice.

In 2023/24, as well as Hybrid Futures' 'The Poetics of Water' exhibition launching, neon works by RA Walden (newly commissioned for the programme) and Shezad Dawood (existing and being collected as part of the programme), went on display in Blackpool as part of the town's Lightpool Festival, Shezad's Dawood's new commissioned film went on display in Rochdale, accompanied by a wider solo exhibition of the artist's work, and Hybrid Futures' group presentation (all commissioned and exhibiting artists) launched at the end of the financial year, in Salford at Salford Museum & Art Gallery.

Hybrid Futures to date has been bolstered by a wider public programme of events, and vitally by 'Collective Futures' - a group of people from their local communities with a shared concern about the climate crisis and climate justice. The group have worked together across 23/24, with the Hybrid Futures partners and artists, to explore how creative production can help to shine a light on these issues and create solutions to the problems caused by the changing global environment.

Hybrid Futures will continue to deliver in 2024/25, with the programme due to close and evaluated from October – December 2024. Key to evaluation will be the work of the Hybrid Futures evaluator and the work of scientist and climate specialist Danny Chivers who has worked closely with the partners and artists throughout the pilot programme.

Poetics of Water events:

Mapping Water: A Cyanotype Workshop with Kimiā Collective

16 July 2023

Artists: Jessica El Mal with Kimiā Collective (Morocco)

This workshop invited participants to experiment with cyanotype printing to map the movements of water and engage with its ephemeral and ever-changing nature. The session started with a walk along the canals local to Castlefield Gallery, observing the movements of water and taking note of the shapes it created. Then, working outdoors, participants played with different ways of registering the movement of water on sheets of paper pre-coated with cyanotype emulsion.

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Winnowing Phase: Augmented reality walks with Gregory Herbert

19 August 2023

Artist: Gregory Herbert

Led by artist Gregory Herbert, participants explored what lichen in the surrounding area of Castlefield Gallery told us about the air quality of Manchester. As a map was built of what species of lichen was in the surrounding area, it became possible to explore correlating augmented reality experiences.

Taghounja Listening Party and Conversations on Sound

17 September 2023

Artists: Taghounja Listening Party and Conversations on Sound, chaired by radio producer Alexa Kruger, musician and composer SAAD ELBARAKA, musician and actor Mokhtar Hsina, and artist Jessica El Mal.

'Taghounja' draws out the musicality of the rain and its links between culture, spirituality and song. El Mal worked with musician Saad Elbaraka and Oud player Mokhtar Hsina to develop a sound performance and discussion event for Castlefield Gallery audiences.

Omid Asadi

15 October 2023 – 21 January 2024

Artist: Omid Asadi

The first major UK solo exhibition by Omid Asadi, the exhibition featured new large-scale sculptural work by Asadi exploring loss, memory and belonging. *Resonance and Remnants* (2023) was built in situ in the gallery space using reclaimed bricks from demolished houses, found objects and dandelion seeds. These broken but resilient found materials were set in contrast with the delicate seeds and their connotations of childhood hopes and dreams. The work is informed by Asadi's experiences of revisiting the locations of destroyed family homes, lost to either war or so-called development.

Despite this personal inspiration behind the work, it was hoped the work would resonate with the diverse range of memories, histories and knowledge that visitors brought to the exhibition. Contrast ran through both the materials and the thinking in Asadi's work. Throughout this exhibition, gentle and harsh materials were brought together; like fragments of the past that linger in our minds, solid, stable and enduring objects mixed with ephemeral matter, resembling the fragile nature of recollection. Asadi hoped the exhibition would be a testament to the power of human resilience, creativity, and the everlasting longing to reclaim a sense of belonging even when physical spaces have disappeared' Asadi (2023).

Omid Asadi Solo events:

Natural Dyes and Embroidery with Jazz Prisciandaro-Wood

21 October 2023

Artist: Jazz Prisciandaro-Wood

The workshop explored how to use organic materials to create natural dyes. Participants made small fabric collages using flowers and foliage to print and dye them, and then embroider into them words we associate with the notion of home, identity and memories, themes present in both Prisciandaro-Wood's work and Omid Asadi's solo exhibition at the gallery. Jazz Prisciandaro-Wood is an Italian-English artist

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based in Manchester, UK. Their practice uses textiles and printing to explore ideas about identity, narrative, and the therapeutic potential of creativity.

Manchester Memories

23 November 2023

Artists: Horace Lindezey, Eamonn Canniffe

A process, new work and event focused on the stories and reflection of a childhood in Manchester, and the way the city has changed and developed for the people that live here. Horace Lindezey of Venture Arts debuted a new sound work, made in collaboration with Castlefield Gallery's Creative Producer. Through the process and work he shared his memories of growing up in Manchester and the music that has soundtracked his life. From Ancoats, The Crescent in Hulme, to his residence of almost five decades in Moss Side, the work is a homage to Horace's parents, siblings and the people in his local community. The new sound piece has been shared online, travelled with the artist to Venice for presentation there, and was initially launched at Castlefield Gallery alongside a talk by architect and lecturer Eamonn Canniffe on Manchester's rapid development over the past 50 years, which Horace Lindezey and Castlefield Gallery's Creative Producer participated in.

Open Table: Omid Asadi & Katy Shahandeh in conversation

16 January 2024

For the third event forming part of a series delivered in collaboration with Corridor8, a journal for contemporary art and writing in the North, we invited academic and researcher Katy Shahandeh to produce a text responding to Castlefield Gallery's exhibition of Omid Asadi's work. Katy discussed her text in conversation with Omid at Castlefield Gallery. The talk drew from her new writing and wider research interests, to open up a discussion with Asadi and attendees, around the thinking behind the work in the artist's solo exhibition.

Logical Song (Castlefield Gallery Associate's member exhibition)

04 February 2024 – 03 March 2024

Artist: Rowland Hill

The Gallery presented 'Logical Song', Rowland Hill's first major solo exhibition. Exploring the aesthetics of 1990s Eurodance music, club culture and local fairgrounds, Hill transformed the gallery into an immersive installation which was conceived as something part attraction and part exhibition. Visitors were invited to enter spaces that moved them from the private and domestic to the theatrical and communal, taking audiences on a destabilising journey through a fantasised past imbued with nostalgia to a darker, speculative future.

'Logical Song' also housed an adaptation of Hill's Fluchtpunkt, an audio landscape of extreme weather sounds — a recurring metaphor for conflict and resolution in 90s dance music — which, today, takes on a stark significance. Underpinned by an ominously thudding beat, the exhibition prompted the visitors to question the dreamworld of Eurodance and its disquieting rhetoric of utopia and emergency. This exhibition was selected from proposals submitted by Castlefield Gallery Associates by guest selector curator, writer and researcher Stella Sideli and Castlefield Gallery.

Logical Song – Closing Party

01 March 2024

Artist: Rowland Hill, Kate Paul

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As the exhibition launched with a party, it closed with one. The closing party, as with Logical Song's opening, allowed for the full experience intended for audiences of 'Logical Song', including the addition of smoke machines and other interventions that enabled Logical Song's full sensorial experience. Artists Rowland Hill and Kate Paul delivered a reading at the event, one of a collaboratively developed text developed for the exhibition.

40 Years of the Future: Painting

24 March 2024 – 23 June 2024

Artists: Sarah Feinmann, Tricia Gillman, John Hoyland, Jamie Kirk, Robin Megannity, Azraa Motala, Katie Tomlinson and Gary Wragg

The Gallery launched its 40 year anniversary programme with '40 Years of the Future: Painting' in March 2024. The show welcomed to the gallery large abstract paintings that were either shown or were representative of work exhibited in the gallery's first year of programming in 1984. The returning artists were Sarah Feinmann, Tricia Gillman, John Hoyland (represented by the John Hoyland Estate), and Gary Wragg. Each presented their past work alongside more recent paintings, joined by four artists based in the North West who the gallery is tipping as 'ones to watch': Jamie Kirk, Robin Megannity, Azraa Motala and Katie Tomlinson.

Over the last 40 years, the continued relevance of painting and the superiority of figurative to abstract work has been heavily debated. This exhibition brought together powerful examples of abstract and figurative paintings, displaying different approaches to painting. '40 Years of the Future: Painting' presented works which focus on the relationship between the canvas and the body, made with freehand marks exploring movement, energy and space. Other pieces in the show drew from and incorporated elements of nature photography, diaristic fragments, computer-manipulated imagery and shapes made with laser-cut vinyl. Some of the works on display referenced the histories and traditions of painting, reframing singular ideas around representation, identity and symbolism. Wider public programme for the exhibition was programmed for delivery across the rest of the exhibition period in 24/25.

Online, off-site in the public realm

Hybrid Futures took place in 23/24 on-site at Castlefield Gallery's main premises and at partner venues in Rochdale, Blackpool and Salford.

Castlefield Gallery public and online art offers continued with Hilary Jack's *Unsettled Ground* displayed on Castlefield Gallery's main building in the Knott Mill area of Manchester City centre, Maddi Nicholson's 'a placed lived' at Spinningfields, Manchester city centre, Tasha Whittle's mural for Cornbrook underpass on the Trafford / Salford / city of Manchester border, and Sally Gilford and the University of Salford's Art Assembly Commission *Bobbins!* installed on the exterior of Manchester city centre's Piccadilly 111. Art Assembly was a finalist at Manchester Culture Awards in November 2023. Online commissions continued to be available for audiences, including those developed as part of Art Assembly and Hardeep Pandhal's *Sardonic Harmony*.

New Art Spaces

Castlefield Gallery New Art Spaces (NAS) is Castlefield Gallery's estate of low-cost artist work, production, project and presentation spaces that operate through place partnerships across the Manchester City region and the North-West. New Art Spaces incubate practice and share the art of our time with the public in an immediate way, including on the high street. Since the programme launched, NAS has reached into and operated from sites in the city of Manchester, and towns of Bolton, Wigan, Leigh, Rochdale,

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Oldham, Trafford, and Salford, as well as Warrington and Chester, supporting 1700+ artists, artist groups, artist development agencies or curatorial projects, attracting thousands of audiences.

In 2023/24 Castlefield Gallery operated New Art Spaces in Warrington, Wigan and Chester, however, Wigan delivery was severely impacted by works at the space following damage from flooding there. Activity at the space in the year has therefore been focused on window displays, mostly with Wigan Council, and preparational work with artists for them to once again operate from the space. In Warrington, the focus in 2023/24 has been on the development of the community of artists operating there, and window displays, including the success of 'This will give you something to dream about' leading to the exhibition that was due to close at the end of 22/23 being extended into 23/24, as well as with partner Culture Warrington who was successful with their ACE Place Partnership Fund application, for which Castlefield Gallery and Castlefield Gallery New Art Spaces are a partner. Castlefield Gallery through its Director & Artistic Director's role as a Director of the Contemporary Visual Arts Network in the region, also collaborated with Culture Warrington on a North West place shaping event delivered in Warrington and spotlighting culturally driven development for Warrington.

In Chester, the charity operated two spaces in the year, one led by the gallery working closely with the local authority and partners including Open Eye Gallery. The other led in collaboration with the University of Chester. A highlight for one of the Chester New Art Spaces for the year was supporting the development process and hosting a new commission by artist Fiona Banner AKA Vanity Press, at New Art Spaces: Chester, for the inaugural 'Chester Contemporary'. Other highlights include:

New Art Spaces Chester:

Picturing High Streets – Suzanne St Clare and Chester Traders: Chester

28 July 2023 - 10 September 2023

Artist: Suzanne St Clare

For the past two and a half years, photographic artist Suzanne St Clare worked with business owners trading on the historical 'Rows' in Chester, as part of her Picturing High Streets commission in partnership with Open Eye Gallery. Conversation between the artists and traders focused on how these business owners came to Chester, their community, challenges, the quirkiness of independent trading and their love and passion for their beautiful, historic city. Inspired by photographers such as Daido Moriyama, Gregory Crewdson and Julia Fullerton-Batten, the traders and Suzanne worked together to create a series of stunning images that document the daily lives, stories and individuals who make up the local high street. The exhibition formed part of Picturing High Streets, a three-year project led by Photoworks which included six photographer-in-residence programmes at six high street locations across England, as well as artist mentoring, a digital nationwide mass participation project and a national touring outdoor exhibition. The high street cultural programme is the widest-reaching, community-led arts and heritage programme in the public realm that has ever been organised, led by Historic England in partnership with Arts Council England and the National Lottery Heritage Fund. At New Art Spaces: Chester, with Open Eye Gallery, Castlefield Gallery was delighted to realise a high-profile display of large-scale portraits and the stories of the local traders on the external façade of the Grosvenor Shopping Centre.

Picturing High Streets – Ciara Leeming and The Spider Project: Chester

28 July 2023 - 10 September 2023

Artist: Ciara Leeming

In 2022, artist Ciara Leeming worked with participants from the Café 71, Spider Project organisation in Chester. The resulting works were created by people from Café 71, who took part in a series of workshops in 2022 in which they creatively reflected on their relationship with Chester. Over several months,

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members used photography to observe the city with fresh eyes – and this process led to discussions about their personal experiences of the area. These ranged from seeing the Rows in Chester as a haven for young people or those wanting to escape the bustle of the high street, to memories of lockdown and feelings of alienation. Participants were also given access to photos from the Historic England Archive and invited to reinterpret them as they saw fit through the medium of collage. Spider Project, Café 71 is a community space in Chester city centre which offers creative activities and non-clinical help and support for people who are experiencing mental health challenges. The resulting work was displayed in vinyl form on the large retail windows of New Art Spaces: Chester, Grosvenor Shopping Centre, Chester.

Reclaim. Suzanne St Clare and residents of Chester: Chester

28 July 2023 - 10 September 2023

Artist: Suzanne St Clare

This exhibition explored the themes of belonging and the local community as part of the Chester Rows High Street Heritage Action Zone Cultural Programme. Working with Chester Pride, between January and March 2021 photographer Suzanne St Clare discussed experiences of lockdown and hopes for the cultural future of the city, with the Chester LGBTQ+ community. Together, they considered whether the time for retail-led regeneration had passed, and the notion of reclaiming – for the city and themselves. This collaborative response includes portraits in places of personal meaning and creative quotes inspired by their thoughts and vision for the city.

Through online sessions, St Clare supported participants to create photographic stories. Each participant shared three related contributions that expressed how they feel about their relationship with Chester. Each story includes a portrait of the participant in a place in Chester that is meaningful to them. The resulting work was displayed in vinyl form on the large retail windows of New Art Spaces: Chester, Grosvenor Shopping Centre, Chester.

Reflections at Castlefield Gallery New Art Spaces: Chester

12 September 2023 - 03 October 2023

Artist: Ciara Leeming, Sam Ivin and Tadgh Devlin

The Covid-19 pandemic had an enormous impact on all of us, transforming the way we lived, worked and socialise. Open Eye Gallery and Cheshire West & Chester Council worked with residents and communities from across the borough to reflect on this time and preserve their thoughts for future generations in a project called Covid-19 Reflections. Artists and photographers worked with communities to capture their experiences in four themes. For the 'lost voices' theme, Open Eye Gallery commissioned photographers Ciara Leeming, Swas Ivin and Tadgh Devlin to work with groups whose stories were seldom heard. The resulting work was displayed in vinyl form on the large retail windows of New Art Spaces: Chester, Grosvenor Shopping Centre, Chester.

Artist Development

Over 2023/24 Castlefield Gallery continued to double down on its efforts to enhance connectivity across all programme areas including exhibitions, commissions, artist development, public programme, audience development and communications. The Charity's commitment to Equity, Equality, Diversity and Inclusion and Environmental sustainability, also sat at the heart of its activities. Our approach to Castlefield Gallery Artist Sustainability Spotlight pieces demonstrates this, as do many other activities developed and delivered in the year.

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Salford Scholars & Manchester School of Art Mentees 2023/24

In partnership with the University of Salford Art Collection, and studios Islington Mill, Paradise Works and Hot Bed Press, Salford Scholars continued in the year. Salford Scholars (graduate scholarship scheme), like Manchester School of Mentees which Castlefield Gallery also delivered in partnership with Manchester Metropolitan University, supports arts graduates with skills, knowledge, experience, practice and career development in their first 12-18 months after graduation. This is the period in which arts graduates are most likely to feel that the potential of a creative career is out of reach, and thus walk away from the possibility.

Both schemes coalesce around a programme of career, and professional development sessions with local and national sector specialists and leaders in the field, 1-2-1s and studio visits, including with Castlefield Gallery Director & Artistic Director, Curator & Deputy Director; national research trips to other notable scenes for the visual arts in the UK, artist coaching, specialist mentoring brokered by but external to Castlefield Gallery, with national and international specialists, Castlefield Gallery Associates membership, as well as paid for studios and bursary for 12 months.

In 2023/24 – 2024/25 Salford Scholars marks 10 years. To commence a year-long anniversary celebration, the University of Salford Art Collection and Castlefield Gallery showcased work by several past and current Salford Scholars at The Manchester Contemporary Art Fair in November 2023.

Castlefield Gallery Associates

Castlefield Gallery Associates is the charity's part-subsidised scheme for artists, writers and independent creatives working with the contemporary visual arts. The scheme provides members with information, skills, opportunities, resources, promotion and critical dialogue. Castlefield Gallery Associates acts as a hub, bringing together creative practitioners, facilitating critical exchange and engagement with members' work and strengthening the visual arts ecology of the North West of England and beyond. The programme offers a range of benefits and delivers monthly in-person and online events (breaking in Aug and Dec) devised in response to our wider gallery programme and reflect the needs, requests and interests of the artists and creatives who form Castlefield Gallery Associates.

During 2023/24 Castlefield Gallery Associates operated at an average of 250-300 artist and creative independent members across the year. Most Associates continue to live and work in Greater Manchester and the North West, some nationally and internationally. In the year, due to funding from Manchester City Council and Haworth Trust, the charity awarded thirty fully funded Associates membership awards to artists and creatives who applied for the fully funded 12 month awards in line with specific criteria, including identifying as being currently on a low income, or from a low socio-economic background, as well as identifying as either being disabled or with a long-term health condition, being from the Global Majority, being neurodiverse.

Castlefield Gallery staff, Director & Artistic Director as well as the Curator & Deputy Director, delivered monthly 1-2-1s with Associates over the 23/24 financial year.

Castlefield Gallery Associates monthly events in 23/24 included:

Ashok Mistry // Being The Polemic

22 April 2023

The artist invited Castlefield Gallery Associates to join him in a workshop that explored new ways of creating meaning beyond our assumptions and the conventions of creating exhibitions. Responding to the

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gallery exhibition 'Archives at Play 2'. Together, participants interrogated how the role of the curator can be viewed as either a gatekeeper, interpreter or ultimate authority, before looking at ways of allowing art objects to reassert their own authority through the process of 'interrogative seeing'. Through conversation, hands-on exercises, play, and a dissection of the curatorial process, the workshop considered the importance of playing with polemical approaches to unpack conventional narratives and present new meanings.

Writing an Access Doc

02 May 2023

Ellie Page is a freelance artist, producer, facilitator, and activist based in Manchester. She is an experienced youth worker and mental health practitioner. However, she had to step down from her Social Work practice due to worsening health conditions and mobility difficulties. This led to a successful freelance career, which she continued alongside her other work. She worked enthusiastically as the Project Coordinator of the UK Disability Arts Alliance during the pandemic and was a co-founding Director of TRIAD³, a virtual art studio with two fellow disabled artists. Ellie managed the North West Hub for Outside In, working with artists who faced significant barriers to the art world and continued to work as a freelance writer and arts producer. Ellie supported attending Associates to understand how to go about and produce access documents to support their working lives and in particular working with others eg. arts and cultural organisations.

The Alternative School of Economics – Talk and workshop

19 June 2023

Ruth Beale and Amy Feneck introduced their socially engaged collaboration, 'The Alternative School of Economics', through a short artists' talk about their current and ongoing projects. They then led a workshop with attendees that drew on research Amy and Ruth had been conducting with union members in Manchester, including sound, mapping, and experimental writing, as part of a commission for The Whitworth's summer exhibition 'Economics the Blockbuster'.

Fundraising 101: First Steps | Led by Alisha Kadri and Helen Wewiora

25 July 2023

A blended event exploring all things fundraising with Alisha Kadri, consultant, Head of Business Development & Membership at One Dance UK and Castlefield Gallery Vice-Chair, and Helen Wewiora, Castlefield Gallery's Director and Artistic Director. The session covered fundraising from a broad perspective whilst also included top tips and important considerations for fundraising and growing the sustainability of both practice and careers.

Show See Say with Will Marshall

26 September 2023

In this session, Associates were invited to present new and existing work to a supportive group of peers, providing an opportunity to gain critical feedback and test ideas. Additionally, the session was facilitated by an external guest, independent curator Will Marshall, who brought their expertise and knowledge to the discussion. It was an excellent opportunity for members to kick around new ideas and works in progress in an informal conversational setting while gaining detailed and constructive feedback from peers. Attendees were invited to present and contribute to the discussion. There were additional places for those who did not wish to present but wanted to join the conversation. The session took place when Castlefield Gallery's exhibition space was in changeover from one exhibition to another. This created the opportunity for attendees to use the gallery floor space and wall space to bring along larger work, project a film, and more.

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Initiating socially engaged projects with Suzanne St Clare

24 October 2023

Following activity at Castlefield Gallery New Art Spaces: Chester, Suzanne St Clare's 'Reclaim' and 'Picturing High Streets', photographic artist St Clare led an online talk for Associates, focused on her practice. As well as discussing some of her recent work, Suzanne shared her experiences and thus some 'know-how' regarding initiating and developing socially engaged projects.

Preparing and Installing Artwork for Exhibition with Matthew Bamber and Matthew Pendergast

28 November 2023

To celebrate the launch of a new series of video guides exclusively available for Castlefield Gallery Associates, artist and technician Matthew Bamber (Whitworth) and Castlefield Gallery Curator & Deputy Director Matthew Pendergast were joined for an online event by Associates for an event that provided tips and advice on preparing artworks for exhibition. Matthew and Matthew shared their expertise on effectively preparing and installing artworks for exhibitions. They offered broader advice on the practicalities of working with galleries, before delving into the topics of the video series further; framing, hanging, and packing artworks. The session included a short Q&A where attendees were encouraged to bring any practical and logistical queries they had.

Winter Gathering featuring a workshop with Maisie Pritchard

12 December 2023

Castlefield Gallery Associates were invited to join the gallery to celebrate a fantastic year and look ahead to new things to come. In addition to the opportunity to bring our community together, artist Maisie Pritchard led a collaborative workshop during the evening. Maisie's workshops explore the intersections between artistic production, design, and play, producing objects that sit somewhere between sculpture and functional or decorative design. Through the action of throwing, sticking and moulding, a collaborative work slowly appeared throughout the evening.

Funding for Artists and Independent Creatives

27 February 2024

Helen Wewiora, Castlefield Gallery's Director and Artistic Director, and Maria Percival, Relationship Manager: Visual Arts, Arts Council England, were joined by Associates for a blended event, to take a deep dive into Arts Council England's funding programme, Developing Your Creative Practice, designed to support creative practitioners who want to dedicate a focused period to their creative development. The session included top tips and important considerations for those wishing to make an application, as well as touching on other sources of support and increasing the sustainability of an artistic practice and career.

Castlefield Gallery Associates Crits

26 March 2024

Castlefield Gallery invited Associates to participate in group crit that would make use of two different approaches: **Critical Response Process** and **Rose Thorn Bud**. Both approaches have a different flavour, and through the session, members were able to explore when each might be useful to them. The session was led by artist Jane Lawson. Through the supportive structure of its four core steps, the **Critical Response Process** combines the power of questions with the focus and challenge of informed dialogue, offering makers an active role in the critique of their own work. The **Critical Response Process** instils ways of thinking, communicating and being that can be invaluable for creative practice.

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Artist Development & Environmental Responsibility

As well as working with artists around environmental responsibility through the gallery's exhibitions and commissioning programme, Castlefield Gallery drives commitment to and engagement with climate change and justice, and environmental responsibility, through its artist development-centred activities. SUSTAIN was a two-year Castlefield Gallery and Aarhus Center for Visual Art programme of professional development and artist exchange focused on developing low-carbon and ecologically aware ways of producing and experiencing art. Contemporary visual artists living and/or working in Greater Manchester and the Aarhus region could apply for two opportunities:

Opportunity 1: SUSTAIN Artist Digital Exchange

Opportunity 2: SUSTAIN Slow Culture Residency Exchange

In 2023/24 the programme concluded and was evaluated. Immediate SUSTAIN legacies were delivered, including 'Digital Decarb', a blended event that convened local, national and international creative practitioners engaged in action on digital decarbonisation.

A primary legacy of SUSTAIN is:

SPARK Artists Network

SPARK is for artists who want to intervene in the trajectory towards climate breakdown.

Castlefield Gallery established the SPARK Artists Network, initiated by Castlefield Gallery's Artist Sustainability Lead and with the intention of seeding a Greater Manchester/ North West based network of 'Low Carbon Artists'. Importantly, the network was designed to enable the network artists, especially as the group grows, to self-programme, with the gallery providing administration and communications support. There were 8 SPARK sessions delivered during the year 2023/24. Network sessions are programmed and organised, so they are nomadic, roaming about Greater Manchester and the North West of England. In summary, they were:

SPARK 10 Artist Steve Sutton (prior Castlefield Gallery bOlder) hosted an optional canal walk and talk outside the Timperley Metro station (Trafford), focusing on the value and importance of trees and included a short introduction of his own work with the trees. AIR curators Alan Baker and Becky Wild gave a short tour of the AIR gallery exhibition and explored how contemporary artists are embracing new technological advances.

SPARK 11 Held at Paradise Works (Salford), facilitated by Chris Alton, SPARK artists visited Alton's exhibition 'Tied to Everything Else', and discussed the role that language plays in shaping our perception of the world, particularly with regard to the climate crisis. The session also addressed other phenomena to which the climate crisis is tied, including Britain's colonial history, neoliberal capitalism, tax avoidance, nuclear infrastructure, deluge myths, extreme weather, extinction, and migration, amongst others.

SPARK 12 Held at Editional Studio run by architects Jo Sharples and Jack Richards in Chorlton (city of Manchester), this session included a tour of exhibition models, material samples, posters and guides that outlined how we can reduce the environmental impact of the buildings that we live and work in, and the creative potential of how it might be done. The group considered how artist spaces could be upgraded to improve their energy efficiency and keep us warm and healthy.

SPARK 13 Took place at Cadishead and Little Woollen Moss (Salford), and was facilitated by artist Louise Clarke, focussed on lowland peat and the restoration work being done at Casdishad and Little Woollen Moss.

SPARK 14 Took place at Gallery Oldham, and was facilitated by artist Ruth Moilliet. Attendees viewed the gallery's exhibition, and this was followed by a talk with Patricia Francis who discussed the Natural

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History links in the exhibition and how it links to environmental issues, referencing the breadth of the Natural History collection at Gallery Oldham and her work with artists.

SPARK 15 Attendees gathered at Oxford Road Station and at John Rylands Library. The session was facilitated by lens-based artists Sara Davies and Helena Lee and was focussed on photographic collections at the library with links to landscape and the environment. On the walk from the train station to the library, participants collected found objects for use in an Anthotype workshop.

SPARK 16 SPARK artists gathered at Hest Bank (Lancashire, near Morcombe and Carnforth). The day was hosted by artists Sam Pickett and Debbie Yare, the group focusing their time on the pebble shore and sensitively exploring what is a dynamic, ever-changing coastal environment, one featuring saltmarsh, mudflats, the River Keer channel, and a historic wharf. The session considered the relationship between organic and inorganic materials and the idea that matter could contain memory or energy, a principal theory within contemporary ontologies such as vital matter and morphogenetic making.

SPARK 18 Took place at Rogue Project Space, facilitated by the invited speakers Rebecca Chesney, Liz Postlethwaite and Debbie Yare. The session explored the exhibition, 'Artist's Interventions in a Time of Crisis' developed by members of the SPARK Artists Network. The exhibition aimed to engender conversation and collaboration and foster the cross-pollination of ideas.

Residencies

Energy House 2 Residencies

Castlefield Gallery, with the University of Salford Art Collection, Open Eye Gallery and Energy House 2 at the University of Salford, with support from the Friends of Energy House, launched an open call and appointed two artists to undertake 18month residencies with Energy House 2, producing new work. The appointed artists are Emily Speed and Mishka Henner. A series of events and presentations at the end of 2023/24, leading into 2024/25 are acting as trailblazers ahead of the process leading to an exhibition with both artists at Castlefield Gallery in 2025/26.

Castlefield Gallery's role in the regional Contemporary Visual Arts Network contributed to a development day in Leigh with the Turnpike, that brought together artists engaged in acting on climate change, alongside nature experts from the region and beyond.

Ageing In Place Micro-Residencies

Artists: Christopher Rainham, Claire Hignett, Julia Griffin, Ian Vines, Mei Yuk Wong, Marguerite Heywood and Sam Owen Hull.

In 2023/24 Castlefield Gallery, in collaboration with the Greater Manchester Combined Authority, developed The Ageing in Place Micro-Residency project. Inspired by GMCA's Ageing in Place initiative, the project consisted of seven artists being placed in eight boroughs of Greater Manchester to create workshops with older local residents that sought to explore the questions, "What's it like to live here?" and "How can we make it better?"

The project was open to artists who had previously been members of the Castlefield Gallery Older development programme, aimed at artists over the age of 50, in addition to any other artists that the gallery had previously worked with who also fell into that category. We had seven amazing artists take part in the project – Christopher Rainham, Claire Hignett, Julia Griffin, Ian Vines, Mei Yuk Wong, Marguerite Heywood and Sam Owen Hull. Each artist was paired with a Pathfinder Partner in their

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respective boroughs and got to work on creating collaborative, inspiring and engaging workshops with the older residents.

The residencies had no required end goal, rather they aimed to get the older residents to share their lived experiences of ageing in their local community, through creative and accessible means. The workshops ranged from poetry writing to origami, painting, drawing and clay sculpting – and some resulted in beautiful, permanent works of art made in collaboration with the residents themselves.

Manchester Open and Manchester Open Awardees

2023/24 saw the return of a major call for submissions to HOME's Manchester Open. Castlefield Gallery once again was a selector for the Open, which attracts on average around 2000 entries and presents around 400 works every two years submitted by the public, from across Greater Manchester.

The exhibition launched in the last quarter of 2023/24 and Castlefield Gallery selected three awardees for it to work with through an artist development programme to be shaped around the awardees in 24/25. The awardees are Kay Shah, Naomi Harwin, Rowland Hill.

Wider Creative Community Engagement

CHAORDIC

CHAORDIC is a radical new partnership, led by Portraits of Recovery, with Castlefield Gallery, Manchester Art Gallery and the Whitworth.

Through three art commissions, CHAORDIC aims to test and explore how deepened access to and participation in the arts can help re-frame addiction and recovery identities.

For the Portraits of Recovery and Castlefield Gallery commission, the gallery is working in collaboration with the ANEW Recovery Community. Over 2023/24, continuing into 24/25, Castlefield Gallery and ANEW, with Portraits of Recovery, have been exploring the vibrant arts scene across the North West, laying the groundwork for the appointment of an artist in residence with ANEW in early 2025, the residency leading to co-developed and produced new work to be exhibited at Castlefield Gallery in the summer of 2025.

As part of the residency, the artist will engage with the recovery community, observe service processes, and offer critical reflections that will shape the final exhibition. The process is about more than an artistic endeavour alone—it's a chance for mutual learning and growth among artists, community members, and service providers. The exhibition will offer the public an opportunity to engage with narratives that challenge stereotypes and embrace a holistic view of recovery. The intention is for newly commissioned work to not only resonate with art enthusiasts but also provoke meaningful conversations about substance use and recovery. In 2023/24 CHAORDIC partners and their teams began specialist training to work with recovery communities.

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Financial review

At year end 2023/24 Castlefield Gallery net assets were £481,042. Of this total, £220,821 are restricted funds in the form of net assets (mainly premises), £7,508 are restricted current asset funds, £129,341 are designated current assets, and £123,383 are classed as unrestricted funds forming the Castlefield Gallery's general funds - the charity's free reserves. Total cash income for the year was £269,874. Total Donated Services income in the year was £338,227.

Under our charitable activities, cash donations for the year have been £60,777, generated through New Art Spaces corporate donations, individual regular giving, and one-off giving.

Castlefield Gallery generated £65,431 in earned income under charitable activities. Over 2023/24 this income is formed of consultancy and membership income, as well as other income in the form of project partnership contributions. Income from other trading activities in 2023/24 was £31,255, made of mixed-income related to New Art Spaces rates contributions that fell in 2023/24, art and book sales, fees, and rents.

The financial year achieved £90,910 in public funding combined, in the form of the charity's Arts Council England annual NPO award and, continued annual public funding from Manchester City Council's Cultural Partner fund. In 2023/24 Castlefield Gallery secured a total £21,500 in Trust and Foundation awards, from Art Fund, Howarth Trust, and the Brian Mercer Trust.

In 2023/24 cash income included 23% generated from cash donations, 8% Trusts & Foundation awards, 33% public grant funding (Arts Council England NPO formed c.25% of annual cash income and Manchester City Council Cultural Partnership funding c.7%), 24% in earned income secured via charitable activities and 12% in other earned income. The organisation's 2023/24 income profile reflects the charity's post-pandemic and Brexit operating context.

At 31 March 2024, Castlefield Gallery carries forward £123,383 in unrestricted funds, £129,341 designated funds, £7,508 restricted current assets. This met our reserves policy target on free reserves, which is to hold a minimum £95,000 free reserves, and an optimum target of £234,000. At the time of writing this report (September 2024), the finances of Castlefield Gallery are secure, and the trustees remain confident that the organisation will continue to operate for the foreseeable future.

Reserves policy

The Castlefield Gallery Reserves Policy is designed to be an emergency contingency fund but also builds in targets for gaining reserves to mitigate against fluctuations in public and private income for future years, as well as focus on continued operation as opposed to purely meeting its immediate liabilities. Castlefield Gallery's development of designated funds supports a dynamic approach to the charity's reserves.

The Castlefield Gallery Reserves Policy is set as:

- Retain a minimum 95k of c.4months liquid funds essential operating & to meet liabilities, including redundancies. This figure is based on the organisation's financial commitments, namely staff notices, redundancies, overheads and committed contract costs should the organisation face a crisis where it needs to close.

- Grow free reserves to an optimum target of 234k, applied on the same basis, but at 8 months to enable some continuity that might bridge a gap and allow time to find solutions for future trading for the charity should ACE, MCC or other major or mix of income streams fail within one financial year.

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-To have operated designated funds in 2023/24 including for, but not limited to, Castlefield Gallery's main fixed asset, its premises - HQ & Galleries in Manchester city centre - at year-end the charity held £80,000 in this fund; expend a balance of designated funds of £24,589 to support organisational development, specifically a new and accessible website, transferring any balance of this fund back to free reserves at the year-end; £15,466 New Art Spaces Contingency Fund. At year-end the charity held £129,341, in designated funds.

The charity ended the 2023/24 year holding £123,383 of free reserves.

Structure, governance and management

Directors and trustees

The organisation is governed by a Board of directors who are also its trustees. The directors who served during the year are listed on page one of the annual report. The directors are appointed by members in general meetings. The Board may appoint directors to fill casual vacancies, but they only hold office until the next Annual General Meeting. The Board of Directors meet at least 4 times a year to review strategy, policy, operational plans, budget and finance control, and risk management, and once a year for the Annual General Meeting (AGM).

Trustee selection methods

The board aims to have members that cover a diverse range of skills, experience and knowledge to effectively govern the non-profit company and charity. It reviews its skills pool at Board meetings and when gaps are identified.

Board Directors recruit potential new members by one of two approaches, a) by unsolicited applications, including through open recruitment drives, and b) by Board Directors suggesting potential candidates. Agreed candidates are invited to apply and/or meet/interview (depending on the route taken) with existing directors, then to a Board meeting as observers so they can meet and discuss their potential role with the current members. If agreed by the current members (in the absence of the candidate) and the candidate wishes to proceed with becoming a member, they are invited to join the Board and are subsequently co-opted at the next Board meeting.

In accordance with our Articles, co-opted Board directors retire at the AGM and are eligible for re-election at that meeting.

According to clause 24 of Castlefield Gallery's Articles, a third or the number nearest to one third of the Board of Directors shall retire at each AGM, with those being eligible being able to stand again.

The organisation is a charitable company limited by guarantee, first incorporated on 3 August 1984 and registered as a charity on 26 September 1984. The company was established under a memorandum of association which established the objects and powers of the charitable company and is governed under its articles of association.

Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The trustees are members of the charity, but this entitles them only to voting rights. The trustees have no beneficial interest in the charity. All directors give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 9 to the accounts. The total number of such guarantees on 31 March 2024 was 9 (2023:12).

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The gallery holds a 150-year leasehold with 355 Deansgate Management Limited dated from 1 January 2001, without charge - the Arts Council England charge period having ended in August 2021. Castlefield Gallery is a Company Director of 355 Deansgate Management Limited, a company of which it also holds a £37 investment. 355 Deansgate Management Limited owns the freehold for 355 Deansgate in entirety. The gallery main premises (HQ and main galleries) and registered address is 2 Hewitt Street, Manchester M15 4GB. 355 Deansgate Management Limited Mem&Arts assert that a minimum of two company Directors must be always in place. At the time of writing leaseholder of flat 1 located above the gallery premises is the other Company Director of 355 Deansgate Management Ltd.

Related parties and relationships with other organisations

Castlefield Gallery relationship to 355 Deansgate Management Ltd is described above. The charity is regularly funded as a Cultural Partner of Manchester City Council and a National Portfolio Organisation of Arts Council England, both funders having continued funding for Castlefield Gallery in 2023/24, the current funding periods with both Manchester City Council and Arts Council England being 2023/24 – 2025/26. With both funding streams come terms, conditions and expectations that grantees will deliver against the funders' strategic aims. Castlefield Gallery is the recipient of year-to-year other public funding, support from Trusts & Foundations, and donations to support both projects and core activity. Other public funding and Trust & Foundation expectations of awardees and grant/award conditions broadly are more specific to the applied activities.

Castlefield Gallery, represented by its Director & Artistic Director is Director and Co-Chair of the Contemporary Visual Arts Network, North West. The Director & Artistic Director is one of four Directors and Chairs. Liverpool Biennial and Open Eye Gallery are also represented on the network through the same leadership roles. Castlefield Gallery's Director & Artistic Director also represents the organisation on the Oxford Road Corridor's 'Cultural Corridor' group.

Whilst not limited to, Castlefield Gallery has strategic partnerships in place with Manchester School of Art and the University of Salford / University of Salford Art Collection (UoSAC) to deliver annual practice, skills and career development activities for students and graduates. Activity with the University of Salford Art Collection in this regard, 'Salford Scholars', is also undertaken in collaboration with artist studios Hot Bed Press, Islington Mill, and Paradise Works. 2023/24 marked 10 years of 'Salford Scholars'. With the UoSAC, Castlefield Gallery also co-develops and delivers exhibitions and commissioning to collect projects, and national and international activities, including artist exchanges, artist residencies, micro-commissioning and more. In 23/24 the gallery, UoSAC, Open Eye Gallery and Energy House 2 (EH2) at the University of Salford, commenced the first year of 18–24-month artist residencies with EH2. In 2023/24 Castlefield Gallery and Manchester School of Art at Manchester Metropolitan University continued work with a Collaborative Doctorate Award post.

Since 2020 Castlefield Gallery has been working in collaboration with the University of Sheffield's Creative Lives since the year 2020/21, receiving an award from the university recognising the quality and impact of the charity's work around Creative Ageing. The gallery continued to engage with this programme in 23/24. Since 2019, and across 2023/24, Castlefield Gallery has worked in collaboration with Greater Manchester Combined Authority (GMCA) on Creative Ageing activity. In 2023/24 this coalesced around Greater Manchester Ageing in Place Micro-Residencies. Inspired by GMCA's Ageing in Place initiative, the project consisted of seven artists aged 50+ years placed in eight boroughs of Greater Manchester with local pathfinders, co-creating with ageing communities.

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for the year ended 31st March 2024

Castlefield Gallery has an ongoing working relationship with Creative Industries Trafford to annually deliver artist skills and career development projects designed to benefit artists and independent creatives living and working in Greater Manchester. This is also true of HOME, specifically regarding HOME's Manchester Open and its awards programme for artists. In the year Castlefield Gallery continued to hold a multi-year strategic partnership with Venture Arts and Aarhus Center for Visual Art.

In 23/24 the charity's time-bound multi-year cross-regional and national Hybrid Futures partnership with the University of Salford Art Collection, the Grundy Art Gallery (Blackpool), Touchstones (Rochdale), and Shezad Dawood Studios (London) continued, this extending to a new partner Salford Museum & Art Gallery. In 2023/24 the charity entered into a time-bound cross-city programme partnership with Portraits of Recovery, Manchester Art Gallery, Whitworth, and ANEW (recovery and homelessness service).

In 2023/24 Castlefield Gallery's New Art Spaces: Wigan continued. Due to building works at the space in the year, partner activities were reduced, however, the charity's relationship in Wigan with Wigan Council continued. Castlefield Gallery's New Art Spaces: Warrington also continued in the year, partnership activity with Warrington Borough Council – specifically Culture Warrington and Warrington Museum & Art Gallery further developed, including extending to delivery with Warrington & Vale Royal College. Castlefield Gallery grew activity in 2023/24 at New Art Spaces: Chester, in collaboration with Cheshire West & Chester Council, the University of Chester, and the inaugural Chester Contemporary. Cheshire West & Chester Council, and Chester Contemporary.

In 2023/24 Castlefield Gallery was pleased to be able to work with the John Hoyland Estate and become an active member of the Gallery Climate Coalition.

Remuneration policy for key management personnel

Bringing staff remuneration fully in line with sector standards, considering the scale and reach of the charity's activities, is an aim that requires ongoing work, especially as we look ahead and in a challenging operating context (ongoing cost-of-living crisis, post-pandemic and post-Brexit). This work continued in 2023/24 including staff annual % increases.

Management personnel are two - the Director & Artistic Director and the Curator & Deputy Director. They are both full-time posts and their combined remuneration in 23/24 was £58,140.01 per annum.

Risk management

The Board is responsible for managing the risks of the organisation. Risk is reviewed through Board meetings, with processes put in place to mitigate identified risks. The controls that the Board uses are:

- Comprehensive papers and carefully set agendas generated, presented and used to guide each Director and Trustee meeting, especially for monitoring and assessing risk (four per year, one for each financial quarter), and one Annual General Meeting.
- Comprehensive strategic planning, supported by and monitored via the Castlefield Gallery Business Plan which holds the company risk register, and the Castlefield Gallery Business Strategy.
- Comprehensive set of policies, including but not limited to the charity's: Reserves Policy; Data Protection Policy (this covers matters related to GDPR); Health & Safety Policy; Equality Opportunities Policy; Child & Vulnerable Adults Protection Policies; Environmental & Sustainability Policy and Action Plan; Extremism Policy; Financial Policy and Procedures. Policies are regularly reviewed and updated annually, as applicable they are shared with staff, Trustees, and placements.

Castlefield Gallery
Trustees' annual report
for the year ended 31st March 2024

Statement of responsibilities of the trustees

The trustees (who are also directors of Castlefield Gallery 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
- Make judgements and estimates that are reasonable and prudent
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation

The trustees are responsible for keeping proper 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.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

This report has been prepared in accordance with the provisions applicable to companies subject to the small companies' regime of the Companies Act 2006.

The trustees' annual report has been approved by the trustees on 20/ 11/ 2024 and signed on their behalf by

Alisha Kadri
Co-Chair

Independent examiner's report
to the members of
Castlefield Gallery

I report on the accounts of the Charity for the year ended 31st March 2024 which are set out on pages 28 to 48.

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 the Association of Chartered Certified Accountants, 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.

Jennifer Daniel FCCA DChA
Slade & Cooper Limited
Beehive Mill, Jersey Street
Manchester, M4 6JG

Date 11/ 12/ 2024

Castlefield Gallery
Statement of Financial Activities
(including Income and Expenditure account)
for the year ended 31 March 2024

	Note	Unrestricted funds £	Restricted funds £	Total funds 2024 £	Total funds 2023 £
Income from:					
Donations and legacies	3	399,004	-	399,004	383,933
Charitable activities:	4	165,508	12,333	177,841	200,217
Other trading activities	5	31,255	-	31,255	77,997
Investments	6	1	-	1	321
Total income		595,768	12,333	608,101	662,468
Expenditure on:					
Charitable activities:	7	632,470	67,737	700,207	787,554
Total expenditure		632,470	67,737	700,207	787,554
Net income/(expenditure) before net gains/(losses) on investments		(36,702)	(55,404)	(92,106)	(125,086)
Net income/(expenditure) for the year	9	(36,702)	(55,404)	(92,106)	(125,086)
Transfer between funds		(3,141)	3,141	-	-
Net movement in funds for the year		(39,843)	(52,263)	(92,106)	(125,086)
Reconciliation of funds					
Total funds brought forward		292,567	280,581	573,148	698,234
Total funds carried forward		252,724	228,318	481,042	573,148

The statement of financial activities includes all gains and losses recognised in the year.
All income and expenditure derive from continuing activities.
Prior year SOFA is shown on the last page.

Castlefield Gallery
Company number 01838334
Balance sheet as at 31 March 2024

	Note	2024	2023
		£	£
Fixed assets			
Tangible assets	14	220,812	238,508
Investments	15	37	37
Total fixed assets		220,849	238,545
Current assets			
Debtors	16	18,625	42,180
Cash at bank and in hand	17	258,796	312,726
Total current assets		277,421	354,906
Liabilities			
Creditors: amounts falling due in less than one year	18	(17,228)	(20,303)
Net current assets		260,193	334,603
Total assets less current liabilities		481,042	573,148
Net assets		481,042	573,148
The funds of the charity:			
Restricted income funds	19	228,318	280,581
Unrestricted income funds	20	252,724	292,567
Total charity funds		481,042	573,148

For the year in question, the company was entitled to exemption from an audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- . The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- . The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts

These accounts are prepared in accordance with the special provisions of part 15 of the Companies Act 2006 relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The notes on pages 31 to 48 form part of these accounts.

Approved by the trustees on 20/ 11/ 2024 and signed on their behalf by:

.....

Alisha Kadri (Co-Chair)

Castlefield Gallery

Statement of Cash Flows for the year ending 31 March 2024

	Note	2024 £	2023 £
Cash provided by/(used in) operating activities	22	(53,931)	(68,600)
Increase/(decrease) in cash and cash equivalents in the year		(53,930)	(68,279)
Cash and cash equivalents at the beginning of the year		312,726	381,005
Cash and cash equivalents at the end of the year		258,796	312,726

Notes to the accounts for the year ended 31 March 2024

1 Accounting policies

The principal accounting policies adopted, judgments and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

a Basis of preparation

The financial statements have been prepared in accordance with 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), second edition - October 2019 (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006 and UK Generally Accepted Accounting Practice.

Castlefield Gallery meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b Preparation of the accounts on a going concern basis

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

The trustees have made no key judgments which have a significant effect on the accounts.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities within the next reporting period.

c Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of a provision of a specified service is deferred until the criteria for income recognition are met.

Notes to the accounts for the year ended 31 March 2024 (continued)

O Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised; refer to the trustees' annual report for more information about their contribution.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

P Interest receivable

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.

Q Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity.

Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

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

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

S Tangible fixed assets

Individual fixed assets costing £1,000 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis as follows:

Asset Category	Annual rate
Leasehold building	2%
Leasehold improvements	4%
Computer equipment	20%

Notes to the accounts for the year ended 31 March 2024 (continued)

T Fixed asset investments

Investments are a form of basic financial instrument and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. The statement of financial activities includes the net gains and losses arising on revaluation and disposals throughout the year.

The charity does not acquire put options, derivatives or other complex financial instruments.

The main form of financial risk faced by the charity is that of volatility in equity markets and investment markets due to wider economic conditions, the attitude of investors to investment risk, and changes in sentiment concerning equities and within particular sectors or sub

T 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.

U Cash at bank and in hand

Cash at bank and cash 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.

V 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.

W Pensions

Employees of the charity are entitled to join a defined contribution 'money purchase' scheme. The charity's contribution is restricted to the contributions disclosed in note 8. There were no outstanding contributions at the year end.

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2024 (continued)

2 Legal status of the charity

The charity is a company limited by guarantee registered in England and Wales and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The registered office address is disclosed on page 1.

3 Income from donations and legacies

Current reporting period	Unrestricted £	Restricted £	Total 2024 £
Donations	60,777	-	60,777
Donated services	338,227	-	338,227
Total	399,004	-	399,004
Previous reporting period	Unrestricted £	Restricted £	Total 2023 £
Donations	77,963	-	77,963
Legacies	-	-	-
Donated services	305,970	-	305,970
Total	383,933	-	383,933

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2024 (continued)

4 Income from charitable activities

Current reporting period	Unrestricted £	Restricted £	Total 2024 £
Arts Council of England	71,288	-	71,288
Manchester City Council	19,622	-	19,622
Consultancy	18,670	286	18,956
Membership	10,930	-	10,930
Miscellaneous	450	-	450
Other Grants	15,000	6,500	21,500
Other income	29,548	5,547	35,095
Total	165,508	12,333	177,841
Previous reporting period	Unrestricted £	Restricted £	Total 2023 £
Arts Council of England	71,288	-	71,288
Manchester City Council	10,000	-	10,000
Consultancy	12,708	19,000	31,708
Membership	11,480	-	11,480
Miscellaneous	205	-	205
Other Grants	10,000	21,151	31,151
Other income	44,385	-	44,385
Total	160,066	40,151	200,217

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2024 (continued)

5 Income from other trading activities

	2024 £	2023 £
Art and book sales	2,011	1,438
Rents	-	1,025
Other Trading Income	29,244	75,534
	31,255	77,997

All income from other trading activities is unrestricted.

6 Investment income

	2024 £	2023 £
Income from bank deposits	1	321
	1	321

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2024 (continued)

7 Analysis of expenditure on charitable activities

Current reporting period	Total 2024	
	£	
Staff costs	172,405	
Premises costs	43,518	
Administrative costs	54,930	
Project costs	408,872	
Depreciation	17,696	
Governance costs (see note 8)	2,786	
	700,207	
Previous reporting period	Total 2023	
	£	
Staff costs	188,156	
Premises costs	105,720	
Administrative costs	50,676	
Project costs	423,566	
Depreciation	17,696	
Governance costs (see note 8)	1,740	
	787,554	
	2024	2023
	£	£
Restricted expenditure	67,737	111,897
Unrestricted expenditure	632,470	675,657
	700,207	787,554

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2024 (continued)

8 Analysis of governance and support costs

Current reporting period	Basis of apportionment	Governance £	Total 2024 £
Accountancy and independent examination	Governance	1,985	1,985
Legal and professional	Governance	-	-
Other governance	Governance	801	801
		2,786	2,786
Previous reporting period	Basis of apportionment	Governance £	Total 2023 £
Accountancy and independent examination	Governance	1,740	1,740
		1,740	1,740

9 Net income/(expenditure) for the year

This is stated after charging/(crediting):	2024 £	2023 £
Depreciation	17,696	17,696
Independent examiner's remuneration -		
Independent examination	335	320
Accountancy	1,650	1,570
Payroll and consultancy	560	1,025

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2024 (continued)

10 Staff costs

Staff costs during the year were as follows:

	2024 £	2023 £
Wages and salaries	162,140	177,355
Social security costs	7,272	7,882
Pension costs	2,993	2,919
	172,405	188,156

No employees has employee benefits in excess of £60,000 (2023: No).

The average number of staff employed during the period was 7 (2023: 8).

The average full time equivalent number of staff employed during the period was 5.4 (2023: 6).

The key management personnel of the charity comprise the trustees, Director & Artistic Director, and Curator & Deputy Director. The total employee benefits of the key management personnel of the charity were £58,140 (2023: £57,000).

11 Trustee remuneration and expenses, and related party transactions

One member of the management committee received a total of £150 remuneration during the year, for providing mentoring for artists engaged in the charity's artist development programmes. Castlefield Gallery Trustees are experts in their fields, including artist development (2023: two members received a total of £1,050).

No (2023:No) members of the management committee received travel and subsistence expenses during the year (2023:£Nil).

Aggregate donations from related parties were £1,098 (2023: £960).

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

No trustee or other person related to the charity had any personal interest in any contract or transaction entered into by the charity, including guarantees, during the year (2023: No).

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2024 (continued)

12 Government grants

The government grants recognised in the accounts were as follows:

	2024 £	2023 £
Arts Council of England	71,288	71,288
Manchester City Council	19,622	10,000
Greater Manchester Combined Authority	-	-
	<u>90,910</u>	<u>81,288</u>

There were no unfulfilled conditions and contingencies attaching to the grants.

13 Corporation tax

The charity is exempt from tax on income and gains falling within Chapter 3 of Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects. No tax charges have arisen in the charity.

14 Fixed assets: tangible assets

	Leasehold building £	Leasehold improvements £	Equipment £	Total £
Cost				
At 1 April 2023	319,579	282,625	41,570	643,774
Additions	-	-	-	-
Disposals	-	-	-	-
	<u>319,579</u>	<u>282,625</u>	<u>41,570</u>	<u>643,774</u>
At 31 March 2024	319,579	282,625	41,570	643,774
Depreciation				
At 1 April 2023	138,224	225,472	41,570	405,266
Charge for the year	6,391	11,305	-	17,696
Disposals	-	-	-	-
	<u>144,615</u>	<u>236,777</u>	<u>41,570</u>	<u>422,962</u>
At 31 March 2024	144,615	236,777	41,570	422,962
Net book value				
At 31 March 2024	174,964	45,848	-	220,812
At 31 March 2023	181,355	57,153	-	238,508

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2024 (continued)

15 Investments

	2024 £	2023 £
Market value at the start of the year	37	37
Market value at the end of the year	37	37
Investments at fair value comprised:		
Unlisted shares	37	37
	37	37

Investments are all carried at fair value and are all traded in quoted public markets.

16 Debtors

	2024 £	2023 £
Trade debtors	1,152	28,860
Other debtors	13,338	11,184
Prepayments	2,619	2,136
VAT	1,516	-
	18,625	42,180

17 Cash at bank and in hand

	2024 £	2023 £
Cash at bank and on hand	258,796	312,726
	258,796	312,726

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2024 (continued)

18 Creditors: amounts falling due within one year

	2024 £	2023 £
Accruals	11,518	13,579
Other creditors and accruals	3,504	3,060
Taxation and social security costs	2,206	3,664
	17,228	20,303

19 Analysis of movements in restricted funds

Current reporting period	Balance at 1 April 2023 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2024 £
Gallery premises	238,506	-	(17,696)	-	220,810
Consultancy Project A - Allied London	595	-	(129)	-	466
Consultancy Project B - Ageing in Place					
Micro Residencies	15,636	-	(11,632)	(4,004)	-
Exhibition A - Hybrid Futures	20,914	4,439	(25,353)	-	-
Exhibition F	-	6,500	(8,840)	7,000	4,660
Talent Project B - SUSTAIN	2,129	1,108	(3,237)	-	-
Talent Project E - GM Creative Ageing	2,382	-	-	-	2,382
Talent Project F - PIVOT	850	-	(850)	-	-
Talent Project G - bOlder 2	(431)	286	-	145	-
Total	280,581	12,333	(67,737)	3,141	228,318

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2024 (continued)

19 Analysis of movements in restricted funds(continued)

Previous reporting period	Balance at 1 April 2022	Income	Expenditure	Transfers	Balance at 31 March 2023
	£	£	£	£	£
Gallery premises	256,200	-	(17,694)	-	238,506
Consultancy Project A - Allied London	725	-	(130)	-	595
Consultancy Project B - Ageing in Place	-	19,000	(3,364)	-	15,636
Micro Residencies	30,600	-	(9,686)	-	20,914
Exhibition A - Hybrid Futures					
Special Project B - Art Fund Art Assembly	33,743	11,000	(47,443)	2,700	-
Talent Project B - SUSTAIN	15,031	2,500	(16,779)	1,377	2,129
Talent Project E - GM Creative Ageing	2,400	-	(18)	-	2,382
Talent Project F - PIVOT	12,260	-	(8,701)	(2,709)	850
Talent Project G - bOlder 2	-	7,651	(8,082)	-	(431)
Total	350,959	40,151	(111,897)	1,368	280,581

Name of restricted fund	Description, nature and purposes of the fund
--------------------------------	---

Gallery premises - The balance of grants from the Arts Council of England, used to purchase and fit out new premises for Castlefield Gallery. Depreciation on the fixed assets will be charged against the fund in future years.

Consultancy Project A (Allied London) - Spinningfield Public Art Commission digital maintenance costs falling within 5yrs from July 2019

Consultancy Project B (Ageing in Place Micro Residencies) - GMCA contracted delivery of older artist residencies in GM ageing in place pathfinders. Residencies to engage older people in their neighbourhoods to explore what their place means to them. Funds include management fee for gallery delivery.

Exhibition A (Hybrid Futures) - Funds from the Art Fund Reimagine grants, secured in 21/22 for commencing spend in 22/23, exhibition and commission project in 23/24, with engagement and symposium activity running into 2024/25 when project will close and final draw down will be due.

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2024 (continued)

19 Analysis of movements in restricted funds(continued)

Special Project B (Art Fund Art Assembly): Art Fund Art Assembly- funds held are from the Art Fund held on behalf of the Manchester Art Assembly 2022 partners (HOME, the Whitworth, Manchester Art Gallery and Sheena Simon Campus, The Manchester College).

Talent Project B (SUSTAIN) - Funds from MCC ERF and strategic funds, Trafford CIT / LA), partner contribution, secured in 21/22 - 2022/23 for SUSTAIN international artist exchange project 21/22 - 22/23, extending into 2023/24 when due to complete in full.

Talent Project E (GM Creative Ageing Forum) - Talent Project E-GMCA Great Places GM funding Creative Ageing legacy activity.

Talent Project F (PIVOT): PIVOT-Funds from Brian Mercer Trust and partner funds for 24-36month mid career NW artist development programme

bOlder 2- Funds held from WEA ESF for bOlder 2 2020/21, an artist development programme for +50yrs artists in GM

20 Analysis of movement in unrestricted funds

Current reporting period	Balance at 1 April 2023 £	Income £	Expenditure £	Transfers £	As at 31 March 2024 £
General fund	140,719	553,560	(592,933)	22,037	123,383
Exhibition C - OMID ASADI	20,000	5,050	(7,837)	(17,213)	-
Exhibition E (Castlefield Gallery 40 Years of the Future: WSWBN	-	-	-	7,530	7,530
New Art Spaces Rates Contributions	15,466	-	-	-	15,466
Organisational Development Activity (Editions activity & Rebrand & Web)	24,589	-	(20,594)	(3,995)	-
Sinking Fund	80,000	-	-	-	80,000
Talent Project A - Manchester Open	782	9,880	(782)	(2,000)	7,880
Talent Project C - Scholars & Mentees	11,011	27,278	(10,324)	(9,500)	18,465
	<u>292,567</u>	<u>595,768</u>	<u>(632,470)</u>	<u>(3,141)</u>	<u>252,724</u>

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2024 (continued)

20 Analysis of movement in unrestricted funds (continued)

Previous reporting period	<i>Balance at 1 April 2022</i> £	<i>Income</i> £	<i>Expenditure</i> £	<i>Transfers</i> £	<i>As at 31 March 2023</i> £
<i>General fund</i>	184,709	577,271	(631,348)	10,087	140,719
<i>Exhibition C - OMID ASADI</i>	-	20,000	-	-	20,000
<i>Exhibition G - Nina Chua and D Silver</i>	2,000	5,220	(7,220)	-	-
<i>Extraordinary Programme Expenditure (including D. Blandy & Venture Project, Creative Lives etc)</i>	7,500	-	(7,500)	-	-
<i>Members Exhibition A - 2022/23 Associates Show</i>	2,500	-	(2,500)	-	-
<i>New Art Spaces Rates Contributions</i>	15,466	-	-	-	15,466
<i>Organisational Development Activity (Editions activity & Rebrand & Web)</i>	34,000	-	(9,411)	-	24,589
<i>Sinking Fund</i>	80,000	-	-	-	80,000
<i>Talent Project A - Manchester Open</i>	10,000	(120)	(6,643)	(2,455)	782
<i>Talent Project C - Scholars & Mentees</i>	11,100	19,946	(11,035)	(9,000)	11,011
	<u>347,275</u>	<u>622,317</u>	<u>(675,657)</u>	<u>(1,368)</u>	<u>292,567</u>

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2024 (continued)

20 Analysis of movement in unrestricted funds (continued)

Name of unrestricted fund	Description, nature and purposes of the fund
General fund	The free reserves after allowing for all designated funds.
Exhibition C - OMID ASADI	Commissioning Patron Funds donated in 2022/23 for 2023/24 spend and programme
Exhibition E - Castlefield Gallery 40 Years of the Future: WSWBN	40 Years of the Future: Where should we be Now (Exhibition E): a 'commission to collect' exhibition and commissioning programme, fundings being from a programme partnership investment for the project from the University of Salford Art Collection.
Exhibition G - Nina Chua and D Silver	Commissioning Patron Funds donated in 2021/22 for 2022/23 spend and programme
Extraordinary Programme Expenditure (including D. Blandy & Venture Project, Creative Lives etc)	Funds paid to Castlefield Gallery in 2021/22 for shared budget partner delivery from University of Sheffield in 2022/23
Members Exhibition A 2022/23 Associates Show	Partner contribution from MSoA paid in 2021/22 for 2022/23 spend and programme
New Art Spaces Rates Contributions	Funds held to pay NAS Rates Contributions should legacy payments not billed arise
Organisational Development	Organisational developmet activity for brand, web, sales development, 40th Year activity, to be delivered across multiple years.
Sinking Fund	Premises and major asset maintenance (R&R), and development fund.
Talent Project A - Manchester Open	Partner contribution for HOME Manchester Open Awardees artist development programme
Talent Project C - Scholars & Mentees	HEI graduate artist development programmes, annual but work to academic years. Funds also include contributions to gallery costs - project management and overheads.

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2024 (continued)

21 Analysis of net assets between funds

Current reporting period	General fund £	Designated funds £	Restricted funds £	Total £
Tangible fixed assets	2	-	220,810	220,812
Fixed asset investments	-	-	37	37
Net current assets/(liabilities)	123,381	129,341	7,471	260,193
Total	123,383	129,341	228,318	481,042
Previous reporting period	General fund £	Designated funds £	Restricted funds £	Total £
Tangible fixed assets	237,913	-	595	238,508
Fixed asset investments	-	-	37	37
Net current assets/(liabilities)	(97,194)	151,848	279,949	334,603
Total	140,719	151,848	280,581	573,148

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

	2024 £	2023 £
Net income/(expenditure) for the year	(92,106)	(125,086)
Adjustments for:		
Depreciation charge	17,696	17,696
Loss/(profit) on sale of fixed assets	-	-
(Gains)/losses on investments	-	-
Dividends, interest and rents from investments	(1)	(321)
Decrease/(increase) in stock	-	-
Decrease/(increase) in debtors	23,555	29,649
Increase/(decrease) in creditors	(3,075)	9,462
Net cash provided by/(used in) operating	(53,931)	(68,600)

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2024 (continued)

**23 Prior year Statement of Financial Activities
(including Income and Expenditure account)**

	<i>Unrestricted funds £</i>	<i>Restricted funds £</i>	<i>Total funds 2023 £</i>	<i>Total funds 2022 £</i>
<i>Income from:</i>				
<i>Donations and legacies</i>	383,933	-	383,933	384,580
<i>Charitable activities:</i>	160,066	40,151	200,217	315,412
<i>Other trading activities</i>	77,997	-	77,997	71,873
<i>Investments</i>	321	-	321	16
<i>Total income</i>	622,317	40,151	662,468	771,881
<i>Expenditure on:</i>				
<i>Raising funds</i>	-	-	-	-
<i>Charitable activities:</i>	675,657	111,897	787,554	688,563
<i>Total expenditure</i>	675,657	111,897	787,554	688,563
<i>Net income/(expenditure) for the year</i>	(53,340)	(71,746)	(125,086)	83,318
<i>Transfer between funds</i>	(1,368)	1,368	-	-
<i>Net movement in funds for the year</i>	(54,708)	(70,378)	(125,086)	83,318
<i>Reconciliation of funds</i>				
<i>Total funds brought forward</i>	347,275	350,959	698,234	614,916
<i>Total funds carried forward</i>	292,567	280,581	573,148	698,234

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

CASTLEFIELD GALLERY

England & Wales - Charity number 515571

Accounts

Company number: 01838334

Charity Number: 515571

Castlefield Gallery

Report and financial statements

For the year ended 31 March 2023

Castlefield Gallery
Reference and administrative information
for the year ended 31st March 2023

Company number 01838334

Charity number 515571

Registered office and operational address 2 Hewitt Street, Manchester, M15 4GB

Trustees Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

Susan Stubbs	Chair
Alisha Kadri	Vice Chair
Adian Slatcher	Secretary
Barney Leaf	
Kate Jesson	
Roger Stephenson	
Chara Lewis	
Mariama Attah	
Ceri Hand	
Margaret Bourke	
Sandeep Ranote	
Penny Macbeth	

Key management	Helen Wewiora	Chief Executive
personnel	Matthew Pendergast	Deputy Chief Executive

Bankers **HSBC**
2-4 St Anns Square, Manchester M2 7HD
CAF Bank Limited
25 Kings Hill Avenue, Kings Hill, West Malling, Kent ME19 4JQ

Independent	Jennifer Daniel FCCA DChA, Slade & Cooper Limited
examiner	Beehive Mill, Jersey Street, Manchester, M6 6JG

Castlefield Gallery
Trustees' annual report
for the year ended 31st March 2023

The trustees present their report and the unaudited financial statements for the year ended 31 March 2023. Included within the trustees' report is the directors' report as required by company law.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

Objectives and activities

The object of Castlefield Gallery, as set out in its Articles of Association, is the advancement of education by fostering and promoting for the benefit of the public, the improvement and development of artistic knowledge, taste, understanding and appreciation of the visual arts, and to increase the accessibility to the visual arts, throughout the Northwest of England.

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 remain focused on its stated purposes.

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

Statement of Intent

Established by artists in 1984, Castlefield Gallery's work is focussed on artistic, skills and professional career development for artists, as well as inspiring and deepening audiences' relationship to contemporary art. The organisation is an integral part of the North of England's cultural fabric and a vital support to artists across the Northwest and further afield. Castlefield Gallery delivers a programme of exhibitions, projects and events from its main gallery in central Manchester.

Castlefield Gallery commissions, curates and produces off-site and public art in Greater Manchester, the Northwest and beyond, and facilitates national and international artist residencies and exchange programmes. The charity exports art and culture developed and produced in the region through exchange, to enable meaningful relationships between artists nationally and internationally to flourish over extended periods of time. Partnership is at the heart of all of Castlefield Gallery's activities. Castlefield Gallery Associates is an artist, curator and writer membership group that accesses artistic, skills and career development support via the organisation's work, as well as New Art Spaces – temporary work, production, project and presentation spaces located across Greater Manchester and the Northwest. Castlefield Gallery Associates membership experienced further growth in 2022/23, the scheme attracting over 300 artist and independent creative members.

Castlefield Gallery
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for the year ended 31st March 2023

For nearly four decades Castlefield Gallery has been a proven leader and enabler in the development of visual artists, many Castlefield Gallery alumni going on to experience national and international acclaim, including becoming Turner Prize nominees and winners, or exhibiting at major festivals, biennials, triennials and international presentations.

Castlefield Gallery is a registered charity, a National Portfolio Organisation of Arts Council England and Manchester City Council Cultural Partner. Castlefield Gallery's Artist Patron is Ryan Gander, OBE.

Castlefield Gallery's Business Plan

In 2022/23 Castlefield Gallery continued to deliver focus group sessions. These alongside organisation and governance away days, informed work to build on our mission statement, to complete a review and refresh of the charity's statement of purpose, vision and values as well as a Business Plan update for 2023/24 (bridging plan to 2026).

Castlefield Gallery:

Mission: to nurture talent, explore cultural trends and deepen audience's relationship to contemporary art.

Purpose: we believe that art is essential. Our purpose is to support artists, build creative communities and make new art happen.

Vision: our vision is to become the UK's lead organisation for artists' development, building a compelling case for supporting artists, their work and their careers, at every level.

Values: our values guide us, inform how we work, and help us make decisions. We are bold and brave, empathetic, knowledgeable and playful, we put artists first.

Business Plan Aims

Aim 1: Invest time, care and resource in artists and creative freelancers - their skills and careers, and across a diversity of artistic practice, to enable them to achieve their full potential and have voice through creative expression.

Aim 2: Castlefield Gallery's programme showcases and develops new artistic practice that is current, timely, relevant, and celebrates experimentation, creative diversity and freedom of expression.

Aim 3: Foster the conditions that enable diverse groups of people - new and existing audiences and participants, to access high quality artistic experiences and opportunity for lifelong learning through dynamic cultural experiences.

Aim 4: Be a resilient, sustainable, dynamic organisation, this enabling our ability to support the resilience and sustainability of others, now and long into the future.

Policies and Planning

Castlefield Gallery's business plan outlines the organisations aims, outcomes, programme and SMART targets, including audience, participation, environmental sustainability, equality, diversity, inclusion and equity targets. The business plan is aligned to Castlefield Gallery's mission, purpose, vision and values. It is designed to be a live working document that is amended and updated to ensure we remain responsive to our operating context.

Castlefield Gallery
Trustees' annual report
for the year ended 31st March 2023

The business plan sits alongside a suite of documents and policies. Whilst not limited to, these include: Annual Budget & Cashflow; Fundraising & Development Strategy; Data Protection Policy; Health & Safety Policy; Equality Opportunities Policy, in relation to which SMART targets are embedded within the Business Plan; Child & Vulnerable Adults Protection Policies; Environmental & Sustainability Policy and Action Plan.

The charity's activities and services include:

- Year-round programme of free exhibitions and commissions, events and sessions, working with artists at all career stages, in particular supporting them to develop new work. Delivered in our main accessible galleries, off-site, in the public realm eg. public art, and online, often through dynamic partnerships. All exhibitions are free to attend.
- Public programme activities and publications, designed to enhance and deepen engagement with exhibitions and commissions activity, delivered in real time and space, as well as online and through digital distribution channels.
- Person centred, bespoke skills, career and artistic development support programmes, including national and international exchange. An open access subsidised Castlefield Gallery Associates scheme for artists and creative freelancers working in the field of contemporary visual arts, designed to support their artistic development and careers by providing information, skills, CPD opportunities, resources, promotion and a context for critical dialogue.
- New Art Spaces - provision of low-cost artist work, production, project and presentation space, working through place partnerships across the Manchester city region and the Northwest. New Art Spaces incubate practice and share the art of our time with the public in an immediate way.
- Volunteering and placements, international intern opportunities, driving talent, skills development and CPD through the structure of the organisation.
- Partnership delivery and CPD services, including with universities, local authorities, specialists and organisations in and outside of the arts and cultural sector.
- Thought leadership and research, advocating for artists as thought leaders themselves, and how together artists and communities can help to shape a better world.
- Art sales, individual collector and collections development, many of whom also make up and take part in our Guardians and Patrons programme, corporate and private commissioning and specialist advice.

Programme Architecture

Castlefield Gallery Programme Architecture is built around four strands, working to annual or multi-year themes:

- Review
- Art & Society
- Head-to-Head

Castlefield Gallery's main galleries play host to three main exhibitions per year and up to two Castlefield Gallery Associates Members' exhibitions.

A 'Self-Made' strand of the programme operates as a cross cutting theme to influence all we do. Self-Made was established to ensure Castlefield Gallery's curating continuously challenges more formal and dominant narratives, assumptions and misconceptions of who a contemporary artist is, who can be an artist, how someone might become an artist, what contemporary art is, what it looks like, our expectations of it, and how contemporary art is experienced.

In 2022/23, Castlefield Gallery secured future revenue commitments from Arts Council England National Portfolio Organisation and Manchester City Council Cultural Partnership funding, both for the period 2023/24 - 2025/26.

Castlefield Gallery
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In 2022/23, across all its charitable activities, Castlefield Gallery spent £481,584 cash, and expended £305,970 of Donated Services.

The Directors and 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 Directors and 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 Directors and trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

The Directors and 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 Directors and trustees consider how planned activities will contribute to the aims and objectives that have been set.

Achievements and performance

Beneficiaries of our services

The charity's main activities and who it supports are described below. All its charitable activities focus on learning, development, and public engagement in the field of contemporary visual art and are undertaken to further Castlefield Gallery's charitable purposes for the benefit of the public. Most of our activities are free at the point of access. Where charging is necessary this is done so at affordable, subsidised rates and alongside provision of concession and free tickets for those on low incomes.

The organisation's work is publicised in the widest range of formats within available resource, to reach as many and ranging groups of people as possible. In 2022/23, to ensure reach to existing and development of new audiences / participants, Castlefield Gallery made use of direct mail (i.e. MailChimp), especially for Associates communications and e-newsletters, social media sites (such as Facebook, Twitter and Instagram), the gallery website, digital sharing platforms such as Soundcloud, Youtube, Vimeo, media listings and platforms - in printed material and online formats, ticket and event platforms such as eventbrite. The year saw the charity deliver its new branding as well as commission Carbon Creative to commence process on the development of Castlefield Gallery's new accessible website. This will be completed and go live in early 2024.

In the year, Castlefield Gallery continued to deliver enhanced digital programming, distribution and communications activity. We consolidated pandemic born new ways of working. Not limited to, examples include enhanced digital resources - activities and downloads; online and blended programme; podcasts via Anchor; artist film interviews distributed on Youtube and enhanced use of Instagram with IGTV; revamped monthly news for online and newsletter on artists, art making and environmental sustainability; street level / window (including high street) programming and public art offers enhanced with use of QR codes.

In 2022/23 reciprocal communication arrangements with partners, peers, relevant stakeholders, as well as media partnerships / sponsors continued. Press activity ensured that activities attracted media coverage.

2022/23 main gallery live audiences were 20,000, up from 15,616 in 2021/22. Positively main gallery live audiences are gradually returning after the COVID-19 lockdowns and closure periods. Growth of audience reach pre-pandemic was resulting from a mix of improvements. Whilst not exhaustive, these include data capture processes, development of communications and PR activity, and enhanced

Castlefield Gallery
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partnership work for programme delivery which is proving effective in programme and audience development terms. Post-pandemic we continue to build on this work.

To ensure equality of access, our main galleries have disabled access to all floors and an accessible toilet. Staff and volunteers are briefed to be welcoming, helpful and informative to all visitors. In 2022/23 audience feedback continued to evidence the quality of experience accessed by gallery attendees as did that of those participating.

Castlefield Gallery's live audiences off-site and in the public realm were known 30,000 altogether an estimated minimum 130,600, this up from 95,6161 in 2021/22. Off-site and public realm reach varies year to year depending on the annual programme and continues to grow back towards pre-pandemic levels.

Whilst not limited to, enhanced partnership work and delivery, off-site, distributed and/or touring activity, public art commissioning, and driving relevance across the programme extends reach and engagement. Data capture and communications developments further support. As well as reach and engagement in the City of Manchester, activities increasingly reach directly into multiple Greater Manchester City Region areas, Northwest sub-regions, and at times nationally and internationally. In 2021/22 Castlefield Gallery experienced further development in digital reach, engagement and participation, this building on growth in previous years, catalysed also by the charity's post pandemic context. In 2022/23 twitter followers were 17.1k remaining more or less steady as with Facebook. Instagram – a focus for Castlefield Gallery social media activity in the year, experienced growth from 7331 in 2021/22 to 8449 in 2022/23.

Our reach via digital artistic products was 10,115 engagements. In 2022/23 the charity continued with enhanced investment (capacity and cash resource) in rich content for new platforms designed to reach and deepen online and digital engagement. We built on activity using platforms - Anchor, and 360-degree virtual tours for example. Castlefield Gallery Associates, artist development programmes and wider public programmes attracted 2271 participations in 2022/23, numbers of associates reaching 300+. Looking ahead, we will continue to invest in developing digital reach, depth of engagement, and improved accessibility for audiences with health, wellbeing and access needs.

Through our communications platforms we continued to publish monthly spotlights to amplify our volunteers, Castlefield Gallery Associates and artists we work with who have a commitment to combatting climate change and/or explored environmental concerns through their practice.

In 2022/23 the activities of the Castlefield Gallery CDA candidate with Manchester School of Art, in particular design and delivery of their *Archives at Play* exhibition series and public engagement programme generated action research on how Castlefield Gallery and its work is perceived and experienced. Findings from these activities will be reviewed in 2023/24 to inform how we imagine and plan for the gallery's future as it enters its 40th year in 2024. *Archives at Play* has directly involved and engaged artists but also those with artists with multi-faceted relationships to the gallery - independent creatives, associate members, audiences, participants, supporters, staff, placements volunteers, trustees and more. The gallery will apply learning from such activities to decision making and planning, to deliver relevance, inclusion, equity and fairness, with particular reference to its stated priority protected and its adopted characteristics of age, disability, race & ethnicity, whilst being guided by its female led status & commitment to social justice. Our adopted priorities are those of Socio-Economic & Neurodiversity.

In 2022/23 our audience activities reached and engaged as below:

Age: 0-19yrs - 12%; 20-34yrs – 45%; 35-49yrs - 20%; 50-64yrs - 19%; 65+yrs – 4%

Gender: Male – 40%; Female – 56%; Non-Binary: 4%

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Disability: identifying as having a disability – 8%; identifying as not having a disability – 87% and preferring not to say - 5%

Ethnicity: White British – 60%; Any other White Background – 14%; Black British – 7%; Asian British – 8%; Any other ethnic group – 6%; Prefer not to say – 5%

In 2022/23 our participant activities engaged as below:

Age: 0-19yrs - 45%; 20+ yrs – 55%.

In 2022/23 Castlefield Gallery experienced highest engagement from Audience Agency's Audience Spectrum arts audiences segments: 'Experience Seekers', 'Trips and Treats', 'Kaleidoscope Creativity', 'Frontline Families', and secondarily 'Dormitory Dependables' and 'Metroculturals'.

Artists and Creative Freelancers

In 2022/23, the charity expended £81,977 on artist fees, compared to £63,460 in 2021/22, and engaged 95 artists and independent creatives in 2022/23, compared with 79 in 2021/22. In 2022/23 the gallery continued to drive good paid opportunities and support for artists and the creative communities we work with, especially creative freelancers.

In 2022 / 23 Castlefield Gallery worked with 95 freelance creatives, predominantly resident in the Manchester City Region and Northwest of England.

Age: 0-19yrs - 1%; 20-34yrs – 31%; 35-49yrs – 33%; 50-64yrs – 24%; 65+yrs – 6%; prefer not to say – 5%.

Gender: female – 59%; male – 31%; non-binary – 5%; prefer not to say – 5%.

Disability: identifying as not having a disability - 64%; identifying as having a disability and/or long term health condition – 23%; prefer not to say – 13%.

Ethnicity: White British – 52%; White Other – 11%; White & Black Caribbean – 3%; White & Asian – 5%; Indian – 2%; Pakistani – 1%; Chinese – 1%; Any Other Asian Background – 3%; African – 2%; Caribbean – 2%; Any Other Black Background – 3%; Arab – 2%; Latin American – 2%; Any Other Ethnic Background – 1%; Prefer Not to Say – 5%; Unknown – 5%.

Volunteers and Placements

In 2022/23 Castlefield Gallery engaged 47 volunteers and placements, a group that delivered 2021 hours of voluntary activity across the year.

Age: 0-19yrs - 2%; 20-34yrs – 30%; 35-49yrs – 33%; 50-64yrs – 24%; 65+yrs – 6%; prefer not to say – 4%; unknown – 4%.

Gender: female – 55%; male – 40%; non-binary – 2.5%; prefer not to say – 2.5%.

Disability: identifying as not having a disability - 96%; identifying as having a disability – 2%; prefer not to say – 2%.

Ethnicity: White British – 74%; White Other – 4%; White & Black Caribbean – 3%; White & Asian – 4%; Any Other Mixed Background – 4%; African – 2%; Chinese – 2%; Any Other Ethnic Background – 6%; Prefer Not to Say – 3%.

All volunteers and placements are supported to engage, by the charity covering their travel and subsistence expenses.

Headlines and highlights from 2022 / 23 programme activity:

Exhibitions & Commissions

Main Galleries

Across the year, Slow Saturday Previews continued (ticketed time slots with very limited capacity for each slot and alcohol free). These are now embedded in Castlefield Gallery's programme to ensure that those who require a quieter slower pace for attending gallery project launches can do so.

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The year opened with an exhibition bridging the previous and reporting year in concern, 22/23. The year closed with the second in the series of the same exhibition, *Archives at Play*, and again which bridged two financial years – 22/23 into 23/24. Both exhibitions have been supported by and delivered in partnership with Manchester School of Art (Manchester Metropolitan University) and supported by the North West Consortium Doctoral Training Partnership (Arts and Humanities Research Council). Both exhibitions were accompanied by a range of public programme activity and resources, from zine making workshops, *Archives at Play* artist associates events and responsive published writing, talks and tours, to a student responsive pop-up exhibition and events, performances 'performing the archive' and an online version of the exhibition as and series of artist films shared online.

Archives at Play

6 March - 24 April 2022

Archives at Play was an exhibition exploring our relationship with the past and how this informs the way we make the future. At a time when it is more important than ever to challenge inherited ideas about ecology, equality and identity, this exhibition used archival structures as a tool for questioning the world we inhabit.

Artists Gregory Herbert, Kelly Jayne Jones, Dr. Yan Wang Preston, Chester Tenneson, were invited to take the notion of an archive as a starting point to develop a series of new works for *Archives at Play*.

Archives at Play was part of a wider Castlefield Gallery research project being led by Thomas Dukes, curator and PhD Candidate working with Castlefield Gallery and Manchester School of Art at Manchester Metropolitan University. Dukes' research into the nearly 40year-long Castlefield Gallery archive is looking for ways to approach the gallery archive as more than a site to hold and preserve information as 'fact', but instead as a living and complex entity. One that can be engaged with in the present to prompt dialogue and generate influence from many voices to inform thinking about the next 40years of Castlefield Gallery's future. Castlefield Gallery turns 40years in 2024.

Throughout the exhibition the gallery hosted a series of events that responded to both the archive, as well the physical traces left behind in the fabric of the venue from the artists and events that have gone before. Through performance, sound, and readings the artists brought their own distinct perspectives to Castlefield Gallery - its history and its yet unwritten future. Wider communities and visitors of Castlefield Gallery had opportunities to explore behind the scenes, dig into the gallery archive, and connect with the gallery team and artists in new ways.

Archives at Play 2

26 March 2023 - 4 June 2023

Artists: George Gibson & Grace Collins, Gherdai Hassell, Anna FC Smith, Alistair Woods.

New works by Alistair Woods and Gherdai Hassell explored cultural and historical narratives, prompting questions, and encouraging us to look at the past anew. Installations by George Gibson & Grace Collins and Anna FC Smith responded directly to the gallery's archive, inviting visitors to join a conversation about how the gallery's past might inform its future. As well as working with artists through his research process Dukes drew many voices into *Archives at Play 2*, including Castlefield Gallery's volunteers, placements, students / learners, peers, partners and supporters, and many of the gallery's creative communities, including those from Back on Track, Venture arts and Castlefield Forum.

Like Dukes, the artists taking part in the *Archives at Play* series approached the archive as a living entity – as something not fixed, existing beyond objects, documents, ephemera; existing in the very fabric of the places and spaces the gallery occupies, within people – through our experiences and held in memory. *Archives at Play* and *Archives at Play 2* invited visitors to get directly involved, to be part of

Castlefield Gallery
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the conversation, to co-imagine Castlefield Gallery's next 40 years, through the exhibition, events programme, on site and via social media.

British Art Show 9

27 May - 4 September 2022

In 22/23 Castlefield Gallery was one of several city partners and Manchester venues to host *British Art Show 9*. City partners were Castlefield Gallery, HOME, Manchester Art Gallery and the Whitworth and additional venues included places like Manchester's Poetry Library for example. Hayward Gallery Touring's exhibition is recognised as one of the most pertinent and ambitious recurrent exhibitions of contemporary art produced in the UK, taking place every five years and bringing the work of some of the most exciting contemporary artists to the cities it tours to. The presentation marked the return of the British Art Show to Manchester which originally hosted *British Art Show 4* in 1995 and *British Art Show 6* in 2006.

British Art Show 9 focused on work made since 2015. The exhibition was structured around three main themes – Healing, Care and Reparative History, Tactics for Togetherness, Imagining New Futures, and adapted and changed for each city as it toured nationally. In Manchester, the exhibition showcased 19 artists whose works directly addressed the three main themes. The artists' projects aimed to extend our understanding of identity to beyond the human, often blurring the boundaries between art and life. Through their works, they proposed alternative futures, economies and ways of living together. Across the venues the presentation featured many ambitious immersive installations, five new works and two new commissions made specifically by artists in response to local histories and cultures in Manchester.

PIVOT: Editions

27 May - 4 September 2022

Affordable editioned work by five artists based across the North West

Artists: Pat Flynn, Garth Gratrix, Bridget O'Gorman, Salma Noor and Chester Tenneson.

The five artists were engaged in the inaugural *PIVOT* programme: a scheme delivered in partnership by Castlefield Gallery and the Bluecoat, Liverpool which included bespoke mentoring and skills development for mid-career artists. Both organisations share the vision that the North West of England is a place where artists are able to live and work whilst experiencing national and international success. With over five years' experience and a strong track record in the field of contemporary visual art, each artist was awarded a £5000 bursary and access to a programme that supports their practice over an 18-month period. The artists were supported with additional budget to each produce a series of editions which were displayed together at Castlefield Gallery on the premises upper floor whilst *BAS9* occupied the lower gallery. It was hoped by mounting the two presentations at the same time the artists and their work would gain increased and relevant exposure, thus aiding their career opportunities in the medium to longer-term. The Editions were also taken to *The Manchester Contemporary 2022* (Art Fair in Manchester) where Castlefield Gallery and Bluecoat delivered a joint *PIVOT* booth. *PIVOT* activities have been supported by both partners, Brian Mercer Trust, Fenton Arts Trust, The Granada Foundation, Estat of Franchon Frolich, Castlefield Gallery Commissioning Patrons.

Matthew Bamber and Ivy Kalungi

25 September - 16 October 2022

As part of Castlefield Gallery and Manchester School of Art's long-standing partnership activity, Kalungi and Bamber's work was selected from an open call to MA/MFA Fine Art and MA/MFA Painting Graduates from the School of Art, who graduated in the last 10 years (2011 onwards). They were selected by guest selector and artist, Hardeep Pandhal, Castlefield Gallery Curator & Deputy Director, Matthew Pendergast, and Programme Leader of MA/MFA Fine Art at Manchester School of Art, Ian Rawlinson.

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Both artists explore how images, objects and bodies hold memories of both personal and social histories. The exhibition included large scale sculptural works interacting with the gallery's unique architecture alongside video work and digital collage. Seen together the works of these two artists speak both of trauma but also about the possibility for care, patience and understanding one another. The exhibition was further enhanced by its public programme and online resources eg. artist film and exhibition tours. The exhibition was delivered in partnership with and supported by Manchester School of Art (Manchester Metropolitan University).

Nina Chua and Daniel Silver

30 October 2022 - 29 January 2023

Castlefield Gallery has supported and followed Nina Chua's work over several years. She has taken part in numerous exhibitions at the gallery including: *LAUNCH PAD: Meanwhile See This* (2012), *AND A 123* (2017) and *Oh, it is easy to be clever if one does not know all these questions* (2018). In 2013 Chua was commissioned to develop a public artwork for the gallery's external façade. For this exhibition Chua invited Silver, an artist working at the forefront of contemporary figurative sculpture, to show a group of recent ceramic figures alongside a new set of her large-scale abstract drawings on paper. Both artists work with materials in an intuitive, exploratory way leaving expression to the material itself. Bringing the work of Chua and Silver together emphasised something deeply human rooted in their manipulation of materials. The incidental similarities and contrasts between each artist's approach offered an incentive to think afresh about the 'touch of the artist's hand' and the traces it leaves, not merely on the surfaces of their works, but also on our thoughts and perceptions as we viewed the work. The exhibition was accompanied by a public programme, including talks, tours and additionally resources like an artist film was made and published online.

Nina Chua and Daniel Silver was supported with funding from The Haworth Trust and Castlefield Gallery Commissioning Patron Professor Chris Klingenberg.

Tale of the Frozen Bits

12 February-12 March 2023

'I need urine, fresh urine, I need all the urine in the world!'
The Discovery of Nuns' Urine – El Morgan (2022)

Tale of the Frozen Bits was the first major solo exhibition of work by El Morgan. Incorporating video, text and installation, the exhibition explored the rich and surprising history of fertility drugs, a witches brew of ingredients that laid the path for our modern day medicines. Gallons of nun's urine, multiplying hamster cells, horse glands and millions of frogs appeared in a playful narrative that opened up our relationship with the bodies of women and the often ethically controversial branch of medicine. At a time when reproductive rights are being curtailed across the globe and innovations in medical science are occurring at a pace, this bold exhibition attempted to make the clinical tangible, to unpack progressive science and complex legal and ethical responsibilities.

Taking inspiration from her own experiences, having received a bill of £350 from a fertility clinic to continue to store some of her embryos, Morgan attempted to explore her frozen bits in their suspended state, to begin to unpick the medical and social structures that have enabled their pausing. Against a backdrop of domesticity Morgan replicated experiments and questioned the materials and systems she unearthed – from recording the sound of her own urine to conversations with researchers on the sex lives of frogs and discussions with embryologists working in Greater Manchester (home of the first ever IVF baby). Read together, her collection of new works presented an unseen history of fertility. *Tale of Frozen Bits* was accompanied by a public programme, including: an in conversation between Morgan and Jamie Sutcliffe, writer, curator and Co-Director of Strange Attractor Press, who was also commissioned to produce new writing responding to the exhibition themes; a day of Frogs, Fertility and Climate Change with Matthew O'Donnell, Assistant Curator of Herpetology at Manchester Museum who brought a mixture of frogs and amphibians to the gallery for visitors to interact with and learn more

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about in the context of the Museum's work, including on Climate Change, this followed by an in conversation between O'Donnell and Dr Lottie Hosie; a workshop, 'Writing Fictions' led by Hannah Knowles exploring storytelling and the more than human narratives in the exhibition. Talk sessions were recorded and an artist film produced so those unable to attend the gallery itself could explore the exhibition content online.

Tale of the Frozen Bits was selected from proposals submitted by Castlefield Gallery Associates by guest selector artist Harold Offeh, Castlefield Gallery Curator and Deputy Director Matthew Pendergast and Castlefield Gallery Associates Coordinator Laura Mansfield.

New Art Spaces

Castlefield Gallery New Art Spaces (NAS) are Castlefield Gallery's estate of low-cost artist work, production, project and presentation spaces that operate through place partnerships across the Manchester city region and the Northwest. New Art Spaces incubate practice and share the art of our time with the public in an immediate way, including on the high street. Since the programme launched, NAS has reached into and operated from sites in Manchester, Bolton, Leigh, Rochdale, Oldham, Trafford, Salford, Wigan, Widnes and Warrington, supporting 1700+ artists, artist groups, artist development agencies or curatorial projects, attracting thousands of audiences.

Cardboard Dinnerware Workshops by Masie Pritchard at Castlefield Gallery New Art Spaces: Wigan 3 & 4 Sept 2022

A two-part workshop with Maisie Pritchard saw participants create together. Individuals learnt and made across two sessions, to create an item for a 'cardboard dinnerware set' as a new collaborative sculptural work.

Maisie has developed a new material through her sculptural practice, through the forming of paper pulp and cardboard into clay form – and will taught her methods of making in these two sessions. The project explored the design and making process by giving low value materials, such as paper and cardboard, a new lease of life by transforming them into sculptural design objects as abstract and playful pieces of 'dinnerware'.

When completed the objects forge an absurd or imaginary artists dinner table displayed at Paradise Works, Salford, and Castlefield Gallery New Art Spaces: Wigan as an installation

Camp Bread by Pat Flynn at Castlefield Gallery New Art Spaces: Wigan

As early as 1998 artist Pat Flynn was experimenting with digital modelling and animation in the fine art world, selling his work as Limited-Edition C-Type prints. His work can be found in collections throughout Europe. Flynn with a group of other Manchester based or affiliated artists who share a long relationship with digital media; photography, 3D modelling and film came together to generate this project. They are: Brass Art, John Carney, Jo Clements, Pat Flynn, Dave Griffiths, Mishka Henner, Andrew McDonald, Robin Megannity. As part of A Modest Show the Camp Bread exhibition, originally shown at Kampus Gardens (Manchester), continued in the window spaces of Castlefield Gallery New Art Spaces: Wigan from Tuesday 26 July – Tuesday 23 August.

The two above projects were part of a Modest Show, the fringe to British Art Show 9.

Marie Jones: That's Not My Retrospective... at New Art Spaces: Warrington

Saturday 6, 20 & 27 Aug 2022

Artist Marie Jones displayed past works from the early stage of her career including whilst in education and as a designer. With *That's Not My Retrospective...* Jones invited visitors to New Art Spaces: Warrington to join her in revisiting her past works and think about her new and future practice.

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Duet at New Art Spaces: Wigan

New Art Spaces: Wigan meets Ashton Art Group

23 October – 30 October 2022

Preview: Saturday 22 October

This exhibition and art fair was a synergy of work by two art collectives based in Wigan Borough; contemporary artists based at Castlefield Gallery New Art Spaces: Wigan and art society, Ashton Art Group.

Artists

New Art Spaces Wigan:

Klaire Doyle, Mike Fahey, Sara Fahey, Tina Finch, George Hale, Andrea Lowe, Nicole Prior, Lucy Sharkey, Emma Saunders, Andy Smith, Anna FC Smith, Matthew Wood

Ashton Art Group:

Craig Jameson, Ann Kenrick, Sylvia Kerner, Tom Mason, Sue Morgan, Stephanie Moss, Sandra Parr, Sylvia Rawsthorn, Peter Risley, Sue Sergison, Chris Ball, Eileen Charles, Wendy Crossland, Deanna Culshaw, Pamela Dowd, Mike Fahey, Geraldine Graham, Lesley Heaton, Charlotte Hillyer, Judith Hillyer, Joanne Hitchen, Irene Simmons, Dorothy Spain, Linda Styles

Trap at New Art Spaces: Warrington

Saturday 19 November 2022

Trap was an exciting and provocative new collaboration between artists James Colvin, Julia Griffin and Steve Sutton at New Art Spaces: Warrington.

It was an exploration of the relationship between a sculptural installation and the temporality of live performance. The work was a moving sculpture that consists of arranged tree limbs, creating an illuminated shadow landscape that shifts through different hues of colour. Tangles of bunched branches were woven into a metal cage that conceal the choreography of a slowly moving body.

Trap explored the concept of trauma as sculpture and was also about humans and their relationship to the natural world and each other. It questioned how we deal in an ongoing and durational way with affective states that may include the deep social ambivalence that seeps into the way we maintain the lives of ourselves, others, and the natural world we all inhabit.

This immersive installation ran for approximately 45 minutes and was a 'seated experience' and was repeated throughout the day as part of Warrington Contemporary Arts Festival 2022.

Warrington Contemporary Arts Fringe Festival at Castlefield Gallery New Art Spaces: Warrington

25 November - 4 December 2022

Castlefield Gallery New Art Spaces: Warrington welcomed the first ever Fringe Festival: a collaboration between Warrington Contemporary Arts Festival and Warrington & Vale Royal College.

The established Warrington Contemporary Arts Festival (WCAF) returned for its twelfth year, running a busy, eclectic programme of events designed to push the creative boundaries of both its curators and visitors. The two-month festival, produced by Culture Warrington, welcomed artists from every discipline to showcase a range of exhibitions and performances. The theme for 2022's festival was 'Connections', as WCAF celebrated its role in providing opportunities for talented creatives in the area. The Fringe Festival was a brand-new, exciting opportunity for art & design and performing arts students to fully immerse themselves into the creative industry, gaining experience of designing, producing and presenting work within a public space. Located at Castlefield Gallery New Art Spaces: Warrington, students transformed the ground floor and window space into a unique exhibition of artist talks, live animation and incredible artwork.

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LOOK PHOTO BIENNIAL 2022 at Castlefield Gallery New Art Spaces: Wigan

9 December 2022 - 5 February 2023

The LOOK Photo Biennial, a photography festival delivered by Open Eye Gallery, toured to Wigan and Leigh in December 2022.

This will give you something to dream about, New Art Spaces: Warrington

9 February - 9 March 2023

Artists: garments, styling and curation of the window display by Little Nell, photos by Harvey Mountford, sculptures and bags by Tutti Frutti Faux.

Little Nell presented an exhibition of looks inspired by the Netflix original *Emily in Paris*. After recently binge watching the series and being blown away by the costume and the pivotal role it plays in the show, Little Nell designed a handful of garments using their typical processes of upcycling and reworking second hand clothing. The brand strives for a vision of sensational looks created from previously unloved textiles. The clothing used takes the characters from script to screen, enhancing the social context of the drama portrayed. Little Nell is often inspired by couture, fashion houses and editorial tableaux. *Emily in Paris* offers the opportunity to take inspiration from featured design houses such as Chanel, Louboutin and Dior. Sophie New, the designer and maker behind Little Nell graduated from the Royal College of Art in 2016 and has since focused on the idea of wearable art alongside organising exhibitions, events and fashion shows.

All The Mirth That Is Made at New Art Spaces: Wigan

15 February 2023 onwards

All The Mirth That Is Made was a mixed media installation by artist Anna FC Smith, displayed in the windows of New Art Spaces: Wigan.

Anna FC Smith explores social history, folk culture and ritual through historical and anthropological research. Creating sculpture, installation, performance, and group actions her works emerge as multi-dimensional symbolic collages spanning eras, and forms of material culture. Touching on politics and performative space, she examines power and community, juxtaposing the 'low culture' and irreverence of communal tradition with the pageantry and ceremony of governance.

In this installation Smith brought together sculptural elements from past projects, recontextualising them with a new fabric banner design that calls to medieval pageants, mystery plays and performative representations of society in public space.

Online, off-site in the public realm

Unsettled Ground by Hilary Jack

Unsettled Ground is an outdoor, citywide art installation of architectural models of cotton mills, back-to-back terraced houses, tower blocks, mansions and halls which reference the architectural decline and rise of the two cities of Salford and Manchester.

Acting as both a public artwork and as functioning nesting boxes for bird and insect populations negatively impacted by the fast pace of regeneration in the city, the *Unsettled Ground* series were permanently installed on the external facades of a group of arts and cultural venues and spaces between Salford and the city of Manchester, including Castlefield Gallery.

They are to be found outside: The Whitworth, Manchester Art Gallery, Salford Museum and Art Gallery, Castlefield Gallery, HOME, Hotbed Press, Islington Mill, and Paradise Works. They were commissioned as part of A Modest Show, the fringe to British Art Show 9.

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Art Assembly 2022, Manchester

18 June 2022

(co-design and production period of new commissions, thus engagement period with learners, Feb – April 2022)

On Saturday 18 June, Art Fund with a collective of Manchester's leading arts organisations will presented a one-day festival, Art Assembly 2022 – *City as Art School*. The event celebrated the idea of the city as an art school and championed culture as part of educational experiences for all people. The festival was organised by Art Fund with Castlefield Gallery, HOME, Manchester Art Gallery, the Whitworth and The Manchester College. It presented newly co-commissioned and co-created artworks and installations across the city, from established arts venues, busy squares and streets to billboards, pavements and more. Eight new art works by ten Greater Manchester artists, developed and produced in collaboration with students and learners plus a major project with artist David Blandy and young artists at Venture Arts were situated throughout the city to explore how everywhere has the potential to become a place of creative learning. Their works encompassed a broad range of media, from film and painting, to textiles, installation, performance and music. Art Assembly took place during *Our Year* which celebrated Manchester's children and young people with a whole-city approach to help them shape a future that's safe, happy, healthy and successful.

Artists, their learning partners and projects were:

Respawn by artist **Olivia Glasser**, featured videos of children from Plymouth Grove Primary School re-enacting actions that are important to them in childhood and exploring what they're not allowed to do now, that they want to do when adults! **Parham Ghalamdar** collaborated with Art and Design students from The Manchester College to produce large scale paintings on canvas as well as A.I. generated animations and projections inspired by an exploration of the city's art scene and its hidden gems. **David McFarlane** and **Raheel Khan** worked with young people from Manchester Secondary Pupil Referral Unit to map 'personal geographies' and experiment with augmented reality, bringing the maps to life. **Maya Chowdhry** worked with students studying MA Fine Art and MPhil courses from Manchester School of Art to explore 'space as a gift' by creating pop-up plinth installations inside Manchester Art Gallery and in St Peter's Square as platforms for performance art. The plinths also acted as an art material exchange, where the plinth became the space for a 'free exchange' of donated, scavenged or gathered materials.

Stencilled botanical designs decorated the streets in the city centre, inspired by the 18th and 19th century working-class botanist societies in Manchester where members would meet in pubs to discuss their latest plant finds, as part of a collaboration between fashion students from The Manchester College and artists **Anna FC Smith** and **Helen Mather**. The artists and students spent time researching at Chetham's library before embarking on their design work. Poster designs exploring climate emergency, created by students from Abraham Moss Community School with artist **Sam Owen Hall** featured on outdoor sites between the school and the city centre. The group devised their own typography to indicate both their hope and despair about the current crisis. Taking as its starting point the bobbin, **Sally Gilford**'s commission with the University of Salford's School of Art, Media & Creative Technology students tackled women's issues not often discussed within the curriculum. Linked to the area's previous life in textile production and used as a shorthand for something that is rubbish or nothing, large-scale bobbin installations in art supplies shop Fred Aldous spilled out towards the Outhouse referencing women's stories such as the First in the Fight suffragette banner first unfurled in the Square on 20 June 1908. Fred Aldous originally produced the baskets for transporting bobbins and is now a place outside art school walls where a strong creative community exists while the Outhouse on Stevenson Square was a place where historically people gathered to protest.

A guerrilla photography exhibition grew throughout the day long festival, displayed on construction site hoardings as part of **Robert Parkinson**'s collaboration with The Manchester College photography students. Using a portable Xerox printer transported on an all-terrain cart, the group printed their photographs that relate to each display location.

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Through a series of online workshops, artist **David Blandy** and young artists from the Venture Arts' studio reimagined Manchester 8000 years from now, resulting in a zine *Lost Eons: Three Worlds*. For Art Assembly, David and the young artists Niamh, Raven and George, transformed their collaborative work into an immersive installation at Manchester Art Gallery. They invited the public to join them in speculative world building, to share and create their own vision for Manchester far into the future. A series of film testimonies by pupils at eight Manchester schools, about how and why all arts disciplines are valued within the curriculum, formed part of the project *City as Arts Schools*, jointly realised through Curious Minds and Manchester's local cultural education partnership MADE. The films were shown throughout the day on screens at Manchester Art Gallery and have a life after the festival online as with other commission legacies. Extensions of commissions into and across the city, as well as online included onto the external facades of buildings with one large-scale commission remaining in place still in 2023.

A live recording of Art Fund's award-winning podcast *Meet Me at the Museum* in front of an audience at HOME was made. *Meet Me at the Museum* first launched in 2018 and offers insights into the vast cultural offer across the country, taking listeners to places that provide inspiration, spark conversation, and enrich lives. As part of Art Assembly 2022, Art Fund also committed a £10K Student Opportunities grant to fund four new paid opportunities for young people in the Student Art Pass network to work as Art Assembly Coordinators. These four roles supported the Marketing, Production, Front of House and Evaluation of the festival, and were exciting, short-term, paid opportunities for each student to gain relevant knowledge, skills and experience of working in the arts and cultural sector.

Harold Offeh – Playing With The Past – Online Performance & Conversation

27 June 2022

This event was part of a wider Castlefield Gallery research project, that looks at ways of activating the gallery's own archive. Making time and space to reflect and connect to our past can be difficult, but can offer insight into ourselves, our values, and how we work through changes. The event furthered research into meaningful and creative ways of working with materials of the past.

Artist, Harold Offeh, presented a performance and discussion about using archives. Harold Offeh is an artist working in a range of media including performance, video, photography, learning and social arts practice. Offeh is interested in the space created by the inhabiting or embodying of histories. He employs humour as a means to confront the viewer with historical narratives and contemporary culture. haroldoffeh.com

Offeh performs moments from his personal archive, assuming the poses of the past, whilst his narration critically reflected on these moments. Harold shared a practice of exploring our history that can uncover changes in ourselves and in society.

Peer to Peer: UK / HK – Ways of Being Together

8 September 2022 / 6:00-8:00pm

Live event with performance and video screening

Artists:

Karen Yu (Hong Kong) – Omid Asadi (Manchester)
Lazarus Chan (Hong Kong) – Kelly Jayne Jones (Manchester)
Kong Kee (Hong Kong) – John Powell-Jones (Manchester)

As part of **Peer to Peer 2022**, Castlefield Gallery worked with Hong Kong Art Centre (HKAC) to co-present the work of six artists: online on the Peer to Peer festival website (live 26 Sep – 9 Oct) and through two live events (Castlefield Gallery Sep 8 and HKAC Sep 16).

The artists were paired and invited to get to know each other's work. During the two events the artists who were physically present in their home cities stood in for those that were absent, in an attempt to embody their work for the audience. The aim of the project was to help the artists contextualise and

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communicate their work to a distant audience and to explore ways of connecting, exchanging and being together – on and off screen.

For the event at Castlefield Gallery, Omid Asadi and Karen Yu opened a dialogue over the internet which interacted with pre-recorded material and live performance incorporating the artists' readings of poems and literature in their native languages (Persian and Cantonese). John Powell-Jones introduced a short video work made in collaboration with Kong Kee, in which the world of Kee's Dragon Delusion was explored through the eyes of Atamur, an avatar that recently appeared as the central character in Powell-Jones' Web Wide World comic and interactive artwork. Kelly Jayne Jones and Lazarus Chan created digital avatars exploring the possibilities of connecting people with new technologies and shared digital spaces. At Castlefield Gallery, Jones delivered an immersive performance with sonic elements. The performance will include a film made with Kevin Craig, a Manchester based artist, designer, animator and Lecturer at Manchester Metropolitan University.

Castlefield Gallery Editions

In 2022/23 Castlefield Gallery launched an online store and a new range of Limited Editions. Each edition was specially commissioned by Castlefield Gallery. The inaugural range of products included a Limited-Edition broach by **Nicola Ellis**; T-shirt and Giclée print by **Parham Ghalamdar**; and a sculptural work by **Jack Doyle**.

Artist Development

Over 2022/23 Castlefield Gallery doubled down on its efforts to enhance connectivity across all programme areas including exhibitions, commissions, artist development, public programme, audience development and communications. The charity's commitment to Equity, Diversity and Inclusion & Equity, and Environmental Sustainability, also sat at the heart of activities. Our approach to Castlefield Gallery Artist Sustainability Spotlight pieces demonstrates this, as do many other activities developed and/or delivered in the year.

Salford Scholars 2022-23

The Graduate Scholarship Programme is run by the University of Salford Art Collection in collaboration with Castlefield Gallery, and with the support of our local industry partners Hotbed Press, Islington Mill, and Paradise Works.

In 2022, six new 'Graduate Scholarships' were awarded to students from the Salford School of Arts, Media and Creative Technology:

- Aidan Doyle
- Alfie Lane
- Jacob Longcake
- Joseph Fowler
- Laura Socas Rolo
- Suraj Adekola

Each artist receives support tailored to their individual needs and aspirations by Castlefield Gallery including: a 12 month programme of coaching, mentoring, professional development sessions, local and national trips and honorary 12 month membership of Castlefield Gallery Associates, providing further opportunities for professional development and training, plus a bursary of £1,000 to spend on materials or travel; studio space or place on a programme with one of our industry partners.

Manchester School of Art Mentees 2022-23

Castlefield Gallery commenced with the 2022-23 Manchester School of Art Castlefield Gallery Graduate Mentees in the period:

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- Kelan Andrews
- Sandeep Ubhi
- Louie Woodcock

Kelan, Sandeep and Louie are taking part in a year-long programme, developed and delivered by Castlefield Gallery to support artists in their first year after graduation. The programme features mentoring and guidance, practical workshops, a programme of local and national trips to introduce a range of artist scenes and contexts, and 12-month honorary membership of Castlefield Gallery Associates, the gallery's development scheme for artists. The programme is supported by Manchester School of Art at Manchester Metropolitan University.

Manchester Open Awardees 2022-2023

There were 2,271 artwork entries to the Manchester Open Awards 2022. After selection 474 artworks were presented in HOME's gallery from 446 artists across all ten boroughs of Bolton, Bury, Oldham, Rochdale, Stockport, Tameside, Trafford, Wigan, and the cities of Salford and Manchester. Castlefield Gallery worked closely with HOME on the Open selection and the selection for this year's award winners. Three award winners were selected to commence work with Castlefield Gallery as part of a prize package of artist development managed by Castlefield Gallery with HOME. Castlefield Gallery has since been working with winners Gherdai Hassell, Annabelle Richmond-Wright, 50+ years category awardee Nan Collantine.

Curator Development Scheme with Creative Industries Trafford

Creative Industries Trafford (CIT), in partnership with Castlefield Gallery, launched an emerging curator/producer development scheme, appointed through open application. The successful candidate's brief was to work alongside the gallery in the delivery of two major photographic exhibitions at Waterside Arts in Sale, Trafford in 2022: *Your Own Light* by Allie Crewe (May – Jul 2022) and *Flood & Fire* by Gideon Mendel (Sep – Nov 2022).

Conversation Series III: Narratives

Conversations Series is a programme of artistic projects bringing together a range of artists, with and without learning disabilities, to develop collaborative, reciprocal learning, and creative exchanges. The aim is to open up conversations and new dialogues about the role of art in contemporary society. Castlefield Gallery has worked in partnership with Venture Arts to deliver Conversation Series since 2015/16. Conversations Series artists in 2022/23 were:

Omid Asadi, Jennie Franklin, Jackie Haynes, Raheel Khan, Sarah Lee, Horace Lindezey, Millie Loveday, Deborah Makinde, Laura Nathan, and Leslie Thompson.

The theme of *Conversations Series III* was narratives. The ten artists worked alongside each other to develop shared ideas, create new work and explore personal narratives around heritage. Five of the artists are based at Ventures Arts and five were selected following an open call. The ten artists worked together to explore shared or parallel identities/histories, with the aim to create a new body of work over a five-month residency. The resulting works were shown in an exhibition at The Lowry from January to March 2023.

SUSTAIN

SUSTAIN is Castlefield Gallery and Aarhus Center for Visual Art's two-year programme of professional development and artist exchange focussed on developing low carbon and ecologically aware ways of producing and experiencing art. In 2021/22 Greater Manchester-based artists [Chris Alton](#), [Omid Asadi](#), [Maya Chowdhry](#), [Sophy King](#), and [Jessica El Mal](#) took part in an Artist Digital Exchange, alongside Mads Borre, Sophie Filtenborg, Heidi Nikolaisen, Stine Rosdahl-Petersen and Sabine Wedege from Aarhus. The sixth month programme of digital workshops, talks, visits, critical feedback and professional support focussed on low carbon artmaking. Follow on from this, in late summer 2022 Heidi Nikolaisen (Denmark) and Kevin Hunt (Salford, UK) undertook a 2-3month Slow Culture Residency, making use of only slow and low carbon travel to travel between Manchester and Aarhus.

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bOlder 2022-23 x Creative Lives

bOlder, Castlefield Gallery's artist development programme for artists 50+ years living and working in Greater Manchester and the region, collaborated with the University of Sheffield's *Creative Lives* in 2022/23. As a network and platform for collaboration and discussion, *Creative Lives* is actively engaged in ensuring a sustainable and impactful collaboration between artists, academics and other stakeholders, in order to achieve meaningful outcomes that will have a determined effect on any future policy connected to ageism in the arts. In 2022/23 the two partners supported artists at different stages in their careers and ages (50+ years and under 50+ years) to collaborate. The results of their collaborations were presented in various formats, including via an evening of presentations at Castlefield Gallery. The artists who took part are: Omid Asadi, Maya Chowdhry, Jessica El Mal, Julia Griffin, Hannah Leighton-Boyce, Bridget O'Gorman, John Powell-Jones, Andrea Small, Steve Sutton, Carran Waterfield.

ENERGY HOUSE 2.0 Residencies

In 2022/23, with the University of Salford Art Collection, Energy House 2.0 (EH2), and Open Eye Gallery, Castlefield Gallery recruited for two new artist residencies with the EH2 research facilities at the University of Salford. The first of the two residencies also commenced. The two appointed artists are Mishka Henner and Emily Speed. 18-month opportunities, the residencies are supporting the artists to develop new work in response to the climate crisis, net zero research, and the future of housing at the world-leading Energy House 2.0. A selection of the new work made will be acquired by the University of Salford Art Collection. The resulting works will also generate exhibition content for presenting with Open Eye Gallery in 2024 and Castlefield Gallery in 2025/26.

Stella Sideli in conversation with Thomas Dukes

24 January 2023

Mapping Curatorial Practices: on Laziness, Difference and Belonging.

Beginning with an introduction to their current practice, in particular Sideli's research project *Mapping Practices: Exploring Ethical Methodologies for Curating Plural Gender Perspectives in Contemporary Art*, Sideli and Dukes opened up a discussion about diversity, inclusion and belonging in relation to curatorial methods. They took their shared areas of interest as a starting point to consider ways of negotiating these issues in the context of institutional programming, asking questions such as: What is diversity exactly? Shouldn't (creating) diversity also mean (creating a sense of) belonging? In the process of operating according to diversity and inclusion policies as a cultural institution, is there a risk of further excluding and tokenising certain groups of people? How can voices of difference be truly, ethically represented and platformed in an institutional context, and what is the role of a curator in this context? What might a feminist or queer institution look like?

SPARK Artists Network: for artists who want to intervene in the trajectory towards climate breakdown

2022/23 saw Castlefield Gallery establish the SPARK Artists Network, initiated by Castlefield Gallery's Artist Sustainability Lead and with the intention of seeding a Greater Manchester / North West based network of 'low carbon artists'. SPARK was born from and carries on from Castlefield Gallery's SUSTAIN programme focused on low carbon art making and working. The high demand for places on Castlefield Gallery's SUSTAIN programme showed a clear appetite for collective conversation and cross-fertilisation around low carbon art practice in Greater Manchester and beyond.

Importantly the network was designed to enable the network artists, especially as the group grows, to self-programme, with the gallery providing administration and communications support. Across the year, nine SPARK sessions were delivered. Network sessions are programmed and organised so they are nomadic, roaming about Greater Manchester and the North West of England.

In summary they were:

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SPARK 1 at Manchester Art Gallery: session 1 was hosted by Castlefield Gallery Artist Sustainability Lead and SUSTAIN organiser Jane Lawson, and artist and Climate Emergency Manchester group contributor Jackie Haynes, to bring interested artists together and provide space and time to discuss how to develop effective low carbon art practices.

SPARK 2 at Manchester Art Gallery: session 2 was once again hosted by Jane Lawson and Jackie Haynes, and built on session 1.

SPARK 3 was formed of two sessions on different dates, delivered on zoom and then in person at Rogue Studios in Gorton, Manchester. The first part of this session focused on finding out what the group's collective resources might be. The second focused on examining the identified resources to generate ideas for using them. A walk was also led by network artist John-Paul Brown along the canal from Manchester Art Gallery to Rogue Studios. The idea was to also use items found on the walk in a making session as part of the process.

SPARK 4 at Rogue Studios was facilitated by Jackie Haynes and artist Sophy King who was a key SUSTAIN artist. The session focused on the use of materials in art making and their impacts on the environment. It was designed to explore how to minimise such impacts and attendees had the opportunity to co-construct an outdoor sculptural installation from found and left-over materials. The session also incorporated a John-Paul Brown led walk from Manchester Art Gallery to Rogue Studios. This session also introduced a new regular part of the SPARK offer. Each session from here on has been communicated with a corresponding relevant resource list eg. reading, listening, watching materials.

SPARK 5 at Manchester Art Gallery. Led by Jackie Haynes, SPARK 5 focused on democracy and especially on how artists can intervene in local democracy. The session was preceded by an optional walk exploring sites resonant with historical, contemporary, future, local, national and international democracy. Ideas for these sites were invited from participants to inform the sites visited. At Manchester Art Gallery time was spent in the Climate Justice Gallery prior to a 'plotting' and making session. Climate Emergency Manchester joined the session.

SPARK 6 at The Birley, Preston. Facilitated by artist Rob Mullender-Ross, SPARK 6 focused on how a more ear-minded approach to the environment might lead us to discover things about spaces and places which ordinarily we don't notice. Relationships between carbon and noise, and how urban and rural territories can be thought of through soundscape as well as landscape were explored. A city sound walk formed part of the session.

SPARK 7 with the session gathering at Eccles Friends' Meeting House. Hosted by artist Louise Clarke, the group focused their time on exploring forest ownership and management and on using art activism to challenge local deforestation. There was discussion about Alder Forest and the changes in law proposed over local forests. A walk was included and tea. The walk was optional.

SPARK 8 at Gallery Oldam to visit the exhibition Our Plastic Ocean. The group gathered to discuss plastic in their practice and how to reduce or reuse plastic, possible substitutions and where it is the only thing for the job. Art projects were discussed including a Green Loop commission for Fylde Council that highlighted plastic pollution on the Fylde coast, and other work on the theme of plastic pollution, that made using recycled plastic by themselves, and other relevant pieces.

SPARK 9 was led by artist Anthony led a short moss walk, finding some of the many mosses that thrive in the city, followed by a workshop at Rogue Studios showing how to make a simple terrarium with a jamjar.

Castlefield Gallery Associates

During 2022/23 Castlefield Gallery Associates grew, membership reaching 300+ visual artists, curator/producer, and writer members. Most Associates live and work in Greater Manchester and the

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North West, some nationally and internationally. Associate artists access 1-2-1 advisory sessions from the Castlefield Gallery Director and Curator, Castlefield Gallery New Art Spaces, exclusive Associate opportunities and discounts, including at times national and international opportunities, as well as an annual regularised programme of events.

Growth also included development on representation across the Associates group. Sponsored 12month Associates awards were made in the year to artists and creatives who responded to an open call encouraging applications from those who identify in line with Castlefield Gallery's protected characteristics and lived experience focus as to apply. 20 awards were made to artists living and working in the region and selected by a panel of Castlefield Gallery staff and existing Castlefield Gallery Associates. Castlefield Gallery Associates online offer, including an expanded suite of digital resources were developed and made available in 2022/23.

The Exchange Summit

Thursday 15 September

In January 2022 58 artists came together to make new connections across the country. Pairing peers from different networks artists began conversations, collaborations and in some cases making together. Supported by a programme of activities led by The Exchange participants that saw workshops ranging from exploring the living creatures in your vicinity to quiet crits, slowly the Exchange pairs began to get to know each other. This summit concluded The Exchange by sharing activities, outcomes, processes and experiences from the artists. The event structure and content aimed to reflect the vast array of practises, experiences and approaches within The Exchange. Castlefield Gallery Associates were invited to participate in The Exchange. The partners were Eastside Projects (EOP), CAMP, Castlefield Gallery (Associates), The NewBridge Project, Primary, Spike Island (Spike Island Associates), and Turf Projects. Each selected 8 artists from their networks to take part in the project through an open call. In total 56 artists participated.

Participating Artists:

Castlefield Associates: Hatitze Achmet, Bryony Dawson, Candice Dehnavi, Klaire Doyle, Clara Glyn, Katie McGuire, Babs Smith, Sylvia Waltering

EOP Members: Jennifer Brough, Soohyun Choi, Sherrie Edgar, Rebecca Farkas, Yva Jung, Marcus Keating, Eleanor Morgan, SOP

CAMP: Chloe Bonfield, Ruth Brown, Erika Cann, Karen Howse, Tina Kutter, Lucie Smith, Frances Staniforth, Sarah Trotter

Primary: Louisa Chambers, Belén Cerezo, Pete Ellis, Rhiannon Jones and Traci Kelly (Kelly + Jones), Alison Lloyd, Nathaniel Mann, Sam Metz, Roger Suckling

Spike Associates: Helen Acklam, Simone Hesselberg, Garry Loughlin, Maisie Moon, Sammy Paloma, Tina Salvidge, John Steed, Veronica Vickery

The NewBridge Project: Charlie-Mae Bloom, BJ Choudre, Georgia Holman, Margaret Jennings, Georgia McGrath, Roberto Picciau, Meitao Qu, Beth Ross

Turf Projects: Julia Chwascinska, Theresa Dodzro, Salina Jane, Desilver Johnson, Emma McAndrew D'Souza, Yolanda Shields, Claire Undy, Amy Wilson

Image courtesy Candice Dehnavi

Many members are active in artist led projects, collectives and studios thus the scheme's benefit is extended via such individuals to wider networks of artists, groups and creative communities. Artists participated in monthly events designed to deliver a mix of knowledge sharing, peer critique, skills, and training. Organised visits / exchanges to and with other arts organisations and communities in the region and beyond were delivered.

Some Associates events are opened up to the wider public for a small fee. The annual programme of other Castlefield Gallery Associate events, delivered on site, some off site and sometimes on zoom / blended, included:

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Entangling Art, Activism and Everyday Life in the Capitalocene

A presentation and workshop on Zoom by the Laboratory of Insurrectionary Imagination. The Intergovernmental Panel on Climate Change (IPPC), the UN climate scientists not known for their radical imagination, wrote in their 2018 report that if we want to avoid the worst of the climate breakdown we had 12 years left for “rapid, far reaching and unprecedented changes in all aspects of society”. For the Laboratory of Insurrectionary Imagination (Labofii) this has to include art. In a time of historical crises, is it enough to continue to represent the world, to make more performances about climate breakdown, more videos about forced migration, more installations about mass extinctions? How can art be anchored again, to place, time and everyday life? How can our practice be a magical force of transformation rather than another market commodity? This workshop and presentation by the Labofii shared stories and adventures in between art and activism and explored how art can become a means not an end in the battle of imagination that traverses this epoch. The workshop followed on from *SUSTAIN*, a development programme for artists interested in low carbon artmaking run by Castlefield Gallery and the Aarhus Centre for Contemporary Art.

Dr Kai Syng Tan – How to Thrive in 2050? By Pushing Forward with ‘Adult Themes’.

What could/should the year 2050 look like? What changes can we as artists make in what and how we work to realise this vision? Dr. Kai Syng Tan led Associates through a playful provocation, inviting those attending to consider the creative arts and neurodiversity, thinking on the entanglement with colonialism, gender, sexuality and race. To warm up they looked at clips from Kai's film about a 'neuro-fantastic' future *How to Thrive in 2050* currently playing on BBC iPlayer and discussed the so-called adult themes (the term used in iPlayer descriptor) in the film, plus ways to push back pushback.

Learning the Critical Response Process

Artists from the initial 2019-20 bOlder (Castlefield Gallery Artist Development Programme for Artists 50+ years) cohort led Castlefield Gallery Associates in a group crit following Liz Lerman's Critical Response Process. Through the supportive structure of its four core steps, the Critical Response Process combines the power of questions with the focus and challenge of informed dialogue, offering makers an active role in the critique of their own work. The Critical Response Process instills ways of thinking, communicating and being that can be invaluable for creative practice. Having been introduced to Lerman's method through the bOlder programme, the artist cohort have continued to use it as part of their developing practice. The artists shared their learning in a bid to encourage Castlefield Gallery Associates to develop self-led crits along Lerman's model.

Detox to Delish

Writer Steve Hanson, artist Jane Lawson and chef Y Sok combined Steve's recent discovery of a toxic remnant from his childhood with Jane's interest in mycoremediation and Y's culinary expertise to create a two-stage process of detoxification to digestion.

STAGE 1 – DETOX

Participants were invited to bring anything on paper, card or cardboard that they wanted to detoxify - anything they wanted to psychically purge. They incorporated their toxic items into an oyster mushroom kit to take home and grow. Oyster mushrooms can detoxify a wide range of substances including hydrocarbons and Jane Lawson has previously used them to detoxify key neoliberal texts such as Milton Friedman's *Capitalism and Freedom*; their ability to detoxify hydrocarbons makes them an ideal candidate to detoxify an economic system based on the “cheap” energy provided by fossil fuels.

STAGE 2 – DELISH : Digest your detox!

Participants brought their crop of mushrooms to the event at the gallery to be transformed into a communal meal by Cambodian-American chef and restaurateur Y Sok. They shared their experiences of transforming toxicity into nourishment.

Detox to Delish was part of **A Modest Show**, developed by Division of Labour and Uncultured Creatives.

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Social Media & Creative Practice

A blended online and in-person event with Adam Keyworth. Adam manages socials for Channel 4 and is key member of The Manchester Wire team. As an expert in social media Adam introduced different platforms and their key features/benefits – Instagram vrs Tik Tok or Tik Tok vrs Twitter. He then led an interactive session that encouraged thinking creatively on how to make social media work for each participant. The session explored how social media can become part of a creative process and how to approach different platforms to best share artists' work with a wide audience.

Open Table

The first in our series of Open Table events for Associates launched in 2022/23. Open Tables are evenings of conversation responding to Castlefield Gallery's exhibition programme.

In partnership with Corridor8, the journal for contemporary art and writing in the North, the gallery launched a bursary for Castlefield Gallery Associates to respond to Castlefield Gallery exhibitions. Selected from an open call, Associate Member Bryony Dawson developed a text based response to the PIVOT exhibition alongside invited writer/curator Elysia Lukoszevieze.

The responses were shared in an event that explored the themes, references and approaches to the works in the exhibition. Following the event both the responses were published in Corridor8, marking the start of a two-year collaboration with the journal.

Material Matters

As part of Castlefield Gallery's ongoing engagement with questions of sustainability, we hosted a day of workshops with artists sharing research, knowledge and practical skills around using organic, recycled and compostable materials in creative practice. From exploring the potential of bioplastics as a drawing medium to considering the sensory properties of fabric and the sculptural forms of paper. Coinciding with The British Art Show 9 held across the city, the event touched on themes of alternative economies and emphasised commonality, collaboration and non-hierarchical ways of organising and sharing knowledge that encompasses the neurodivergent world. Artists hosting workshops included Rachael Colley, Sarah Evelyn Marsh and Maisie Pritchard.

The Critical Response Process

Another group crit for Castlefield Gallery Associates following Liz Lerman's Critical Response Process was delivered.

An Artist Talk: Sneha Solanki

Associates joined Sneha Solanki at Castlefield Gallery for a talk about her practice, sharing her approach to working intergenerationally and developing collaborative approaches to knowledge sharing. Artist Sneha Solanki is interested in the emergent, precarious and the overlooked. She regularly employs horizontal methods of cultural agency and citizen science, and often works in process-based environments; producing events and projects that utilise low-tech, open and collaborative methods to engender knowledge. She has engaged with the invisible signals emitted from military bases, with plants, computer viruses, microorganisms and synthetic life. Her ongoing work EATING | THINGS has grown from a family project documenting the journey of two children as they start to learn and eat edible 'things' from 'outside'. Starting in 2010 when the eldest child was a year old, the project became a method to 'grow' knowledge as the children grew. The project has extended out to a project to grow, deepen and develop knowledge and culture through shared learning, exploring foraging as a means to enable resilience, develop new knowledge and feel empowered within the larger food system. The talk was followed by a walk around Castlefield basin.

Rachael Colley – Artist Talk

Having given a workshop on bioplastics as part of Material Matters, a previous Associates session, Rachael returned to talk to participants about her developing practice in contemporary sculpture and performance.

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Sarah Evelyn Marsh and Katie Charlton in conversation

For the in-conversation Sarah and Katie shared their experiences, and on Starling's approach to collaborating with creatives, how they both consistently learn from and are inspired by the neurodivergent communities they work with. Starling run arts-based projects for neurodivergent young people aged 13-25, focusing on creativity as a means of self-expression, positivity, and a way to meet like-minded people. Collaborating with diverse creatives and a group of Neurodiversity Champions to develop and shape new projects. Sarah Evelyn Marsh has worked with Starling over a number of years. Throughout Covid lockdowns Sarah and Starling developed a 'Creative Takeaway' project with young people; making sensory sculptural objects as part of her ongoing practice The Sensory Toolkit.

NAS to meet you! at New Art Spaces: Warrington

An event at New Art Spaces: Warrington to learn more about Castlefield Gallery's New Art Spaces (NAS) and the Associates programme. Attendees heard from artists using New Art Spaces facilities in the city as well as artists residents in NAS: Wigan. The event included a tour of NAS: Warrington workspaces before viewing an installation in the space, TRAP.

From Artwork to Exhibition

An online event with Mariama Attah and Matthew Pendergast in conversation. Beginning with an introduction to their current curatorial projects, Mariama Attah and Matthew Pendergast explored how to move from a singular artwork to a cohesive exhibition. Talking together they considered different practicalities of exhibition making and how and where artists can begin to stage their own shows. Mariama Attah a photography curator and editor with a particular interest in overlooked visual histories, using photography and visual culture to amplify under and misrepresented voices. Matthew Pendergast is Curator and Deputy Director of Castlefield Gallery

Sector and thought leadership

Castlefield Gallery continued to contribute to sector development and deliver thought leadership over 2022/23. Whilst not limited to, this included:

- The Castlefield Gallery AHRC NWCDTP Collaborative Doctoral Awardee with Manchester School of Art at Manchester Metropolitan University continued in post across the year. They delivered their first public facing project, their research coalescing around the Castlefield Gallery archive towards the charity's 2024 40year anniversary.
- Participation in the University of Sheffield's Creative Lives action research programme.
- Co-Directing and Co-Chairing of the Contemporary Visual Arts Network, Northwest.
- Participation in and/or leadership for sector working groups including GM Creative Ageing Forum, the Manchester Cultural Leadership Group.

We also participated in talks and presentations the gallery was invited to deliver, locally, nationally and further afield, and for sector organisations, HEI and beyond.

Financial review

At year end 2022/23 Castlefield Gallery net assets were £573,148. Of this total, £238,506 are restricted funds in the form of net assets (mainly premises), £42,038 are restricted current asset funds, £151,848 are designated current assets, and £140,719 are classed as unrestricted funds forming the Castlefield Gallery's general funds - the charity's free reserves. Total cash income for the year was £356,498. Total Donated Services income in the year was £305,970.

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Under our charitable activities cash donations for the year have been £77,963 generated through New Art Spaces corporate donations as well as individual regular giving and one off giving.

Castlefield Gallery generated £87,574 in earned income under charitable activities. Over 2022/23 this income is formed of consultancy and membership income, as well as other income in the form of project partnership contributions. Income from other trading activities in 2022/23 was £79,149, made up of mixed income related to New Art Spaces rates contributions that fell in 2022/23, art and book sales, fees, rents.

The financial year achieved £91,439 in public funding. This includes an Arts Council England annual NPO award of £71,288, continued public funding support of £10,000 as a Cultural Partner of Manchester City Council, GMCA award totalling £2500 and £7651 from the Workers Education Association. In 2022/23 Castlefield Gallery secured £21,000 in Trust and Foundation awards, including £11,000 from the Art Fund and £15,000 from the Howarth Trust.

In 2022/23 cash income included 22% generated from cash donations, 6% Trusts & Foundation awards, 26% public grant funding (Arts Council England NPO formed c.20% of annual cash income and Manchester City Council Cultural Partnership funding c.3%), 24% in earned income secured via charitable activities and 22% in other earned income. The organisation's 2022/23 income profile reflects the charity's post pandemic and Brexit operating context.

At 31 March 2022, Castlefield Gallery carries forward £140,717 in unrestricted funds, £151,848 designated funds, £42,038 restricted current assets. This met our reserves policy target on free reserves, which is to hold a minimum £95,000 free reserves, and an optimum target of £234,000. At the time of writing this report (November 2023), the finances of Castlefield Gallery are secure and the trustees remain confident that the organisation will continue to operate for the foreseeable future.

Reserves policy

The Castlefield Gallery Reserves Policy is designed to be an emergency contingency fund but also builds in targets for gaining reserves to mitigate against fluctuations in public and private income for future years, as well as focus on continued operation as opposed to purely meeting its immediate liabilities. Castlefield Gallery's development of designated funds supports a dynamic approach to the charity's reserves.

The Castlefield Gallery Reserves Policy is set as:

- Retain a minimum 95k of c.4months liquid funds essential operating & to meet liabilities, including redundancies. This figure is based on the organisation's financial commitments, namely staff notices, redundancies, overheads and committed contract costs should the organisation face a crisis where it needs to close.
- Grow free reserves to an optimum target of 234k, applied on the same basis, but at 8months to enable some continuity that might bridge a gap and allow time to find solutions for future trading for the charity should ACE, MCC or other major or mix of income streams fail within one financial year.
- To have operated designated funds in 2022/23 including for, but not limited to, Castlefield Gallery's main fixed asset, its premises - HQ & Galleries in Manchester city centre - at year end the charity held £80,000 in this fund; hold £34,000 in designated funds to support organisational development, specifically a new and accessible website; £15,466 New Art Spaces Contingency Fund. At year end the charity held £151,848 in designated funds.

The charity ended the 2022/23 year holding £140,717 of free reserves.

Castlefield Gallery
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Structure, governance and management

Directors and trustees

The organisation is governed by a Board of directors who are also its trustees. The directors who served during the year are listed on page one of the annual report. The directors are appointed by members in general meetings. The Board may appoint directors to fill casual vacancies, but those only hold office until the next Annual General Meeting. The Board of Directors meet at least 4 times a year to review strategy, policy, operational plans, budget and finance control, and risk management, and once a year for the Annual General Meeting (AGM).

Trustee selection methods

The board aims to have members that cover a diverse range of skills, experience and knowledge in order to effectively govern the non-profit company and charity. It reviews its skills-pool at Board meetings and when gaps are identified. Board Directors recruit potential new members by one of two approaches, a) by unsolicited applications, including through open recruitment drives, and b) by Board Directors suggesting potential candidates. Agreed candidates are invited to apply and/or meet / interview (depending on the route taken) with existing directors, then to a Board meeting as observers, so that they can meet and discuss their potential role with the current members. If agreed by the current members (in the absence of the candidate) and the candidate, they are invited to join the Board and are subsequently co-opted at the next Board meeting. In accordance with our Articles, co-opted Board directors retire at the AGM and are eligible for re-election at that meeting.

According to clause 24 of Castlefield Gallery's Articles, a third or the number nearest to one third of the Board of Directors shall retire at each AGM, with those being eligible being able to stand again.

The organisation is a charitable company limited by guarantee, first incorporated on 3 August 1984 and registered as a charity on 26 September 1984. The company was established under a memorandum of association which established the objects and powers of the charitable company and is governed under its articles of association.

Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The trustees are members of the charity, but this entitles them only to voting rights. The trustees have no beneficial interest in the charity. All directors give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 9 to the accounts. The total number of such guarantees at 31 March 2023 was 12 (2022:12).

The gallery holds a 150-year leasehold with 355 Deansgate Management Limited dated from 1 January 2001, without charge, the Arts Council England charge period having ended in August 2021. Castlefield Gallery is a Company Director of 355 Deansgate Management Limited, a company of which it also holds a £37 investment. 355 Deansgate Management Limited owns the freehold for 355 Deansgate in entirety. The gallery main premises (HQ and main galleries) and registered address is 2 Hewitt Street, Manchester M15 4GB. 355 Deansgate Management Limited Mem&Arts assert that a minimum of two company Directors must be always in place. At the time of writing leaseholder of flat 1 located above the gallery premises is the other Company Director of 355 Deansgate Management Ltd.

Related parties and relationships with other organisations

Castlefield Gallery relationship to 355 Deansgate Management Ltd is described above. The charity is regularly funded as a Cultural Partner of Manchester City Council and a National Portfolio Organisation of Arts Council England, both funders having confirmed continued funding for Castlefield Gallery in 2022/23. The next funding periods with both Manchester City Council and Arts Council

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England will be 2023/24 – 2025/26. With both funding streams come terms, conditions and expectations that grantees will deliver against the funders' strategic aims. Castlefield Gallery is the recipient of year-to-year other public funding, support from Trusts & Foundations, and donations to support both projects and core activity. Other public funding and Trust & Foundation expectations of awardees and grant / award conditions broadly are more specific to the applied for activities.

Castlefield Gallery, represented by its Director & Artistic Director is Director and Co-Chair of the Contemporary Visual Arts Network, Northwest. The Director & Artistic Director is one of four Directors and Chairs. The organisations Liverpool Biennial and Open Eye Gallery are also represented on the network through the same leadership roles.

Whilst not limited to, Castlefield Gallery has strategic partnerships in place with Manchester School of Art and the University of Salford / University of Salford Art Collection to deliver annual practice, skills and career development activities for students and graduates. Activity with the University of Salford Art Collection in this regard is also undertaken in collaboration with artist studios Hot Bed Press, Islington Mill, and Paradise Works. In 2022/23 Castlefield Gallery and Manchester School of Art at Manchester Metropolitan University commenced work with a Collaborative Doctorate Award post. Since 2020 Castlefield Gallery has been working in collaboration with the University of Sheffield's Creative Lives programme, taking a focus on Creative Ageing, and continues to. Since 2019 Castlefield Gallery to the present has been working in collaboration and been supported by GMCA for Creative Ageing activity in Greater Manchester.

Castlefield Gallery has an ongoing working relationship with Creative Industries Trafford to annually deliver artist skills and career development projects designed to benefit artists and independent creatives living and working in Greater Manchester. This is also true of HOME and specifically regarding HOME's Manchester Open and its awards programme for artists. In the year Castlefield Gallery also held multi-year strategic partnerships with Venture Arts, Bluecoat, and Aarhus Center for Visual Art in support of artistic practice, skills and career development for artists in the region, as well as those based further afield.

In 2022/23 the charity continued to engage in time-bound cross city partnership with HOME, Manchester Art Gallery, The Manchester College, and the Whitworth Art Gallery, with the Art Fund, to deliver Art Assembly in Manchester in June 2022. Castlefield Gallery also engaged in formal arrangements with HOME, Manchester Art Gallery, The Whitworth and Hayward Touring to deliver British Art Show 9 in the city. Similarly, the charity entered a time-bound multi-year cross regional and national partnership with the University of Salford Art Collection, the Grundy Art Gallery (Blackpool), Touchstones (Rochdale), and Shezad Dawood Studios (London). This is for the programme Hybrid Futures which will deliver 2022 – 2024. In 2022/23 Castlefield Gallery delivered work with Hong Kong Arts Centre.

In 2022/23 Castlefield Gallery's New Art Spaces activity in Wigan delivered in collaboration and delivery with The Turnpike, Wigan Council and Open Eye Gallery. Castlefield Gallery's New Art Spaces: Warrington also continued in the year, partnership activity with Warrington Borough Council – specifically Culture Warrington and Warrington Museum & Art Gallery further developed. Castlefield Gallery undertook development activities in 2022/23 to establish New Art Spaces in Chester, this including engagement with the University of Chester, Cheshire West & Chester Council, and Chester Contemporary.

Remuneration policy for key management personnel

Castlefield Gallery appointed a new Director on 9 January 2017 and has made progress with bringing salary for its key management personnel, and all staff, better in line with sector standards. Bringing staff remuneration fully in line with sector standards, considering scale and reach of the charity's activities, is an aim that requires on-going work, especially as we look ahead with regards to operating

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for the year ended 31st March 2023

in an ongoing cost-of-living crisis. This work continued in 2022/23 including staff receiving a one-off cost of living award in the year and % increases.

Management personnel are two - Director & Artistic Director and the Curator & Deputy Director. They are both full-time posts and their combined remuneration is £57,000 per annum.

Risk management

The Board is responsible for managing the risks of the organisation. Risk is reviewed through Board meetings, with processes put in place to mitigate identified risks. The controls that the Board uses are:

- Comprehensive papers and carefully set agendas generated, presented and used to guide each Director and Trustee meeting, especially for monitoring and assessing risk (four per year, one for each financial quarter), and one Annual General Meeting.
- Comprehensive strategic planning, supported by and monitored via the Castlefield Gallery Business Plan which is updated annually and holds the company risk register, and the Castlefield Gallery Business Strategy.
- Comprehensive set of policies, including the charity's: Reserves Policy; Health & Safety Policy; Equal Opportunities Policy and Equality, Diversity, Inclusion & Equity Business Plan targets; Environmental Sustainability Policy & Action Plan; Child Protection Policy; Vulnerable Adults Protection Policy; Anti-Extremism Policy; Data Protection Policy (reflects GDPR); Financial Policy and Procedures. All policies are reviewed and updated annually where applicable, shared with staff, Trustees, placements.

Statement of responsibilities of the trustees

The trustees (who are also directors of Castlefield Gallery 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
- Make judgements and estimates that are reasonable and prudent
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation

The trustees are responsible for keeping proper 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.

Castlefield Gallery

Trustees' annual report

for the year ended 31st March 2023

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

This report has been prepared in accordance with the provisions applicable to companies subject to the small companies' regime of the Companies Act 2006.

The trustees' annual report has been approved by the trustees on 04/11/2023 and signed on their behalf by:


Alisha Kadri

Co-Chair

Independent examiner's report
to the members of
Castlefield Gallery

I report on the accounts of the Charity for the year ended 31st March 2023 which are set out on pages 30 to 50.

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 the Association of Chartered Certified Accountants, 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.

Jennifer Daniel FCCA DChA
Slade & Cooper Limited
Beehive Mill, Jersey Street
Manchester, M4 6JG

Date 12 December 2023

Castlefield Gallery
Statement of Financial Activities
(including Income and Expenditure account)
for the year ended 31 March 2023

	Note	Unrestricted funds £	Restricted funds £	Total funds 2023 £	Total funds 2022 £
Income from:					
Donations and legacies	3	383,933	-	383,933	384,580
Charitable activities:	4	160,066	40,151	200,217	315,412
Other trading activities	5	77,997	-	77,997	71,873
Investments	6	321	-	321	16
Total income		622,317	40,151	662,468	771,881
Expenditure on:					
Charitable activities:	7	675,657	111,897	787,554	688,563
Total expenditure		675,657	111,897	787,554	688,563
Net income / (expenditure) before net gains / (losses) on investments		(53,340)	(71,746)	(125,086)	83,318
Net income / (expenditure) for the year	9	(53,340)	(71,746)	(125,086)	83,318
Transfer between funds		(1,368)	1,368	-	-
Net movement in funds for the year		(54,708)	(70,378)	(125,086)	83,318
Reconciliation of funds					
Total funds brought forward		347,275	350,959	698,234	614,916
Total funds carried forward		292,567	280,581	573,148	698,234

The statement of financial activities includes all gains and losses recognised in the year.
All income and expenditure derive from continuing activities.
Prior year SOFA is shown on the last page.

Castlefield Gallery
Company number 01838334
Balance sheet as at 31 March 2023

	Note	2023	2022
		£	£
Fixed assets			
Tangible assets	14	238,508	256,204
Investments	15	37	37
Total fixed assets		238,545	256,241
Current assets			
Debtors	16	42,180	71,829
Cash at bank and in hand	17	312,726	381,005
Total current assets		354,906	452,834
Liabilities			
Creditors: amounts falling due in less than one year	18	(20,303)	(10,841)
Net current assets		334,603	441,993
Total assets less current liabilities		573,148	698,234
Net assets		573,148	698,234
The funds of the charity:			
Restricted income funds	19	280,581	350,959
Unrestricted income funds	20	292,567	347,275
Total charity funds		573,148	698,234

For the year in question, the company was entitled to exemption from an audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts

These accounts are prepared in accordance with the special provisions of part 15 of the Companies Act 2006 relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The notes on pages 33 to 50 form part of these accounts.

Approved by the trustees on 04 / 12 /2023 and signed on their behalf by:

Alisha Kadri (Co-Chair)

Castlefield Gallery

Statement of Cash Flows for the year ending 31 March 2023

	Note	2023 £	2022 £
Cash provided by/(used in) operating activities	22	(68,600)	54,370
Increase/(decrease) in cash and cash equivalents in the year		(68,279)	54,386
Cash and cash equivalents at the beginning of the year		381,005	165,902
Cash and cash equivalents at the end of the year		312,726	220,288

Notes to the accounts for the year ended 31 March 2023

1 Accounting policies

The principal accounting policies adopted, judgments and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

a Basis of preparation

The financial statements have been prepared in accordance with 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), second edition - October 2019 (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006 and UK Generally Accepted Accounting Practice.

Castlefield Gallery meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b Preparation of the accounts on a going concern basis

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

The trustees have made no key judgments which have a significant effect on the accounts.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities within the next reporting period.

c Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of a provision of a specified service is deferred until the criteria for income recognition are met.

Notes to the accounts for the year ended 31 March 2023 (continued)

O Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised; refer to the trustees' annual report for more information about their contribution.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

P Interest receivable

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.

Q Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity.

Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

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

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

S Tangible fixed assets

Individual fixed assets costing £1000 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis as follows:

Asset Category	Annual rate
Leasehold building	2%
Leasehold improvements	4%
Computer equipment	20%

Notes to the accounts for the year ended 31 March 2023 (continued)

T Fixed asset investments

Investments are a form of basic financial instrument and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. The statement of financial activities includes the net gains and losses arising on revaluation and disposals throughout the year.

The charity does not acquire put options, derivatives or other complex financial instruments.

The main form of financial risk faced by the charity is that of volatility in equity markets and investment markets due to wider economic conditions, the attitude of investors to investment risk, and changes in sentiment concerning equities and within particular sectors or sub

T 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.

U Cash at bank and in hand

Cash at bank and cash 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.

V 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.

W Pensions

Employees of the charity are entitled to join a defined contribution 'money purchase' scheme. The charity's contribution is restricted to the contributions disclosed in note 8. There were no outstanding contributions at the year end.

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

2 Legal status of the charity

The charity is a company limited by guarantee registered in England and Wales and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The registered office address is disclosed on page 1.

3 Income from donations and legacies

Current reporting period	Unrestricted £	Restricted £	Total 2023 £
Donations	77,963	-	77,963
Donated services	305,970	-	305,970
Total	383,933	-	383,933
Previous reporting period	Unrestricted £	Restricted £	Total 2022 £
Donations	77,405	-	77,405
Job Retention Scheme	1,205	-	1,205
Donated services	305,970	-	305,970
Total	384,580	-	384,580

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

4 Income from charitable activities

Current reporting period	Unrestricted £	Restricted £	Total 2023 £
Arts Council of England	71,288	-	71,288
Manchester City Council	10,000	-	10,000
Consultancy	12,708	19,000	31,708
Membership	11,480	-	11,480
Miscellaneous	205	-	205
Other Grants	10,000	21,151	31,151
Other income	44,385	-	44,385
Total	160,066	40,151	200,217
Previous reporting period	Unrestricted £	Restricted £	Total 2022 £
Arts Council of England	71,288	-	71,288
Manchester City Council	46,094	25,198	71,292
Consultancy	13,825	-	13,825
Membership	12,350	-	12,350
Miscellaneous	270	-	270
Other Grants	20,991	72,466	93,457
Other income	52,930	-	52,930
Total	217,748	97,664	315,412

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

5 Income from other trading activities

	2023 £	2022 £
Art and book sales	1,438	710
Rents	1,025	-
Other Trading Income	75,534	71,163
	77,997	71,873

All income from other trading activities is unrestricted.

6 Investment income

	2023 £	2022 £
Income from bank deposits	321	16
	321	16

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

7 Analysis of expenditure on charitable activities

Current reporting period	Total 2023	
	£	
Staff costs	188,156	
Premises costs	105,720	
Administrative costs	50,676	
Project costs	423,566	
Depreciation	17,696	
Governance costs (see note 8)	1,740	
	787,554	
Previous reporting period	Total 2022	
	£	
Staff costs	139,286	
Premises costs	93,805	
Administrative costs	34,953	
Project costs	400,648	
Depreciation	17,971	
Governance costs (see note 8)	1,900	
	688,563	
	2023	2022
	£	£
Restricted expenditure	111,897	81,855
Unrestricted expenditure	675,657	606,708
	787,554	688,563

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

8 Analysis of governance and support costs

Current reporting period	Basis of apportionment	Governance £	Total 2023 £
Accountancy and independent examination	Governance	1,740	1,740
		1,740	1,740
Previous reporting period	Basis of apportionment	Governance £	Total 2022 £
Accountancy and independent examination	Governance	1,900	1,900
		1,900	1,900

9 Net income / (expenditure) for the year

This is stated after charging/(crediting):	2023 £	2022 £
Depreciation	17,696	17,971
Independent examiner's remuneration -		
Independent examination	320	500
Accountancy	1,570	1,400
Payroll and consultancy	1,025	702

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

10 Staff costs

Staff costs during the year were as follows:

	2023 £	2022 £
Wages and salaries	177,355	133,904
Social security costs	7,882	3,456
Pension costs	2,919	1,926
	188,156	139,286

No employees has employee benefits in excess of £60,000 (2022: No).

The average number of staff employed during the period was 8 (2022: 8).

The average full time equivalent number of staff employed during the period was 6 (2022: 6).

The key management personnel of the charity comprise the trustees and Gallery Director and Deputy Director. The total employee benefits of the key management personnel of the charity were £61,510 (2022: £57,000).

11 Trustee remuneration and expenses, and related party transactions

Two members of the management committee received a total of £1,050 remuneration of during the year for providing mentoring for artists engaged in the charity's artist development programmes. Both trustees are professional mentors and/or relevant experts in the field (2022: No).

No (2022:No) members of the management committee received travel and subsistence expenses during the year (2022:£Nil).

Aggregate donations from related parties were £960 (2022: £480).

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

No trustee or other person related to the charity had any personal interest in any contract or transaction entered into by the charity, including guarantees, during the year (2022: No).

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

12 Government grants

The government grants recognised in the accounts were as follows:

	2023 £	2022 £
Arts Council of England	71,288	71,288
Manchester City Council	10,000	71,292
Greater Manchester Combined Authority	-	2,500
	<u>81,288</u>	<u>145,080</u>

There were no unfulfilled conditions and contingencies attaching to the grants.

13 Corporation tax

The charity is exempt from tax on income and gains falling within Chapter 3 of Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects. No tax charges have arisen in the charity.

14 Fixed assets: tangible assets

	Leasehold building £	Leasehold improvements £	Equipment £	Total £
Cost				
At 1 April 2022	319,579	282,625	41,570	643,774
Additions	-	-	-	-
Disposals	-	-	-	-
	<u>319,579</u>	<u>282,625</u>	<u>41,570</u>	<u>643,774</u>
At 31 March 2023	319,579	282,625	41,570	643,774
Depreciation				
At 1 April 2022	131,835	214,167	41,568	387,570
Charge for the year	6,389	11,305	2	17,696
Disposals	-	-	-	-
	<u>138,224</u>	<u>225,472</u>	<u>41,570</u>	<u>405,266</u>
At 31 March 2023	138,224	225,472	41,570	405,266
Net book value				
At 31 March 2023	181,355	57,153	-	238,508
At 31 March 2022	187,744	68,458	2	256,204

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

15 Investments

	2023 £	2022 £
Market value at the start of the year	37	37
Market value at the end of the year	37	37
Investments at fair value comprised:		
Unlisted shares	37	37
	37	37

Investments are all carried at fair value and are all traded in quoted public markets.

16 Debtors

	2023 £	2022 £
Trade debtors	28,860	56,772
Other debtors	11,184	11,465
Prepayments	2,136	1,779
VAT	-	1,813
	42,180	71,829

17 Cash at bank and in hand

	2023 £	2022 £
Cash at bank and on hand	312,726	381,005
	312,726	381,005

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

18 Creditors: amounts falling due within one year

	2023 £	2022 £
Accruals	13,579	8,091
Other creditors and accruals	3,060	1,084
Taxation and social security costs	3,664	1,666
	20,303	10,841

19 Analysis of movements in restricted funds

Current reporting period	Balance at 1 April 2022 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2023 £
Gallery premises	256,200	-	(17,694)	-	238,506
Consultancy Project A - Allied London	725	-	(130)	-	595
Consultancy Project B - Ageing in Place					
Micro Residencies	-	19,000	(3,364)	-	15,636
Exhibition A - Hybrid Futures	30,600	-	(9,686)	-	20,914
Special Project B - Art Fund Art Assembly	33,743	11,000	(47,443)	2,700	-
Talent Project B - SUSTAIN	15,031	2,500	(16,779)	1,377	2,129
Talent Project E - GM Creative Ageing	2,400	-	(18)	-	2,382
Talent Project F - PIVOT	12,260	-	(8,701)	(2,709)	850
Talent Project G - bOlder 2	-	7,651	(8,082)	-	(431)
Total	350,959	40,151	(111,897)	1,368	280,581

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

19 Analysis of movements in restricted funds(continued)

Previous reporting period	Balance at 1 April 2021	Income	Expenditure	Transfers	Balance at 31 March 2022
	£	£	£	£	£
Gallery premises	273,897	-	(17,697)	-	256,200
Consultancy Project A					
- Allied London	749	-	(24)	-	725
Talent Project E - GM	1,120	2,500	(540)	(680)	2,400
Creative Ageing					
Talent Project G - bOlder 2	1,200	5,381	(2,957)	(3,624)	-
Talent Project F - PIVOT	6,060	15,000	(13,400)	4,600	12,260
Special Project B - Art Fund Art Assembly	40,000	14,000	(28,384)	8,127	33,743
Exhibition C - Obstructions	300	2,985	(227)	(3,058)	-
Exhibition A - Hybrid Futures	-	30,600	(6,459)	6,459	30,600
Talent Project B - SUSTAIN	-	27,198	(12,167)	-	15,031
Total	323,326	97,664	(81,855)	11,824	350,959

Name of restricted fund

Description, nature and purposes of the fund

Gallery premises - The balance of grants from the Arts Council of England, used to purchase and fit out new premises for Castlefield Gallery. Depreciation on the fixed assets will be charged against the fund in future years.

Consultancy Project A (Allied London) - Spinningfield Public Art Commission digital maintenance costs falling within 5yrs from July 2019

Consultancy Project B (Ageing in Place Micro Residencies) - GMCA contracted delivery of older artist residencies in GM ageing in place pathfinders. Residencies to engage older people in their neighbourhoods to explore what their place means to them. Funds include management fee for gallery delivery.

Exhibition A (Hybrid Futures) - Funds from the Art Fund Reimagine grants, secured in 21/22 for commencing spend in 22/23, exhibition and commission project in 23/24, with engagement and symposium activity running into 2024/25 when project will close and final draw down will be done

Special Project B (Art Fund Art Assembly): Art Fund Art Assembly- funds held are from the Art Fund held on behalf of the Manchester Art Assembly 2022 partners (HOME, the Whitworth, Manchester Art Gallery and Sheena Simon Campus, The Manchester College).

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

19 Analysis of movements in restricted funds(continued)

Talent Project B (SUSTAIN) - Funds from MCC ERF and strategic funds, Trafford CIT / LA), partner contribution, secured in 21/22 - 2022/23 for SUSTAIN international artist exchange project 21/22 - 22/23, extending into 2023/24 when due to complete in full.

Talent Project E (GM Creative Ageing Forum) - Talent Project E-GMCA Great Places GM funding Creative Ageing legacy activity.

Talent Project F (PIVOT): PIVOT-Funds from Brian Mercer Trust and partner funds for 24-36month mid career NW artist development programme

bOlder 2- Funds held from WEA ESF for bOlder 2 2020/21, an artist development programme for +50yrs artists in GM

20 Analysis of movement in unrestricted funds

Current reporting period	Balance at 1 April 2022 £	Income £	Expenditure £	Transfers £	As at 31 March 2023 £
General fund	184,709	577,271	(631,348)	10,087	140,719
Exhibition C - OMID ASADI	-	20,000	-	-	20,000
Exhibition G - Nina Chua and D Silver	2,000	5,220	(7,220)	-	-
Extraordinary Programme Expenditure (including D. Blandy & Venture Project, Creative Lives etc)	7,500	-	(7,500)	-	-
Members Exhibition A - 2022/23 Associates Show	2,500	-	(2,500)	-	-
New Art Spaces Rates Contributions	15,466	-	-	-	15,466
Organisational Development Activity (Editions activity & Rebrand & Web)	34,000	-	(9,411)	-	24,589
Sinking Fund	80,000	-	-	-	80,000
Talent Project A - Manchester Open	10,000	(120)	(6,643)	(2,455)	782
Talent Project C - Scholars & Mentees	11,100	19,946	(11,035)	(9,000)	11,011
	<u>347,275</u>	<u>622,317</u>	<u>(675,657)</u>	<u>(1,368)</u>	<u>292,567</u>

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

20 Analysis of movement in unrestricted funds (continued)

Previous reporting period	<i>Balance at 1 April 2021</i> £	<i>Income</i> £	<i>Expenditure</i> £	<i>Transfers</i> £	<i>As at 31 March 2022</i> £
<i>General fund</i>	156,299	674,217	(606,708)	(39,099)	184,709
<i>Talent Project A - Manchester Open</i>	3,440	-	-	6,560	10,000
<i>Talent Project C - Scholars & Mentees</i>	7,185	-	-	3,915	11,100
<i>New Art Spaces</i>	15,466	-	-	-	15,466
<i>Rates Contributions</i>					
<i>Extraordinary Programme</i>	1,200	-	-	6,300	7,500
<i>Expenditure (including D. Blandy & Venture Project, Creative Lives etc)</i>					
<i>Organisational Development Activity (Editions activity & Rebrand & Web)</i>	23,000	-	-	11,000	34,000
<i>Exhibition F - Nicola Ellis</i>	5,000	-	-	(5,000)	-
<i>Exhibition G - Nina Chua and D Silver</i>	-	-	-	2,000	2,000
<i>Members Exhibition A - 2022/23 Associates Show</i>	-	-	-	2,500	2,500
<i>Sinking Fund</i>	80,000	-	-	-	80,000
	<u>291,590</u>	<u>674,217</u>	<u>(606,708)</u>	<u>(11,824)</u>	<u>347,275</u>

Notes to the accounts for the year ended 31 March 2023 (continued)

20 Analysis of movement in unrestricted funds (continued)

Name of unrestricted fund	Description, nature and purposes of the fund
General fund	The free reserves after allowing for all designated funds.
Exhibition C - OMID ASADI	Commissioning Patron Funds donated in 2022/23 for 2023/24 spend and programme
Exhibition G - Nina Chua and D Silver	Commissioning Patron Funds donated in 2021/22 for 2022/23 spend and programme
Extraordinary Programme Expenditure (including D. Blandy & Venture Project, Creative Lives etc)	Funds paid to Castlefield Gallery in 2021/22 for shared budget partner delivery from University of Sheffield in 2022/23
Members Exhibition A - 2022/23 Associates Show	Partner contribution from MSoA paid in 2021/22 for 2022/23 spend and programme
New Art Spaces Rates Contributions	Funds held to pay NAS Rates Contributions should legacy payments not billed arise
Organisational Development	Organisational developmet activity for brand, web, sales development, 40th Year activity, to be delivered across multiple years.
Sinking Fund	Premises and major asset maintenance (R&R), and development fund.
Talent Project A - Manchester Open	Partner contribution for HOME Manchester Open Awardees artist development programme
Talent Project C - Scholars & Mentees	HEI graduate artist development programmes, annual but work to academic years. Funds also include contributions to gallery costs - project management and overheads.

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

21 Analysis of net assets between funds

Current reporting period	General fund £	Designated funds £	Restricted funds £	Total £
Tangible fixed assets	2	-	238,506	238,508
Fixed asset investments	-	-	37	37
Net current assets/(liabilities)	140,717	151,848	42,038	334,603
Total	140,719	151,848	280,581	573,148
Previous reporting period	General fund £	Designated funds £	Restricted funds £	Total £
<i>Tangible fixed assets</i>	<i>4</i>	<i>-</i>	<i>256,200</i>	<i>256,204</i>
<i>Fixed asset investments</i>	<i>-</i>	<i>-</i>	<i>37</i>	<i>37</i>
<i>Net current assets/(liabilities)</i>	<i>184,705</i>	<i>162,566</i>	<i>94,722</i>	<i>441,993</i>
Total	184,709	162,566	350,959	698,234

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

	2023 £	2022 £
Net income / (expenditure) for the year	(125,086)	83,318
Adjustments for:		
Depreciation charge	17,696	17,971
Decrease/(increase) in debtors	29,649	(53,174)
Increase/(decrease) in creditors	9,462	6,271
Net cash provided by / (used in) operating	(68,600)	54,370

Castlefield Gallery

Statement of Financial Activities
(including Income and Expenditure account)
for the year ended 31 March 2022

	Note	Unrestricted funds £	Restricted funds £	Total funds 2022 £	Total funds 2021 £
Income from:					
Donations and legacies	3	384,580	-	384,580	418,617
Charitable activities:	4	217,748	97,664	315,412	262,573
Other trading	5	71,873	-	71,873	14,409
Investments	6	16	-	16	40
Total income		674,217	97,664	771,881	695,639
Expenditure on:					
Raising funds	-	-	-	-	-
Charitable activities:	7	606,708	81,855	688,563	534,828
Total expenditure		606,708	81,855	688,563	534,828
Net income / (expenditure) before		67,509	15,809	83,318	160,811
Realised gains/(losses) on investments		-	-	-	-
Unrealised gains/(losses) on		-	-	-	-
Net income / (expenditure) for	9	67,509	15,809	83,318	160,811
Transfer between funds		(11,824)	11,824	-	-
Net movement in funds for the year		55,685	27,633	83,318	160,811
Reconciliation of funds					
Total funds brought forward		291,590	323,326	614,916	454,105
Total funds carried forward		347,275	350,959	698,234	614,916

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

Accounts

Company number: 01838334

Charity Number: 515571

Castlefield Gallery

Report and financial statements

For the year ended 31 March 2022

Castlefield Gallery
Reference and administrative information
for the year ended 31st March 2022

Company number 1838334

Charity number 515571

Registered office and operational address Castlefield Gallery, 2 Hewitt Street, Knott Mill, Castlefield, Manchester, M15 4GB

Trustees Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

Susan Stubbs	Chair
Kate Jesson	Vice Chair
Adrian Slatcher	Secretary
Alisha Kadri	
Ceri Hand	
Mariama Attah	
Barney Leaf	
Penny Macbeth	
Margaret Bourke	
Sandeep Ranote	[Appointed 15 March 2022]
Chara Lewis	
Roger Stephenson	
Beth Knowles	[Resigned 17 November 2021]

Key management personnel	Helen Wewiora	Director & Artistic Director
	Matthew Pendergast	Curator & Deputy Director

Bankers

HSBC
2-4 St Anne's Square
Manchester, M2 7HD

CAF Bank
25 Kings Hill Avenue
Kings Hill
West Malling
Kent, ME19 4JQ

Independent examiner

Jennifer Daniel FCCA DChA, Slade & Cooper Limited
Beehive Mill, Jersey Street, Manchester, M6 6JG

Castlefield Gallery
Trustees' annual report
for the year ended 31st March 2022

The Board of Directors and Trustees present their report and the unaudited financial statements for the year ended 31 March 2022. Included within the trustees' report is the directors' report as required by company law.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

SORP applicable to charities preparing their accounts in accordance with FRS 102.

Objectives and activities

The object of Castlefield Gallery, as set out in its Articles of Association, is the advancement of education by fostering and promoting for the benefit of the public, the improvement and development of artistic knowledge, taste, understanding and appreciation of the visual arts, and to increase the accessibility to the visual arts, throughout the Northwest of England.

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 remain focused on its stated purposes.

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

Statement of Intent

Established by artists in 1984, Castlefield Gallery's work is focussed on artistic, skills and professional career development for artists, as well as inspiring and deepening audiences' relationship to contemporary art. The organisation is an integral part of the North of England's cultural fabric and a vital support to artists across the Northwest and further afield. Castlefield Gallery delivers a programme of exhibitions, projects and events from its main gallery in central Manchester.

Castlefield Gallery commissions, curates and produces off-site and public art in Greater Manchester, the Northwest and beyond, and facilitates national and international artist residencies and exchange programmes. The charity exports art and culture developed and produced in the region through exchange, to enable meaningful relationships between artists nationally and internationally to flourish over extended periods of time. Partnership is at the heart of all of Castlefield Gallery's activities. Castlefield Gallery Associates is an artist, curator and writer membership group that accesses artistic, skills and career development support via the organisation's work, as well as New Art Spaces – temporary work, production, project and presentation spaces located across Greater Manchester and the Northwest. Castlefield Gallery Associates membership experienced further growth in 2021/22, the scheme attracting over 250 artist and independent creative members.

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Over the last three and half decades Castlefield Gallery has become a proven leader and enabler in the development of visual artists, many Castlefield Gallery alumni going on to experience national and international acclaim, including becoming Turner Prize nominees and winners, or exhibiting at major festivals, biennials, triennials and international presentations.

Castlefield Gallery is a registered charity, a National Portfolio Organisation of Arts Council England and Manchester City Council Cultural Partner. Castlefield Gallery's Artist Patron is Ryan Gander, OBE.

Castlefield Gallery's Business Plan

In 2021/22 Castlefield Gallery continued to deliver focus group sessions. These alongside organisation and governance away days, informed work to build on our mission statement, to complete a review and refresh of the charity's statement of purpose, vision and values as well as a Business Plan update for 2022/23 – 2023/24 (bridging plan to 2026).

Castlefield Gallery:

Mission: to nurture talent, explore cultural trends and deepen audiences' relationship to contemporary art.

Purpose: we believe that art is essential. Our purpose is to support artists, build creative communities and make new art happen.

Vision: our vision is to become the UK's lead organisation for artists' development, building a compelling case for supporting artists, their work and their careers, at every level.

Values: our values guide us, inform how we work, and help us make decisions. We are bold and brave, empathetic, knowledgeable and playful, we put artists first.

Business Plan Aims

Aim 1: Invest time, care and resource in artists and creative freelancers - their skills and careers, and across a diversity of artistic practice, to enable them to achieve their full potential and have voice through creative expression.

Aim 2: Castlefield Gallery's programme showcases and develops new artistic practice that is current, timely, relevant, and celebrates experimentation, creative diversity and freedom of expression.

Aim 3: Foster the conditions that enable diverse groups of people - new and existing audiences and participants, to access high quality artistic experiences and opportunity for lifelong learning through dynamic cultural experiences.

Aim 4: Be a resilient, sustainable, dynamic organisation, this enabling our ability to support the resilience and sustainability of others, now and long into the future.

Policies and Planning

Castlefield Gallery's business plan outlines the organisations aims, outcomes, programme and SMART targets, including audience, participation, environmental sustainability, equality, diversity, inclusion and equity targets. The business plan is aligned to Castlefield Gallery's mission, purpose, vision and values. It is designed to be a live working document that is amended and updated to ensure we remain responsive to our operating context.

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The Castlefield Gallery business plan is informed by a business strategy which functions to guide the charity on its longer-term sustainability, clarifies our U.S.P. (competitive advantage) within the regional and national market. It specifies our business model, outlining how we will enhance performance, manage resources and generate income from a range of sources to become an ever more resilient and sustainable organisation. This strategy was due for renewal in 2020/21. Due to the COVID-19 global pandemic and resulting national restrictions flowing into core funding renewal years, the strategy refresh has been paused. A new Castlefield Gallery Business Strategy will be developed and complete in 2023/24.

The business plan sits alongside a suite of documents and policies. Whilst not limited to, these include: Annual Budget & Cashflow; Fundraising & Development Strategy; Data Protection Policy; Health & Safety Policy; Equality Opportunities Policy, in relation to which SMART targets are embedded within the Business Plan; Child & Vulnerable Adults Protection Policies; Environmental & Sustainability Policy and Action Plan.

Castlefield Gallery's Programme

The programme is well known, respected nationally, and has international profile, reach and engagement. We have experienced growth over the last decade, growth and development across all programme areas, reach, engagement. Our exhibitions and commissioning activities are focused on supporting artists and creative communities in the Northwest to make new art, investment in artist livelihoods and the showcasing of the art of our time. This includes bringing creatives operating in the region together with those working nationally and internationally.

The work we invest in is often edgy, unclassifiable, sits outside of the mainstream, and/or challenges the social or political conditions that diminish our society. This high level of inquiry stems from the organisation's approach to meaningful collaboration with people, especially artists, and partners. We put partnership working at the heart of all we do, coming together with those in and outside of our immediate sector, and with creative as well as communities of interest.

The charity's activities and services include:

- Year-round programme of free exhibitions and commissions, events and sessions, working with artists at all career stages, in particular supporting them to develop new work. Delivered in our main accessible galleries, off-site, in the public realm eg. public art, and online, often through dynamic partnerships. All exhibitions are free to attend.
- Public programme activities and publications, designed to enhance and deepen engagement with exhibitions and commissions activity, delivered in real time and space, as well as online and through digital distribution channels.
- Person centred, bespoke skills, career and artistic development support programmes, including national and international exchange. An open access subsidised Castlefield Gallery Associates scheme for artists and creative freelancers working in the field of contemporary visual arts, designed to support their artistic development and careers by providing information, skills, CPD opportunities, resources, promotion and a context for critical dialogue.
- New Art Spaces - provision of low-cost artist work, production, project and presentation space, working through place partnerships across the Manchester city region and the Northwest. New Art Spaces incubate practice and share the art of our time with the public in an immediate way.
- Volunteering and placements, international intern opportunities, driving talent, skills development and CPD through the structure of the organisation.
- Partnership delivery and CPD services, including with universities, local authorities, specialists and organisations in and outside of the arts and cultural sector.
- Thought leadership and research, advocating for artists as thought leaders themselves, and how together artists and communities can help to shape a better world.

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– Art sales, individual collector and collections development, many of whom also make up and take part in our Guardians and Patrons programme, corporate and private commissioning and specialist advice.

Programme Architecture

Over 2021/22, in addition to our Programme Architecture continuing to flex around pandemic legacy impacts, post pandemic Castlefield Gallery reviewed and renewed its programme output and architecture.

Castlefield Gallery Programme Architecture is built around four strands, working to annual or multi-year themes:

- Review
- Art & Society
- Head-to-Head
- Self-Made

Since introduced the Programme Architecture has served Castlefield Gallery and those we work with well. It has fed the development of audiences and participation and guided our work to grow the creative diversity of our offer as well as diverse representation across all areas.

However, looking ahead Castlefield Gallery's main galleries will play host to three main exhibitions per year and up to two Castlefield Gallery Associates Members' exhibitions. In reducing the exhibition and commissions programme by one presentation a year we will extend the timeframe our exhibitions, commissions and projects are available to the public. Through an expanded public programme, we will also generate opportunities for deeper exploration of each activity.

In delivering this change, the Self-Made programme strand will become cross cutting, influencing all we do. Self-Made was established to ensure Castlefield Gallery's curating continuously challenges more formal and dominant narratives, assumptions and misconceptions of who a contemporary artist is, who can be an artist, how someone might become an artist, what contemporary art is, what it looks like, our expectations of it, and how contemporary art is experienced. Castlefield Gallery's programme will continue to ensure these aims and this work remains front and centre. The shift is really about the success of the strand. Over the period Self-Made has been in place the strand has contributed greatly to embedding learning and understanding, opening-up and greatly diversifying who Castlefield Gallery works with, practices it supports, showcases and celebrates, bleeding into everything we do. The resulting learning and overall development mean all programming decisions are now considered through multiple lenses, including a 'Self-made' perspective.

In 2017/18, Castlefield Gallery secured future revenue commitments from Arts Council England National Portfolio Organisation and Manchester City Council Cultural Partnership funding, both for the period 2018/19 - 2021/22. In 2021/22 these awards continued to enable the organisation to develop its core offer of new contemporary art that is accessible and free to the public but delivered in new ways due to the gallery's pandemic operating context.

In the year, with a range of restriction and support grants, Manchester City Council also provided extraordinary assistance to the charity and gallery to sustain itself through the height of the post pandemic period, and to 'restart' in 2021/22. In 2021/22, across all its charitable activities, Castlefield Gallery spent £382,593 cash, and expended £305,970 of Donated Services. Looking ahead to 2022/23, Arts Council England and Manchester City Council have extended their regular funding to its clients by a further year. In 2022/23 Castlefield Gallery will submit funding bids for regular funding, period 2023/24 – 2025/26, to Arts Council England and Manchester City Council.

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Achievements and performance

Beneficiaries of our services

The charity's main activities and who it supports are described below. All its charitable activities focus on learning, development, and public engagement in the field of contemporary visual art and are undertaken to further Castlefield Gallery's charitable purposes for the benefit of the public. Most of our activities are free at the point of access. Where charging is necessary this is done so at affordable, subsidised rates and alongside provision of concession and free tickets for those on low incomes.

The organisation's work is publicised in the widest range of formats within available resource, to reach as many and ranging groups of people as possible. In 2021/22, to ensure reach to existing and development of new audiences / participants, Castlefield Gallery continued to adapt to its post pandemic situation. The gallery made use of direct mail (i.e. MailChimp), especially for Associates communications and e-newsletters, social media sites (such as Facebook, Twitter and Instagram), the gallery website, digital sharing platforms such as Soundcloud, Youtube, Vimeo, media listings and platforms - in printed material and online formats, ticket and event platforms such as eventbrite.

In the year, Castlefield Gallery continued to deliver enhanced digital programming, distribution and communications activity. We consolidated pandemic born new ways of working. Not limited to, examples include enhanced digital resources - activities and downloads; online and blended programme; podcasts via Anchor; 360 virtual tours of exhibitions; artist film interviews distributed on Youtube and enhanced use of Instagram with IGTV; revamped monthly news for online and newsletter on artists, art making and environmental sustainability; street level / window (including high street) programming and public art offers enhanced with use of QR codes.

In 2021/22 reciprocal communication arrangements with partners, peers, relevant stakeholders, as well as media partnerships / sponsors continued. Press activity ensured that activities attracted press coverage. Media in 2021/22, from local, regional to specialist and mainstream, broadcast, digital and print media platforms, whilst not limited to, included favourable coverage through platforms ranging from This is Tomorrow, Double Negative, and Corridor 8 to Creative Tourist, Manchester Wire and Northern Soul.

Across the first quarter of 2021/22 into the second, Castlefield Gallery continued to be directly impacted by COVID-19, and experienced further programme disruption. Impacts reduced into the year, however live audience and participant patterns and behaviours did not return to as they had been pre-2020.

In 2019/20 main gallery live audiences were 21,733 up from 19,636 in 2018/19, this supporting ongoing growth patterns since 2017. Growth of audience reach for the main gallery programme in recent years is understood to be resulting from a mix of improvements. Whilst not exhaustive, this includes data capture processes, development of communications and PR activity, and enhanced partnership work for programme delivery which is proving effective in programme and audience development terms. In contrast to 2019/20 the 2020/21 pandemic year main gallery live audiences in Manchester were a known 3025, estimated 4025. Whilst still impacted, and as the gallery journeys through its post-pandemic recovery plus a new post-Brexit future, it is therefore positive that main live gallery audiences reached 15,616 in 2021/22.

To ensure equality of access, our main galleries have disabled access to all floors and an accessible toilet. Staff and volunteers are briefed to be welcoming, helpful and informative to all visitors. In 2021/22 audience feedback continued to evidence the quality of experience accessed by gallery attendees as did that of those participating. Feedback on quality of experience continues to hover year on year at around 95% of those engaging having a high-quality experience.

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Castlefield Gallery's live audiences off-site and in the public realm grew to 271,958 in 2019/20 compared with 88,262 in 2018/19. Whilst not limited to, growth has resulted from enhanced partnership work and delivery, off-site, distributed and/or touring activity, public art commissioning, and driving relevance across the programme. Growth has been aided by data capture and communications developments referred to above. As well as the City of Manchester, activities increasingly reach directly into multiple Greater Manchester City Region areas, Northwest sub-regions, and at times nationally and internationally. The gallery once again in 2021/22 extended delivery off site and into the public realm. Despite our post pandemic context continuing to force reduction in activity as well as changes in audience and participation patterns and behaviours, live audiences off-site and in the public realm were 95,616.

In 2021/22 Castlefield Gallery experienced further development in digital reach, engagement and participation, this building on growth in previous years, catalysed also by the charity's post pandemic context. In 2021/22 twitter followers grew from 17k to 17.3k, Facebook followers remained steady but Instagram – a focus for Castlefield Gallery social media activity in the year, experienced notable growth eg, followers growing from 5973 to 7331.

Our reach via digital artistic products grew from 10,605 in 2020/21 engagements to 14,579 in 2021/22. In 2021/22 the charity continued with enhanced investment (capacity and cash resource) in rich content for new platforms designed to reach and deepen online and digital engagement. We built on activity using our new pandemic context platforms - Anchor, and 360-degree virtual tours for example. Castlefield Gallery Associates, artist development programmes and wider public programmes attracted 2271 participations in 2021/22, numbers of associates reaching 250+. Looking ahead, we will continue to use learning from the 2020/21-2021/22 period to drive ongoing audience development. This is specially to achieve greater digital reach and depth of engagement, and improved accessibility for audiences with health, wellbeing and access needs.

In 2021/22 we built on our equality, diversity, inclusion and equity work, including delivery of further focus group sessions. The sessions brought together mixed groups from across a range of the charity's key communities, including but not limited to artists with multi-faceted relationships with the gallery, independent creatives, associate members, audiences, supporters, staff, volunteers, and trustees. Those not salaried, including independents, were supported financially to attend and take part. Individuals not able to attend the sessions, for mixed reasons including access, health & wellbeing and caring responsibilities for example, participated via 1-2-1 sessions. Knowledge and understanding, including of how Castlefield Gallery and its work is perceived, has and continues to inform future planning. A key example is 2021/22 decision making that will see Castlefield Gallery from 2022/23 (subject to annual review), prioritise protected and its adopted characteristics of age, disability, race & ethnicity, whilst being guided by its female led status & commitment to social justice. Our adopted priorities are those of Socio-Economic & Neurodiversity. In 2021/22 our activities reached and engaged approximately as so:

Age: 0-19yrs - 13%; 20-34yrs - 44%; 35-49yrs - 14%; 50-64yrs - 16%; 65+yrs - 13%

Gender: Male - 44%; Female - 54%; Non-Binary - 2%

Disability: identifying as having a disability - 8%; identifying as not having a disability - 69% and preferring not to say - 23%

Ethnicity: White British - 53%; Any other White Background - 14%; Asian British - 2%; Any other Asian Background - 6%; White and Asian - 3%; White and Black Caribbean - 1%; White and black African - 1%; Any other mixed background - 0.1%; Black British - 1%; Any other Black Background - 4%; Chinese - 3%; Any other Ethnic Group - 0.3%; and preferring not to say - 11%.

In 2021/22 Castlefield Gallery experienced highest engagement from Audience Agency's Audience Spectrum arts audiences segments: 'Experience Seekers', 'Trips and Treats', 'Dormitory Dependables', 'Kaleidoscope Creativity', 'Metroculturals' and 'Commuterland Culturebuffs' also being key segments.

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Artists and Creative Freelancers

In 2021/22, the charity expended £63,460 on artist fees, compared to £56,496 in 2020/21, and engaged 79 artists and independent creatives in 2021/22, compared with 95 in 2020/21. Our fee rate for artists grew. A major focus in 2021/22 continued to be driving good paid opportunities and support for artists and the creative communities we work with, especially creative freelancers.

In 21/22 Castlefield Gallery worked with 79 freelance creatives, predominantly resident in the Manchester City Region and Northwest of England. From this group 63% were female, 28% male, 19% non-binary; 28% 19-24, 32% 25-49, 19% 50-64, 18% 65-74, 3% 75+years; 15% D/deaf and/or Disabled or with long-term health condition; 35% neuro-diverse; 61% White British or White Other, 27% Global Majority (including Black, Asian, Chinese, Latin American, other ethnic group); 14% bisexual, 6% Gay man, 3% Gay woman/Lesbian, 10% Queer, 58% Straight/Heterosexual.

Volunteers and Placements

In 201/22 Castlefield Gallery engaged 36 volunteers and placements, a group that delivered 1757 hours of activity across the year. The group was representative of age from 19-24 – 50-64years, primarily female but also male or identifying as non-binary. As with freelancers, we receive less completed data monitoring returns and/or more prefer not to say responses than with salaried staff and trustees. However, of 36 current volunteers we know: 44% identity as White British or White Other, 19% as Global Majority (Indian, Asian, Chinese, other ethnic backgrounds), 11% D/deaf and/or Disabled or with long-term health condition. 72% were City of Manchester residents, remaining 28% resident in the city region and/or Northwest. All volunteers and placements are supported to engage by the charity covering their travel and subsistence expenses on the days they attend.

Headlines and highlights from 2021/22 programme activity:

Exhibitions & Commissions

Main Galleries

Across the year, Slow Saturday Previews continued (ticketed time slots with very limited capacity for each slot and alcohol free). These are now embedded in Castlefield Gallery's programme to ensure that those who require a quieter slower pace for attending gallery project launches can do so.

Obstructions

1 April 2021 (online, continuing from December 2020)

19 – 23 May 2021 (at Castlefield Gallery)

Artists: Heather Bell, Maya Chowdhry, Tara Collette, Alena Ruth Donely, Jack Doyle, Jane Fairhurst, Sarah Feinmann, Tina Finch, Sabrina Fuller, Parham Ghalamdar, Claire Hignett, Paddy O'Donnell, Chris Rainham, Katie Tomlinson, Ian Vines

This project was intentionally developed to enable Castlefield Gallery to establish deeper connections, grow its support for, and engage two groups of its artist communities it believed to be particularly vulnerable to the impacts of the COVID-19 pandemic. For **Obstructions**, 15 artists living / working in Greater Manchester were invited to re-make an existing piece of their work with one condition: they had to accept a bespoke obstruction given to them by another artist in the exhibition. Inspired by a long history of artists using self-imposed restrictions to aid creative or free thinking, the exhibition also riffed off the restrictions and disruptions caused by COVID-19.

Selected from Salford Scholars who are supported by University of Salford Art Collection, Castlefield Gallery Mentees from Manchester School of Art, and the gallery's bOlder programme, all the artists were either under 30 or over 50 years of age, creating the opportunity to foster a conversation between two

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distinct generations. At a time when perceptions of different generations were fraught with misconceptions, this process enabled them to connect and learn from each other. To enable access to the locked down exhibition, Castlefield Gallery developed a dedicated mini-site for the project, providing a platform for digital content in the exhibition, and to house a 360-degree tour of **Obstructions**. The exhibition was accompanied by a range of public programme activity, eg. on site and online exhibition tours including with learning groups, community groups, disabled groups and groups of older people.

Nicola Ellis and Ritherdon & Co Ltd: No gaps in the line

13 June — 1 August 2021

Nicola Ellis' first major solo exhibition featured site-responsive installation, sculpture, painting and video; works which brought the rhythms, sounds and material of manufacturing into the gallery space in unexpected ways. Ellis was first introduced to Ritherdon & Co Ltd (est. 1895) by The National Festival of Making's Art in Manufacturing programme, Ellis spent two years in Darwen, Lancashire, as artist in placement at this family-run manufacturer of specialist steel enclosures. Working closely with experienced members of the Ritherdon team, Ellis observed, participated in, and at times, disrupted the ecosystem of the factory, relying on their knowledge and ability to operate machinery at the edge of its potential. New works developed during Ellis' time at the factory expose a brutal beauty in the factory's minimal waste materials. Ellis has previously used industrial materials that are often perceived as low value or waste. This practice started through necessity early in her career where she was supplied with cast off materials by her father, an engineer in the steel industry.

The exhibition at Castlefield Gallery included a large site responsive work reaching up into the gallery's double height space interacting with its architecture and towering over visitors, commanding attention through the large gallery windows that face Manchester's Deansgate and its transport hubs. The work was developed by a CAD programmed machine being instructed to punch out a drawing of itself into steel sheets which were then sprayed the same bright industrial colours as the machine itself. Other new work saw industrial strip lights in the gallery linked to light sensors in Ritherdon's factory that communicated the rhythm of welders working in real time. A video installation shared documentation of the factory's industrial processes, showing how pace and rhythm is set, changed and communicated. During her time in the factory, Ellis challenged herself to scale up and be more ambitious as she has observed the entire manufacturing process. Her new works and methodologies were informed in particular by studying the application of Lean Manufacturing philosophy – a philosophy aimed at the reduction of waste in the form of time, energy and materials. The nature of Ellis's approach and works speak to the activity of the Artist Placement Group (APG).

The exhibition was presented on site at the gallery, online through a 360 virtual presentation, and accompanied by a range of other online and offline public programme activity ranging from publication, blended in conversation between the artist, Ritherdon CEO and the gallery curator, to specially commissioned sound piece for online consumption and group tours. Castlefield Gallery has supported and followed Ellis's work over several years. She has taken part in numerous exhibitions at the gallery and internationally with the gallery.

The Naming of Things and The Annotated Reader

1 September — 3 October 2021

The Annotated Reader is a publication-as-exhibition and exhibition-as-publication featuring creative personalities responding and remarking on a chosen piece of writing conceived by Ryan Gander and Jonathan P. Watts. 300 contemporary artists, designers, writers, institutional founders, musicians and more were invited to imagine they'd missed the last train. *"Is there one piece of writing that you would want with you for company in the small hours?"*

First launched during Frieze Art Fair 2018 at London's Cork Street Galleries (UK), *The Annotated Reader* has been shown nationally and internationally. As part of the exhibition, each of the contributions

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were printed and exhibited. Visitors to the exhibition were able to compile their own 'ANNOTATED READER'. In addition, a vending machine distributed USBs' containing the entire ream of submissions at the cost price of £5, with the ability to either be printed or read digitally. The mission of Gander and Watts was to create a free and accessible educational resource and index for future generations, alongside being an archive that captures the unique perspectives of hundreds of contributors.

Coinciding with ***The Annotated Reader*** at Castlefield Gallery was ***The Naming of Things*** curated by Bryony Dawson. *The Naming of Things* was selected from proposals submitted by Castlefield Gallery Associates by guest selector and Artist Patron of Castlefield Gallery, Ryan Gander OBE. The exhibition explored the unfixed and mutable potential of language. Participating artists were: Sriwhana Spong / Charlie Godet Thomas / Jeanne Constantin / Sarah Tripp / Jessica Higgins / Lydia Davies / Bryony Dawson. The exhibition was presented on site at the gallery and accompanied by a range of online and offline public programme activity, including film interviews, podcast, exhibition and group tours.

John Powell-Jones: CYBERJUNK
17 October — 19 December 2021

John Powell-Jones' first major solo exhibition ***CYBERJUNK*** included: 3D and 2D animation, life-size characters, a comic book, ceramics and tufted wall hangings. His work is informed by the ways in which dominant ideologies and power structures influence our perceptions of reality, especially how western views of progress and success warps and affects our understanding of morality. Powell-Jones adopts speculative fiction and takes inspiration from European folklore, body horror, survival horror and science fiction in developing his works. He aims to form a dialogue with our present and an imagined dystopian future in which the horrors of capitalism and neoliberal ideology are present as cyborgs, demons and maggots.

Castlefield Gallery partnered with IMT Gallery, London, to deliver this exhibition - a presentation in two parts straddling both venues. The exhibition was accompanied by a range of online and offline public programme activity, including a live music night, film interview, learning and group tours (some programmed and delivered by the charity's placements), 'merch sales', and more.

Jocelyn McGregor: Mantle
16 January — 20 February 2022

Mantle was the first major solo exhibition of work by Jocelyn McGregor. McGregor's work involves sculpture, installation and animation. Taking inspiration from folklore, surrealism and supernatural fiction, she dismantles the ways in which female identity is associated with nature, the home and the machine. McGregor finds parallels between the treatment of the body in horror films and her everyday lived experience of the female body which is often visually dissected to be valued and judged. In McGregor's work a monstrous and fragmented body comes back to haunt the viewer.

In shelled molluscs, the mantle is the organ that forms the shell. It creates calcified layers that separate, support or protect the softer mollusc tissue, forming boundaries or thresholds between internal habitats and external worlds. Working with domestic fabrics, beauty products, earth pigments and industrial materials, McGregor traverses the perceived boundaries between human, nature and machine. As our lives are increasingly played out onscreen McGregor has also been experimenting with stop-motion animation. A medium which enables otherwise inanimate objects to interact with 'real' life environments, blurring the line between the real and the fantastic. In many of McGregor's works so-called lower animals and creatures often thought to be pests, associated with infestation, disease and decomposition are enlarged and disjointed.

New works for the exhibition included wearable sculptures, combining synthetic hair, natural latex and false nails which mimic nature with machine and handmade elements. As appendages they extended the human body into creaturely realms like prostheses for limbs, we didn't realise we were missing,

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encroaching into the gallery space like unclipped fingernails and overgrown hair, reclaiming space like roots and vines. McGregor's work prompted us to consider the useful roles performed by bats, snails, spiders and worms in nature and how they ultimately contribute to sustaining human life.

The exhibition was presented on site at the gallery and was accompanied by a range of online and offline public programme activity, including exhibition tours, Podcasts, filmed interviews and more. **Jocelyn McGregor: Mantle**, was selected from proposals submitted by Castlefield Gallery Associates by guest selector Mariama Attah who is curator at Open Eye Gallery, Liverpool.

Archives at Play

6 March — 24 April 2022

Archives at Play was an exhibition exploring our relationship with the past and how this informs the way we make the future. At a time when it is more important than ever to challenge inherited ideas about ecology, equality and identity, this exhibition used archival structures as a tool for questioning the world we inhabit.

Artists Gregory Herbert, Kelly Jayne Jones, Dr. Yan Wang Preston, Chester Tenneson, were invited to take the notion of an archive as a starting point to develop a series of new works for **Archives at Play**.

Archives at Play was part of a wider Castlefield Gallery research project being led by Thomas Dukes, curator and PhD Candidate working with Castlefield Gallery and Manchester School of Art at Manchester Metropolitan University. Dukes' research into the nearly 40year-long Castlefield Gallery archive is looking for ways to approach the gallery archive as more than a site to hold and preserve information as 'fact', but instead as a living and complex entity. One that can be engaged with in the present to prompt dialogue and generate influence from many voices to inform thinking about the next 40years of Castlefield Gallery's future. Castlefield Gallery turns 40years in 2024.

Throughout the exhibition the gallery hosted a series of events that responded to both the archive, as well the physical traces left behind in the fabric of the venue from the artists and events that have gone before. Through performance, sound, and readings the artists brought their own distinct perspectives to Castlefield Gallery - its history and its yet unwritten future. Wider communities and visitors of Castlefield Gallery had opportunities to explore behind the scenes, dig into the gallery archive, and connect with the gallery team and artists in new ways. The exhibition straddled two financial years, the bulk of the public programme – on site and online was programmed for delivery in 2022/23.

New Art Spaces

Castlefield Gallery New Art Spaces (NAS) are Castlefield Gallery's estate of low-cost artist work, production, project and presentation spaces that operate through place partnerships across the Manchester city region and the Northwest. New Art Spaces incubate practice and share the art of our time with the public in an immediate way, including on the high street. Through the scheme, in 2021/22 Castlefield Gallery continued to be a member of the Meanwhile Network North with partners East Street Arts, The Newbridge Project, Skippko, and Axis Web. Since the programme launched, NAS has reached into and operated from sites in Manchester, Bolton, Leigh, Rochdale, Oldham, Trafford, Salford, Wigan, Widnes and Warrington, supporting well over 1,700 artists, artist groups, artist development agencies or curatorial projects, attracting over 100,000 audiences.

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First Light

22 May — 4 July 2021

This exhibition celebrated northern photo graduates of 2020. In 2020, final year students had to forgo the experience of their degree show – the culminating event of three years of study. In partnership with Open Eye Gallery, Castlefield Gallery and Creative Industries Trafford, Waterside provided the opportunity for graduates from thirteen universities across the north of England to take part in the **First Light** project. A panel of industry professionals selected a student to take part from each of the participating universities.

Work in progress by Daisy James

17 July – 30 September 2021

Commissioned by Culture Warrington as part of Warrington Contemporary Arts Festival and the Time Machine Festival, Castlefield Gallery presented **Work in progress** by artist Daisy James in New Art Spaces: Warrington windows. Daisy James is a visual storyteller working across a range of projects including graphics, installation, publication and public art. In her creative practice she explores traditional and digital while using design thinking methods to investigate visual dialogues and build narratives that connect people, place and time. **Work in progress** was a response to the past, present and future of Warrington's transforming landscape. Visually, the work was inspired by the artists' personal experiences of working within a local Warrington business and with traditional merchandising materials. The work was informed by collaborations with members of the community and developed to reflect a collective narrative that advertises how the high streets are an important part of our day to day lives and individual stories. Labelled throughout the artwork were Warrington businesses that are or have been a part of the town's make up. These specialised shops and industries, their owners and workers are a major part of the town's identity and what 'Warringtonians' recognise as part of their shared heritage.

Group Exhibition by artists in residence at Castlefield Gallery New Art Spaces: Warrington

22 & 23 October 2021

Artists: Sarah Harris, Steve Sutton, Julia Griffin, Enya Coster, Jack Dickinson, and Robert Watson. An exhibition of work made by artist residents at Castlefield Gallery New Art Space: Warrington. Work ranging from photography to sculptures and large-scale installations.

Slap-Bang, presented by Warrington Contemporary Arts Festival and Short Supply

4 – 22 December 2021

A showcase of 20 Northwest-based emerging artists at Castlefield Gallery's New Art Spaces: Warrington and Warrington Museum & Art Gallery pop-up at Golden Square shopping centre as part of Warrington Contemporary Arts Festival. The exhibition focused on presenting work made by those living outside of the Northwest major conurbations, who are self-trained, who identify as low socio-economic background, Disabled and/or with long-term health condition, Global Majority, or LGBTQIA+ (or intersectional characteristics from across this group).

I used to be, by Julia Griffin

27 November 2021

Presented within the basement of Castlefield Gallery's New Art Spaces: Warrington, supported by Warrington Contemporary Arts Festival, **I used to be**, was a new immersive installation by Julia Griffin. It was developed with Lancaster-based sound and visual artist Dave Forrest and designed to envelope visitors in their experience of being in the space, whilst responding to the unique architecture of New Art Spaces: Warrington. Julia's practice is informed by the moving body and its relationship to place. She is involved with the investigation, exploration and experimentation of dance through cross art form collaborations and the interplay of 'live' performance and the juxtaposition between 'live action' and 'recorded action'. Julia has a specific interest in Dementia and the issue the disease raises for carers, having both parents that have suffered with Vascular Dementia over a 15-year period. This work was

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dedicated to them. The event also incorporated visual artwork made by students from Warrington and Vale Royal College.

Space for Nine

8 – 22 January 2021

Artists: Ben Ashford, Jack Dickinson, Tina Ramos Ekongo, Tony Green, Julia Griffin, Sarah Harris, Enya Koster and Steve Sutton. Nine artists resident at Castlefield Gallery New Art Spaces: Warrington, invited the public to see their new work developed at the site. Works included drawing, painting, print, sculpture, photography, three-dimensional installation and multimedia installation. There was also an opportunity to purchase works.

The Art of Protest – The Story of Hongkongers, curated by Mei Yuk Wong and Ian Vines

Artists: Juarts, Ka, Lum Li, Lum Long and Mei Yuk Wong

3 – 27 February 2022

This timely project responded to the protests in Hong Kong, giving artists the opportunity to create new work engaging with events in Hong Kong and raising awareness among the public in the UK. The project demonstrated how art can be a form of activism. Indeed, the Hong Kong democratic movement is a significant example of this approach, from its iconic yellow umbrellas to street placards and posters. All the artwork in the exhibition was inspired by the story of Hongkongers, and their fight for freedom in their homeland. Some of the artists involved in the project were born in Hong Kong and recently migrated to the UK. The exhibition consisted of archive material from the protests in Hong Kong and the UK, plus artworks ranging from paintings and graphic images, to sculpture, textiles and more. In addition to the exhibition, artist-led workshops and talks were also delivered designed so that audiences could meet the artists, talk to them about their ideas and learn practical skills.

Black Queens by Tina Ramos Ekongo

8 March – 24 April 2022

Launched on International Women's Day 2022, artist Tina Ramos Ekongo presented a series of portraits of key figures from the Black British Arts movement of the 1980s and 1990s, including Lubaina Himid, Sonia Boyce, Claudette Johnson, Marlene Smith and Maud Sulter. By depicting them in a style that references both 16th century British royalty and tribal rulers from the African continent, Tina's work paid tribute to black women who have challenged and redefined the British art scene

New Art Spaces: Wigan

Aaron Pearce

14 June – 23 July 2021

A new series of paintings by Aaron Pearce presented in Wigan New Art Spaces' windows, the works are painted onto pieces of wood found floating in the canal and near to where Pearce had moored his home - his canal boat, in the local Wigan area over the year leading up to the exhibition. Alongside the spectral figures which Pearce draws out of the natural grain and patterns of the wood, the paintings are populated by characters from Wigan and Leigh, including Pete Shelley the Leigh-born singer songwriter and co-founder of the seminal punk band Buzzcocks.

Brass Art, Touch AR

August – 3 September 2021

Touch AR invited members of the public to activate artworks using fingertip touch with screen devices that triggered animations and sounds. Brass Art worked with software designers to create the immersive artworks. The series of artworks in *Touch AR* addressed the past, the strange present, and times yet to

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come. From the borough of Wigan's legacy of industry and coal mining to the recent renewal of local wetlands through the return of extinct native species, there were signals for hope within the imagery the works shared. The imagery was drawn from the local history of Wigan and Leigh, and twinned town of Angers through its famous Tapestry of the Apocalypse. It included examples of successful environmental regeneration within the local region and used detailed images from historic illustrated books and prints held at Chetham's Library, Manchester. Works were mounted at Pennington Flash, The Turnpike, and Castlefield Gallery New Art Spaces in Wigan.

From the Ground Up

12 September – 17 October 2021

Artists: Jane Fairhurst, Tina Finch, Chris Rainham, Ian Vines, Sarah Feinmann, Claire Hignett, Maya Chowdhry, Sabrina Fuller and Paddy O'Donnell.

The exhibition featured sound, sculpture, painting, drawing, text and installation all inspired by the exhibition site itself: the windows of the former Marks and Spencer in the heart of Wigan town centre.

New Shift

Saturday 23 & 24 October 2021

Artists: Klaire Doyle, Mike Fahey, Sara Fahey, Tina Finch, Louise Garman, Paddy O'Donnell, Nicole Prior, Emma Saunders, Andy Smith, and Anna FC Smith.

A pop-up art exhibition with craft stalls led by the artists resident at Castlefield Gallery's New Art Spaces: Wigan. The artists invited the public to see the art they had been creating in residency at the former Marks and Spencer in Wigan. Works ranged from painting, print, sculpture and multimedia installation. Works could be purchased alongside items from a range of craft stalls.

Saturday Girl About Town by Casey Orr

Spring – Summer 2022

Taking over the windows of Castlefield Gallery New Art Spaces: Wigan, Open Eye Gallery in partnership with Wigan Borough Council launched the first exhibition in a new series of *Saturday Girl About Town* by the internationally renowned photographer Casey Orr. *Saturday Girl About Town* is the award-winning pop-up portrait studio of photographer Casey Orr. In 2021/22 all fashionable folks in Northern towns were invited to show off their style and be photographed. This was the first resulting exhibition from the process. The project explored fashion, identity and the self-expression of young people on Saturday afternoons on the high streets and public spaces of towns across Northern England. The project also was about the streets themselves, the changes happening through the ways we shop and use town centres and how public spaces can serve the changing needs of local communities. Since 2014 Casey travelled throughout the UK with her pop-up portrait studio photographing young people on Saturday afternoons. Ahead of the exhibition in Wigan, fashionable folks of Wigan were invited to show off their style and be photographed at a Pop-Up Portrait Studio in New Art Spaces: Wigan so local communities could be part of the show and a future publication.

Public Realm / Public Art

Cornbrook Tram Station Public Art Commission by Tasha Whittle

Launched May 2022

Commissioned by developers Glenbrook, supported by Castlefield Gallery, artist Tasha Whittle created an ambitious, large-scale mural for Cornbrook Tram Station, one of the busiest stops on the Metrolink network and named after the now culverted Corn Brook, a tributary of the River Irwell which runs through the area. The mural design was inspired by the little-known history of the area, as well as the flora and fauna that now occupies it. Standing on what was Pomona Gardens, a public pleasure ground (also known as Cornbrook Strawberry Gardens), the grounds were purchased and developed by James Reilly in 1868 and included many attractions such as the Royal Pomona Palace and botanical gardens. The gardens were

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closed in the 1880s as a result of the land being acquired for the extension of the Manchester docks. Whittle's mural design plays with size, enlarging nature and includes lapwing, skylark, dunnock and bullfinch, birds that can all be spotted in the area. These are hidden within meadowsweet, yellow-wort, exotic looking bee orchid's, bindweed, set among the artist's signature smiling oxeye daisies. The artist's work highlights just how rich the natural environment is in the area, and that we share such spaces with many non-human creatures. Whittle is fascinated by the connection to space/place, community and how that works within our ecosystem.

Online and off-site

Hardeep Pandhal, *Sardonic Harmony* (from August 2021) & Manchester Hip-Hop Archive at Manchester Central Library

1 July – 28 Sept 2021

Summer 2021 saw the launch of the Manchester Hip Hop Archive (MHHA). The inaugural MHHA programme included an exhibition at Manchester Central Library produced by Castlefield Gallery in collaboration with the archive and Unity Radio. The exhibition celebrated the impact of the Hip Hop movement on the city of Manchester across four decades. The MHHA exhibition was timed to coincide with Manchester International Festival, Unity Radio and the MHHA's music collaboration *Rooted in Rhyme*.

As part of the collaboration with the MHHA, Castlefield Gallery invited artist Hardeep Pandhal to make a new work, ***Sardonic Harmony*** (2021) for online presentation. ***Sardonic Harmony*** is a collaborative lyric video featuring writing and sound by artists Hardeep Pandhal, Roy Claire Potter, Stefan Sadler and David Steans. The work embraces inexplicable forms of alterity, such as the cosmic macabre, through deep, empowering word-based play, sonic re-storying and limited animation. ***Sardonic Harmony*** is a rare and honest work that testifies to the artists' faith in practices of mutative thinking and collaboration. Pandhal believes his preference to work with suggestive or elliptical text and voice in his work has arisen from the lack of direct verbal and textual communication he is able to have with his mother who speaks Punjabi whilst Pandhal's first language is English. As with a lot of Hip Hop music there is an over lapping of personal, and political references, situated in a specific cultural context.

Art Assembly

2021/22 was a significant year for the development of Art Assembly 2022 (due for staging on Saturday 18 June 2022). Supported by, and in partnership with Art Fund, led by Castlefield Gallery working with HOME, Manchester Art Gallery, Whitworth and The Manchester College, the partners undertook fundraising and development, made key freelancer and artist appointments in the year, and kick-started commissions processes towards Art Assembly 2022 at the time of Manchester's *Our Year* (year of the child and young people). Art Assembly will be a one-day festival, themed as City as Art School. The event will celebrate the idea of the city as an art school and champion culture as part of educational experiences for all people. The festival will present newly co-commissioned and co-created artworks and installations across the city. The art works will be developed by selected artists working in GM, and one nationally based, working with groups of learners engaged in formal and informal learning settings in the cities of Manchester and Salford, for presentation in key city centre venues, squares and streets, billboards, pavements and more.

Artist Development

Over 2021/22 Castlefield Gallery doubled down on its efforts to enhance connectivity across all programme areas including exhibitions, commissions, artist development, public programme, audience development and communications. Also, to put the charity's Equality, Diversity, Inclusion & Equity, as well as Environmental Sustainability, commitments at the heart of all activities. Our approach to Castlefield Gallery Artist Sustainability Spotlight pieces demonstrates this, as do many other activities developed and/or delivered in the year.

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bOlder

In 2021/22 Castlefield Gallery delivered the third iteration of bOlder, a talent development programme for Greater Manchester-based contemporary visual artists aged over 50 years of age. The artists were chosen through a competitive application process and selected with careful consideration as to who would gain significant creative and professional development by participating in the programme. Selected artists were residents of the Greater Manchester boroughs and cities of Trafford, Manchester, Bury, Bolton, and Salford. This iteration of bOlder was supported by ESF via the WEA and thus all those taking part also identified as being 'economically inactive' (ESF definition and eligibility rule). The bOlder programme offered creative and professional development support, tailored for the artists as individuals and as a group, including one-to-one coaching, professional development workshops, support towards their costs, a materials bursary, and development sessions with Castlefield Gallery Director and Curator.

In 2021/22 the charity also undertook development work towards its 2022/23 creative ageing work with the GMCA and the University of Sheffield's Creative Lives. Castlefield Gallery has been working with Creative Lives since 2020, and in 2020/21 the gallery received a Creative Lives badge for good practice at its online parliamentary launch.

PIVOT

Castlefield Gallery and partner Bluecoat continued to deliver PIVOT in the year, a regional artist development programme for mid-career artists: Pat Flynn (Manchester), Garth Gratrix (Blackpool), Bridget O'Gorman (Manchester), Salma Noor (Liverpool) and Chester Tenneson (Manchester). The artists selected range from early mid-career to over 20 years in the field of visual arts. Their practices include rendered photography, installation and sculpture, painting performance and digital collage. Each artist has been awarded a £5000 bursary and access to a programme that supports their practice over an 18-month period, starting in November 2020. Over 120 artists applied to PIVOT from across the Northwest of England. The breadth and quality of applications was outstanding. The inaugural PIVOT artists were selected by a panel comprising artists Simeon Barclay and Chara Lewis with curators at Bluecoat and Castlefield Gallery, and a representative from the scheme's core funder. For Bluecoat and Castlefield Gallery, the process reinforces a strongly held belief in the quality and ambition of visual art being produced in the region. PIVOT has been deepening and extending both organisations' longstanding commitment to the development of artists in the Northwest. Due to COVID-19 impacts it was decided PIVOT would be extended into 2022/23.

Castlefield Gallery Editions

The charity launched its online shop in 2021/22 and commissioned a series of new editions and multiples for the shop by artists we work with, for example Nicola Ellis, Parham Ghalamdar, PIVOT artists.

Salford Scholars

Salford Scholar awards were made to five graduating students from the Salford School of Arts, Media and Creative Technology in 2021/22: **Katie Aird**, BA (Hons) Photography; **Daniel Callan**, BA (Hons) Fine Art; **Jeffrey Knopf**, MA Contemporary Fine Art; **Henna Mahmood**, BA (Hons) Fine Art, and **Sara Rawat**, BA (Hons) Fine Art. The graduate scholarship programme is run by the University of Salford Art Collection in collaboration with Castlefield Gallery, and with the support of our local industry partners Hotbed Press, Islington Mill, Paradise Works and Redeye, The Photography Network. It provides a bespoke programme of professional development and real-world experiences for a small number of students in the first year after graduation, with one place also offered to an MA student.

Manchester School of Art Mentees

Three Manchester School of Art Mentee awards were made to graduates of Manchester School of Art in 2021/22. They were Clara Glyn, Hafsa Aziz, Luke O'Reilly. Clara, Hafsa and Luke took part in a year-long programme, developed and delivered by Castlefield Gallery to support artists in their first year after graduation. The programme featured mentoring and guidance, practical workshops, a programme of local and national trips to introduce a range of artist scenes and contexts, and 12 months honorary membership of Castlefield Gallery Associates.

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Artist Development with Venture Arts

LOST EONS: Three Worlds

Through a series of online workshops, artist David Blandy and young artists from the Venture Arts' studio reimagined Manchester 8000 years from now. Niamh, Raven and George from Venture Arts spent time with David, talking, drawing and writing. Their collective imaginings were captured in the zine *LOST EONS: Three Worlds*. The zine transports readers to Manchester in 8000 years where they find Niamh's 'Crystal Kingdom', George's 'Park' to meet Heaton Park Rose Queen, Waddlefly Splitface Plant and many more wondrous characters, as well as The Enchanted Forest, The City and The Secret Space, in Raven's 'Enchanted Series'. The zine has been made available to read for free via ISSUU, for paid for download via Itch.io (proceeds going to Venture Arts), or for purchase from Castlefield Gallery and Venture arts in print form.

Conversations Series III: Narratives

In 2021/22 Venture Arts, Castlefield Gallery undertook development work towards Conversations Series III, to be delivered in 2022/23. The third in the series, the programme will bring together a range of artists, with and without learning disabilities, to develop collaborative, reciprocal learning and creative exchanges. Through this, it is hoped that open conversations and new dialogues about the role of art in contemporary society are generated. Conversations Series has become an award-winning series of major projects delivered in partnership between Venture Arts and Castlefield Gallery. 'Conversations Series I: OutsiderXchanges' (2016) and 'Conversations Series II: Other Transmissions' (2018-19) have taken the form of residencies where emerging neurodivergent artists collaborate with emerging, contemporary artists. Over several months, they take inspiration from each other to create shared and independent artwork. The resulting artworks are shown at venues, to date including The Whitworth, Tate Liverpool, BALTIC Centre for Contemporary Art, Artlink Hull, University of Salford and The Grundy, Blackpool. The 2022/23 'Conversations Series III: Narratives' will take the form of a new collaborative residency, working with eight artists for whom personal narratives around heritage are central to their work and resulting works will be exhibited with The Lowry in Salford.

Artist Development – International

SUSTAIN

2021/22 saw Castlefield Gallery and Aarhus Center for Visual Art announce the contemporary visual artists selected to take part in a pilot programme SUSTAIN - a two-year programme of professional development and artist exchange focussed on developing low carbon and ecologically aware ways of producing, experiencing art, and working internationally. Greater Manchester-based artists Chris Alton, Omid Asadi, Maya Chowdhry, Sophy King, and Jessica El Mal were selected to take part in an Artist Digital Exchange, alongside Mads Borre, Sophie Filtenborg, Heidi Nikolaisen, Stine Rosdahl-Petersen and Sabine Wedege from Aarhus. From October 2021 to March 2022 the ten artists took part in a six-month programme of digital workshops, talks, visits, critical feedback and professional support focussed on low carbon artmaking and working. In late summer 2022 Heidi Nikolaiesen and Kevin Hunt (Greater Manchester) will undertake a 2-month Slow Culture Residency, making use of only slow and low carbon travel to travel between Manchester and Aarhus.

Peer to Peer: UK/HK – Ways of Being Together

In the year Castlefield Gallery undertook research and development work towards Peer-to-Peer 2022/23. Artists: Karen Yu (Hong Kong) – Omid Asadi (Manchester); Lazarus Chan (Hong Kong) – Kelly Jayne Jones (Manchester); Kong Kee (Hong Kong) – John Powell-Jones (Manchester).

Castlefield Gallery undertook this work with HK partner the Hong Kong Art Centre (HKAC) and towards co-presenting the work of six artists online on the Peer-to-Peer festival website and through two live

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events, one in Manchester and one in HK. The overall programme and festival are organised by Open Eye Gallery and the University of Salford Art Collection.

Artist Development – in progress

Manchester Open Awards

Castlefield Gallery's Director once again represented the charity in selecting for HOME's Manchester Open in 2021/22 including the Manchester Open Awards. Castlefield Gallery will deliver the awards programme, working with three awardee artists in 2022/23, including one winning the 50years or over category.

Waterside programme

The charity undertook development work with Trafford's Waterside and CIT in 2021/22. This was towards supporting them to deliver two exhibitions in 2022/23 and through this a curator development scheme to be led by Castlefield Gallery.

Castlefield Gallery Associates

During 2021/22 Castlefield Gallery Associates grew, membership reaching 250+ visual artists, curator/producer, and writer members. Most members continue to live and work in Greater Manchester and the Northwest, some nationally and internationally. Many members are active in artist led projects, collectives and studios thus the scheme's benefit is extended via such individuals to wider networks of artists, groups and creative communities. Members participate in monthly events which are designed to deliver a mix of knowledge sharing, peer critique, skills, and training. Organised visits / exchanges to and with other arts organisations and communities in the region and beyond are delivered. Members also access 1-2-1 advisory sessions from the Castlefield Gallery Director and Curator, Castlefield Gallery New Art Spaces and exclusive member opportunities and discounts, including international opportunities.

Castlefield Gallery Associates programme of artist talks 2021 were focused on communicating across boundaries – whether that's with non-human nature, with AI, with extra-terrestrials or with other humans. CPD sessions and events were also delivered.

Annual member events programme (some events open to general public for a small fee) highlights included:

Artist Talk with Suzanne Treister (27 April 2021, online)

Suzanne Treister (b.1958 London UK) is a British contemporary artist based in London. Her works are known for being conceptually oriented around emerging technologies. An ongoing focus of her work is the relationship between new technologies, society, alternative belief systems and the potential futures of humanity.

Online workshop on Natural Chemistry Chemigrams with Hannah Fletcher (28 May 2021)

In a live online workshop artist Hannah Fletcher, founder of The Sustainable Darkroom and Co-director of London Alternative Photography Collective, guided participants through how to use a natural plant-based developer to make chemigrams, a form of camera-less photograph that can be produced in the light. Hannah Fletcher's work intertwines organic matter such as soils, algae, mushrooms and roots into analogue photographic mediums and surfaces. She does this while simultaneously exploring environmentally and ecologically focused issues. Working in an investigative, pseudo-scientific and environmentally conscious manner, Hannah combines scientific techniques with photographic processes, creating a dialogue between the poetic and political.

Artist Talk: Mani Kambo (29 June 2021, online)

Mani Kambo is a multidisciplinary artist based in Newcastle Upon Tyne where she grew up surrounded by Sikh tradition and ritual. Influenced by her upbringing in a household filled with superstition, prayer and religious ceremony, Kambo's work focuses on objects, routines and rituals distilled both from the

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everyday and mythology. Printmaking is rooted in Kambo's family history of being tailors and fabric print makers. Kambo also creates Cyanotype prints, which in their making hold an alchemic quality; images are created by exposure to light then revealed through washing the image in water. The process holds within it an element of transformation and uncertainty, each cyanotype differs, affected by elements of light and time. Creative ritualistic processes, recurring symbols and imagery are used in both her print and film works, each one feeding into the other, like a chain reaction.

Artist Talk with Gregory Herbert (27 July 2021)

Liverpool-based Gregory Herbert discussed his investigations of symbiosis and co-evolution in works such as *We Are Symbiotic*, *Club Myrmecophytes*, and *Mesocosm*. Herbert's practice explores the vast entanglement of interactions that organisms and non-human entities have within their environments, Herbert often taking influence from models of collaboration and coexistence.

Curator talk with Cecilia Wee (28 September 2021, online)

A discussion-based session with curator, agitator, educator and resource builder Dr Cecilia Wee, where topics covered: whether there's a difference between being a curator and being someone who makes things happen; how Cecilia has come to have her extremely varied professional career; how she decides who she wants to work with; how she uses her practice to intervene in the world; ways of extending the role of the curator; ethical arts funding; demystifying areas such as the selection process for open calls; different organisational models and how Covid-19 is affecting the artworlds. Dr Cecilia Wee is an independent curator, researcher, educator and agitator. She produces projects that aim to address equity, precarity and infrastructures for art and social action, primarily working with artists and designers from historically marginalised backgrounds, especially people of colour, disabled, working class and LGBTQIA+ communities.

Demystifying Copyright with DACS (30 November 2021, online)

Navigating copyright can be confusing, so it's important to know your rights and understand how to protect your work. Danielle Ransome Artists' Services Manager and Reema Selhi Head of Policy and International from DACS took attendees through key considerations when getting to grips with copyright.

A Round of Toasts (14 December 2021, online)

Associate member led event. Artist Jackie Haynes led attendees through an evening of toasts for the winter season. The event was part performance, part participatory artwork and a memorable online social gathering.

The Manchester Ear – Castlefield Soundwalk (22 March 2022)

Artists Hayley Suviste and Ryan Woods led an evening sound walk exploring the acoustic environment of Castlefield Gallery and its immediate location. Following the walk, they invited participants to share their reflections on the experience and its potential for aiding creative practice.

Sector and thought leadership

Castlefield Gallery continued to contribute to sector development and deliver thought leadership over 2021/22. Whilst not limited to, this included:

- The Castlefield Gallery AHRC NWCDTP Collaborative Doctoral Awardee with Manchester School of Art at Manchester Metropolitan University continued in post across the year. They delivered their first public facing project, their research coalescing around the Castlefield Gallery archive towards the charity's 2024 40year anniversary.
- Participation in the University of Sheffield's Creative Lives action research programme.
- Co-Directing and Co-Chairing of the Contemporary Visual Arts Network, Northwest.
- Participation in sector working groups including Visual Arts Salford, the Manchester Cultural Leadership Group, The Manchester Museums & Galleries Reopening Group, Meanwhile Network North.

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We also participated in talks and presentations the gallery was invited to deliver, locally, nationally and further afield, and for sector organisations, HEI and beyond.

Financial review

At year end 2021/22 Castlefield Gallery net assets were £698,234. Of this total, £256,241 are restricted funds in the form of net assets (mainly premises), £94,759 are restricted current asset funds, £162,566 are designated current assets, and £184,709 are classed as unrestricted funds forming the Castlefield Gallery's general funds - the charity's free reserves. Total cash income for the year was £465,911. Total Donated Services income in the year was £305,970.

Under our charitable activities cash donations for the year have been £77,404, generated through New Art Spaces corporate donations as well as individual regular giving and one off giving.

Castlefield Gallery generated £73,280, in earned income under charitable activities. Over 2021/22 this income is formed of consultancy and membership income, as well as other income in the form of project partnership contributions. Income from other trading activities in 2021/22 was £71,163, made up of mixed income related to New Art Spaces rates contributions that fell in 2021/22, art and book sales, fees, rents.

The financial year achieved £166,642 in public funding. This includes an Arts Council England annual NPO award of £71,288, continued public funding support of £10,000 as a Cultural Partner of Manchester City Council, and GMCA awards totalling £5485. Other public grants totalled £79,869, made up of: £17,372 awarded by the European Social Fund via the WEA, £25,198 awarded by Manchester City Council in the form of ERF support for SUSTAIN, £36,094 awarded by Manchester City Council in the form of pandemic related support grants and restart grants, and £1205 in pandemic support CJRS from HMRC.

In 2021/22 Castlefield Gallery secured £62,600 in Trust and Foundation awards, including £39,600 from the Art Fund, £3000 from the Ronnie Duncan Arts Foundation, £5000 from the Granada Foundation and £15,000 from the Brian Mercer Charitable Trust.

In 2021/22 cash income is made up of approximately: 17% in cash donations, 13% in Trusts & Foundation awards, 36% in public grants (Arts Council England NPO formed c.15% of annual cash income and Manchester City Council Cultural Partnership funding c.2%) some of which in 2021/22 is formed of COVID-19 pandemic specific support grants and awards, 16% in earned income secured via charitable activities, 16% in other income from trading activities.

The organisation's 2021/22 income profile reflects the charity's post pandemic operating context and includes income from pandemic related support grants. Additionally, the charity attracted funds in the year from wider public and public grant sources. An increase in cash donations reflects a good year for New Art Spaces, with cash donations and a strong year for Trusts & Foundations also being demonstrable of Catalyst Evolve legacies.

At 31 March 2022, Castlefield Gallery carries forward £184,709 in unrestricted funds, £162,566 designated funds, £94,759 restricted current assets. This met our reserves policy target on free reserves, which is to hold a minimum £95,000 free reserves, and an optimum target of £234,000. At the time of writing this report (November 2022), the finances of Castlefield Gallery are secure and the trustees remain confident that the organisation will continue to operate for the foreseeable future.

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Reserves policy

The Castlefield Gallery Reserves Policy is designed to be an emergency contingency fund but also builds in targets for gaining reserves to mitigate against fluctuations in public and private income for future years, as well as focus on continued operation as opposed to purely meeting its immediate liabilities. Castlefield Gallery's development of designated funds supports a dynamic approach to the charity's reserves.

The Castlefield Gallery Reserves Policy is set as:

- Retain a minimum 95k of c.4months liquid funds essential operating & to meet liabilities, including redundancies. This figure is based on the organisation's financial commitments, namely staff notices, redundancies, overheads and committed contract costs should the organisation face a crisis where it needs to close.
- Grow free reserves to an optimum target of 234k, applied on the same basis, but at 8months to enable some continuity that might bridge a gap and allow time to find solutions for future trading for the charity should ACE, MCC or other major or mix of income streams fail within one financial year.
- To operate designated funds including for Castlefield Gallery's main fixed asset, its premises - HQ & Galleries in Manchester city centre - at year end the charity held £80,000 in this fund; designated fund to support organisational development and grow the charity's ability to respond to opportunity as well as invest in major future activities, including Castlefield Gallery's 40-year anniversary programme. At year end the charity held £23,000 in this designated fund.

The charity ended the 2021/22 year holding £184,709 of free reserves.

Structure, governance and management

Directors and trustees

The organisation is governed by a Board of directors who are also its trustees. The directors who served during the year are listed on page one of the annual report. The directors are appointed by members in general meetings. The Board may appoint directors to fill casual vacancies, but those only hold office until the next Annual General Meeting. The Board of Directors meet at least 4 times a year to review strategy, policy, operational plans, budget and finance control, and risk management, and once a year for the Annual General Meeting (AGM).

Trustee selection methods

The board aims to have members that cover a diverse range of skills, experience and knowledge in order to effectively govern the not-for-profit company and charity. It reviews its skills-pool at Board meetings and when gaps are identified. Board Directors recruit potential new members by one of two approaches, a) by unsolicited applications, including through open recruitment drives, and b) by Board Directors suggesting potential candidates. Agreed candidates are invited to apply and/or meet / interview (depending on the route taken) with existing directors, then to a Board meeting as observers, so that they can meet and discuss their potential role with the current members. If agreed by the current members (in the absence of the candidate) and the candidate, they are invited to join the Board and are subsequently co-opted at the next Board meeting. In accordance with our Articles, co-opted Board directors retire at the AGM and are eligible for re-election at that meeting.

According to clause 24 of Castlefield Gallery's Articles, a third or the number nearest to one third of the Board of Directors shall retire at each AGM, with those being eligible being able to stand again.

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The organisation is a charitable company limited by guarantee, first incorporated on 3 August 1984 and registered as a charity on 26 September 1984. The company was established under a memorandum of association which established the objects and powers of the charitable company and is governed under its articles of association.

Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The trustees are members of the charity, but this entitles them only to voting rights. The trustees have no beneficial interest in the charity. All directors give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 9 to the accounts. The total number of such guarantees at 31 March 2022 was 12 (2021:11).

The gallery holds a 150-year leasehold with 355 Deansgate Management Limited dated from 1 January 2001. Arts Council England had a charge on the leasehold however that expired within the financial year, in August 2021. The leasehold is now thus without charge. Castlefield Gallery is a Company Director of 355 Deansgate Management Limited, a company of which it also holds 37 shares. 355 Deansgate Management Limited owns the freehold for 355 Deansgate in entirety. The gallery main premises (HQ and main galleries) and registered address is 2 Hewitt Street, Manchester M15 4GB. 355 Deansgate Management Limited Mem&Arts assert that a minimum of two company Directors must be always in place. At the time of writing leaseholder of flat 1 located above the gallery premises is the other Company Director of 355 Deansgate Management Ltd.

Related parties and relationships with other organisations

The charity is regularly funded as a Cultural Partner of Manchester City Council and a National Portfolio Organisation of Arts Council England. With both funding streams come terms, conditions and expectations that grantees will deliver against the funders' strategic aims. Castlefield Gallery is the recipient of ranging more year-to-year other public funding, support from Trusts & Foundations, and donations to support both projects and core activity. Other public funding and Trust & Foundation expectations of awardees and grant / award conditions broadly are more specific to the applied for activities.

Castlefield Gallery, represented by its Director & Artistic Director is Director and Co-Chair of the Contemporary Visual Arts Network, Northwest. The Director & Artistic Director is one of four Directors and Chairs. The organisations Liverpool Biennial and Open Eye Gallery are also represented on the network through these leadership roles for the network and like for like arrangements.

Whilst not limited to, Castlefield Gallery has strategic partnerships in place with Manchester School of Art and the University of Salford / University of Salford Art Collection to deliver annual practice, skills and career development activities for students and graduates. Activity with the University of Salford Art Collection in this regard is also undertaken in collaboration with artist studios Hot Bed Press, Islington Mill, Paradise Work and the organisation Redeye. In 2020/21 Castlefield Gallery and Manchester School of Art at Manchester Metropolitan University commenced work with a Collaborative Doctorate Award post. Since 2020 Castlefield Gallery has been working in collaboration with the University of Sheffield's Creative Lives programme, taking a focus on Creative Ageing, and continues to.

Castlefield Gallery has an ongoing working relationship with Creative Industries Trafford to annually deliver artist skills and career development projects designed to benefit artists and independent creatives living and working in Greater Manchester. This is also true of HOME and specifically regarding HOME's Manchester Open and its awards programme for artists. In the year Castlefield Gallery also held multi-year strategic partnerships with Venture Arts, Bluecoat, and Aarhus Center for Visual Art in support of artistic practice, skills and career development for artists in the region, as well as those based further afield.

Castlefield Gallery
Trustees' annual report
for the year ended 31st March 2022

In 2021/22 the charity established a time-bound cross city partnership with HOME, Manchester Art Gallery, The Manchester College, and the Whitworth Art Gallery, with the Art Fund, to deliver Art Assembly in Manchester in June 2022. Similarly, the charity entered a time-bound multi-year cross regional and national partnership with the University of Salford Art Collection, the Grundy Art Gallery (Blackpool), Touchstones (Rochdale), and Shezad Dawood Studios (London). This is for the programme Hybrid Futures which will deliver 2022 – 2024 and for which much fundraising and development has been undertaken in 2021/22.

In 2021/22 Castlefield Gallery delivered work with developer Glenbrook (public art commissioning activity), Manchester Hip Hop Archive c/o Northwest Media Ltd, IMT and began work with Hong Kong Arts Centre. We aim to develop, grow and hope to continue relationships with all these organisations, and with IMT 2021/22 saw us build on our existing relationship with the company.

In 2021/22 Castlefield Gallery's New Art Spaces partnership with neo: studios in Bolton continued as did its relationship with Cross Street Arts in Leigh (borough of Wigan). Activity in Wigan has also delivered collaboration and delivery with The Turnpike, Wigan Council, The Old Courts, Open Eye Gallery. Castlefield Gallery's New Art Spaces: Warrington also continued in the year, partnership activity with Warrington Borough Council – specifically Culture Warrington and Warrington Museum & Art Gallery further developed. 2021/22 also saw ongoing development activity and dialogue with St Helen's and Tameside Councils regarding New Art Spaces, as well as Manchester City Council. Castlefield Gallery continued to be a part of the Meanwhile Network North, an ongoing collaboration with partners East Street Arts, The Newbridge Project, Axis Web and Skippko focused on repurposing temporarily vacant property for artistic and cultural use.

Remuneration policy for key management personnel

Castlefield Gallery appointed a new Director on 9 January 2017 and has made progress with bringing salary for its key management personnel, and all staff, better in line with sector standards. Bringing staff remuneration fully in line with sector standards, considering scale and reach of the charity's activities, is an aim that requires on-going work, especially as we look ahead with regards to operating in a cost-of-living crisis. This work continued in 2021/22, as part of the organisations planning work for 2021/22 - 2022/23. Management personnel are two - Director & Artistic Director and the Curator & Deputy Director. They are both full-time posts and their combined remuneration is £57,000 per annum.

Risk management

The Board is responsible for managing the risks of the organisation. Risk is reviewed through Board meetings, with processes put in place to mitigate identified risks. The controls that the Board uses are:

- Comprehensive papers and carefully set agendas generated, presented and used to guide each Director and Trustee meeting, especially for monitoring and assessing risk (four per year, one for each financial quarter), and one Annual General Meeting.
- Comprehensive strategic planning, supported by and monitored via the Castlefield Gallery Business Plan which is updated annually and holds the company risk register, and the Castlefield Gallery Business Strategy.
- Comprehensive set of policies, including the charity's: Reserves Policy; Health & Safety Policy; Equal Opportunities Policy and Equality, Diversity, Inclusion & Equity Business Plan targets; Environmental Sustainability Policy & Action Plan; Child Protection Policy; Vulnerable Adults Protection Policy; Anti-Extremism Policy; Data Protection Policy (reflects GDPR); Financial Policy and Procedures. All policies are reviewed and updated annually where applicable, shared with staff, Trustees, placements.

Castlefield Gallery
Trustees' annual report
for the year ended 31st March 2022

Statement of responsibilities of the trustees

The trustees (who are also directors of Castlefield Gallery 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
- Make judgements and estimates that are reasonable and prudent
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation

The trustees are responsible for keeping proper 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.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

This report has been prepared in accordance with the provisions applicable to companies subject to the small companies' regime of the Companies Act 2006.

The trustees' annual report has been approved by the trustees on 16 / 12 / 2022 and signed on their behalf by

Susan Stubbs

Chair

Independent examiner's report
to the members of
Castlefield Gallery

I report on the accounts of the Charity for the year ended 31st March 2022 which are set out on pages 26 to 46.

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 the Association of Chartered Certified Accountants, 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.

Jennifer Daniel FCCA DChA
Slade & Cooper Limited
Beehive Mill, Jersey Street
Manchester, M4 6JG

Date 19 December 2022

Castlefield Gallery
Statement of Financial Activities
(including Income and Expenditure account)
for the year ended 31 March 2022

	Note	Unrestricted funds £	Restricted funds £	Total funds 2022 £	<i>Total funds 2021 £</i>
Income from:					
Donations and legacies	3	384,580	-	384,580	418,617
Charitable activities:	4	217,748	97,664	315,412	262,573
Other trading activities	5	71,873	-	71,873	14,409
Investments	6	16	-	16	40
Total income		674,217	97,664	771,881	695,639
Expenditure on:					
Charitable activities:	7	606,708	81,855	688,563	534,828
Total expenditure		606,708	81,855	688,563	534,828
Net income/(expenditure) before net gains/(losses) on investments		67,509	15,809	83,318	160,811
Net income/(expenditure) for the year	9	67,509	15,809	83,318	160,811
Transfer between funds		(11,824)	11,824	-	-
Net movement in funds for the year		55,685	27,633	83,318	160,811
Reconciliation of funds					
Total funds brought forward		291,590	323,326	614,916	454,105
Total funds carried forward		347,275	350,959	698,234	614,916

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

Castlefield Gallery
Company number 01838334
Balance sheet as at 31 March 2022

	Note	2022	2021
		£	£
Fixed assets			
Tangible assets	14	256,204	274,175
Investments	15	37	37
Total fixed assets		256,241	274,212
Current assets			
Debtors	16	71,829	18,655
Cash at bank and in hand	17	381,005	326,619
Total current assets		452,834	345,274
Liabilities			
Creditors: amounts falling due in less than one year	18	(10,841)	(4,570)
Net current assets		441,993	340,704
Total assets less current liabilities		698,234	614,916
Net assets		<u>698,234</u>	<u>614,916</u>
The funds of the charity:			
Restricted income funds	19	350,959	323,326
Unrestricted income funds	20	347,275	291,590
Total charity funds		<u>698,234</u>	<u>614,916</u>

For the year in question, the company was entitled to exemption from an audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts

These accounts are prepared in accordance with the special provisions of part 15 of the Companies Act 2006 relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The notes on pages 29 to 46 form part of these accounts.

Approved by the trustees on 16 / 12 / 2022 and signed on their behalf by:

Susan Stubbs (chair)

Castlefield Gallery

Statement of Cash Flows
for the year ending 31 March 2022

	Note	2022 £	2021 £
Cash provided by/(used in) operating activities	22	54,370	160,677
Increase/(decrease) in cash and cash equivalents in the year		54,386	160,717
Cash and cash equivalents at the beginning of the year		326,619	165,902
Cash and cash equivalents at the end of the year		381,005	326,619

1 Accounting policies

The principal accounting policies adopted, judgments and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

a Basis of preparation

The financial statements have been prepared in accordance with 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), second edition - October 2019 (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006 and UK Generally Accepted Accounting Practice.

Castlefield Gallery meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b Preparation of the accounts on a going concern basis

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

The trustees have made no key judgments which have a significant effect on the accounts.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities within the next reporting period.

Notes to the accounts for the year ended 31 March 2022 (continued)

c Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of a provision of a specified service is deferred until the criteria for income recognition are met.

d Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised; refer to the trustees' annual report for more information about their contribution.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

e Interest receivable

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.

Notes to the accounts for the year ended 31 March 2022 (continued)

f Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity.

Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

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

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h Tangible fixed assets

Individual fixed assets costing £1000 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis as follows:

Asset Category	Annual rate
Leasehold building	2%
Leasehold improvements	4%
Computer equipment	20%

Notes to the accounts for the year ended 31 March 2022 (continued)

i Fixed asset investments

Investments are a form of basic financial instrument and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. The statement of financial activities includes the net gains and losses arising on revaluation and disposals throughout the year.

The charity does not acquire put options, derivatives or other complex financial instruments.

The main form of financial risk faced by the charity is that of volatility in equity markets and investment markets due to wider economic conditions, the attitude of investors to investment risk, and changes in sentiment concerning equities and within particular sectors or sub

i 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.

j Cash at bank and in hand

Cash at bank and cash 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.

k 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.

Notes to the accounts for the year ended 31 March 2022 (continued)

I Pensions

Employees of the charity are entitled to join a defined contribution 'money purchase' scheme. The charity's contribution is restricted to the contributions disclosed in note 8. There were no outstanding contributions at the year end.

2 Legal status of the charity

The charity is a company limited by guarantee registered in England and Wales and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The registered office address is disclosed on page 1.

3 Income from donations and legacies

Current reporting period	Unrestricted £	Restricted £	Total 2022 £
Donations	77,405	-	77,405
Job Retention Scheme	1,205	-	1,205
Donated services	305,970	-	305,970
Total	384,580	-	384,580
Previous reporting period	Unrestricted £	Restricted £	Total 2021 £
Donations	97,966	-	97,966
Job Retention Scheme	14,681	-	14,681
Donated services	305,970	-	305,970
Total	418,617	-	418,617

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2022 (continued)

4 Income from charitable activities

Current reporting period	Unrestricted £	Restricted £	Total 2022 £
Arts Council of England	71,288	-	71,288
Manchester City Council	46,094	25,198	71,292
Consultancy	13,825	-	13,825
Membership	12,350	-	12,350
Miscellaneous	270	-	270
Other Grants	20,991	72,466	93,457
Other income	52,930	-	52,930
Total	217,748	97,664	315,412
 Previous reporting period	 Unrestricted £	 Restricted £	 Total 2021 £
Arts Council of England	71,288	-	71,288
Manchester City Council	56,446	-	56,446
Consultancy	9,719	-	9,719
Membership	11,495	-	11,495
Miscellaneous	9,208	-	9,208
Other Grants	2,300	81,467	83,767
Other income	20,650	-	20,650
Total	181,106	81,467	262,573

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2022 (continued)

5 Income from other trading activities

	2022 £	2021 £
Art and book sales	710	2,967
Rents	-	2,496
Other Trading Income	71,163	8,946
	71,873	14,409

All income from other trading activities is unrestricted.

6 Investment income

	2022 £	2021 £
Income from bank deposits	16	40
	16	40

Alternative to the above table:

All of the charity's investment income arises from money held in interest bearing deposit accounts. All investment income is unrestricted.

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2022 (continued)

7 Analysis of expenditure on charitable activities

Current reporting period	Total 2022	
	£	
Staff costs	139,286	
Premises costs	93,805	
Administrative costs	34,953	
Bad debts		
Project costs	400,648	
Depreciation	17,971	
Governance costs		
(see note 8)	1,900	
	688,563	
Previous reporting period	Total 2021	
	£	
Staff costs	109,169	
Premises costs	29,435	
Administrative costs	10,219	
Bad debts	-	
Project costs	366,334	
Depreciation	17,971	
Governance costs		
(see note 8)	1,700	
	534,828	
	2022	2021
	£	£
Restricted expenditure	81,855	64,836
Unrestricted expenditure	606,708	469,992
	688,563	534,828

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2022 (continued)

8 Analysis of governance and support costs

Current reporting period	Basis of apportionment	Governance £	Total 2022 £
Accountancy and independent examination	Governance	1,900	1,900
		1,900	1,900
Previous reporting period	Basis of apportionment	Governance £	Total 2021 £
Accountancy and independent examination	Governance	1,700	1,700
		1,700	1,700

9 Net income/(expenditure) for the year

This is stated after charging/(crediting):	2022 £	2021 £
Depreciation	17,971	17,971
Independent examiner's remuneration -		
Independent examination	500	400
Accountancy	1,400	1,300
Payroll and consultancy	702	333

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2022 (continued)

10 Staff costs

Staff costs during the year were as follows:

	2022 £	2021 £
Wages and salaries	133,904	105,799
Social security costs	3,456	1,899
Pension costs	1,926	1,471
	139,286	109,169

No employees has employee benefits in excess of £60,000 (2021: No).

The average number of staff employed during the period was 8 (2021: 8).

The average full time equivalent number of staff employed during the period was 6 (2021: 6).

The key management personnel of the charity comprise the trustees and Gallery Director and Deputy Director. The total employee benefits of the key management personnel of the charity were 57,000 (2021: £31,400).

11 Trustee remuneration and expenses, and related party transactions

No members of the management committee and any persons connected with them received any remuneration or reimbursed expenses during the year (2021: No).

No (2021:No) members of the management committee received travel and subsistence expenses during the year (2021:£Nil).

Aggregate donations from related parties were £480 (2021: £540).

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

xyz trustee or other person related to the charity had any personal interest in any contract or transaction entered into by the charity, including guarantees, during the year (2021: No).

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2022 (continued)

12 Government grants

The government grants recognised in the accounts were as follows:

	2022 £	2021 £
Arts Council of England	71,288	71,288
Manchester City Council	71,292	56,446
Greater Manchester Combined Authority	2,500	-
	<u>145,080</u>	<u>127,734</u>

There were no unfulfilled conditions and contingencies attaching to the grants.

13 Corporation tax

The charity is exempt from tax on income and gains falling within Chapter 3 of Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects. No tax charges have arisen in the charity.

14 Fixed assets: tangible assets

	Leasehold building £	Leasehold improvements £	Equipment £	Total £
Cost				
At 1 April 2021	319,579	282,625	41,570	643,774
Additions	-	-	-	-
Disposals	-	-	-	-
	<u>319,579</u>	<u>282,625</u>	<u>41,570</u>	<u>643,774</u>
At 31 March 2022	319,579	282,625	41,570	643,774
Depreciation				
At 1 April 2021	125,443	202,862	41,294	369,599
Charge for the year	6,392	11,305	274	17,971
Disposals	-	-	-	-
	<u>131,835</u>	<u>214,167</u>	<u>41,568</u>	<u>387,570</u>
At 31 March 2022	131,835	214,167	41,568	387,570
Net book value				
At 31 March 2022	187,744	68,458	2	256,204
	<u>187,744</u>	<u>68,458</u>	<u>2</u>	<u>256,204</u>
At 31 March 2021	194,136	79,763	276	274,175
	<u>194,136</u>	<u>79,763</u>	<u>276</u>	<u>274,175</u>

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2022 (continued)

15 Investments

	2022 £	2021 £
Market value at the start of the year	37	37
Market value at the end of the year	37	37
Investments at fair value comprised:		
Unlisted shares	37	37
	37	37

Investments are all carried at fair value and are all traded in quoted public markets.

16 Debtors

	2022 £	2021 £
Trade debtors	56,772	5,927
Grants receivable	-	275
Other debtors	11,465	8,241
Prepayments	1,779	3,153
VAT	1,813	1,059
	71,829	18,655

17 Cash at bank and in hand

	2022 £	2021 £
Cash at bank and on hand	381,005	326,619
	381,005	326,619

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2022 (continued)

18 Creditors: amounts falling due within one year

	2022 £	2021 £
Accruals	8,091	3,680
Other creditors and accruals	1,084	890
Taxation and social security costs	1,666	-
	<u>10,841</u>	<u>4,570</u>

19 Analysis of movements in restricted funds

Current reporting period	Balance at 1 April 2021 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2022 £
Gallery premises	273,897	-	(17,697)	-	256,200
Consultancy Project A - Allied London	749	-	(24)	-	725
Talent Project E - GM Creative Ageing	1,120	2,500	(540)	(680)	2,400
Talent Project G - bOlder 2	1,200	5,381	(2,957)	(3,624)	-
Talent Project F - PIVOT	6,060	15,000	(13,400)	4,600	12,260
Special Project B - Art Fund Art Assembly	40,000	14,000	(28,384)	8,127	33,743
Exhibition C - Obstructions	300	2,985	(227)	(3,058)	-
Exhibition A - Hybrid Futures	-	30,600	(6,459)	6,459	30,600
Talent Project B - SUSTAIN	-	27,198	(12,167)	-	15,031
Total	<u>323,326</u>	<u>97,664</u>	<u>(81,855)</u>	<u>11,824</u>	<u>350,959</u>

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2022 (continued)

19 Analysis of movements in restricted funds(continued)

Previous reporting period	Balance at 1 April 2020	Income	Expenditure	Transfers	Balance at 31 March 2021
	£	£	£	£	£
Gallery premises	291,594	-	(17,697)	-	273,897
Consultancy Project A - Allied London	749	-	-	-	749
Talent Project E - GM Creative Ageing	7,474	1,080	(8,215)	781	1,120
Talent Project G - bOlder 2	-	11,262	(11,004)	942	1,200
Talent Project F - PIVOT	-	19,160	(17,100)	4,000	6,060
Special Project B - Art Fund Art Assembly	-	40,000	-	-	40,000
Exhibition C - Obstructions	-	9,965	(10,220)	555	300
Exhibition E Undoing	600	-	(600)	-	-
Total	300,417	81,467	(64,836)	6,278	323,326

Name of restricted fund Description, nature and purposes of the fund

Gallery premises - The balance of grants from the Arts Council of England, used to purchase and fit out new premises for Castlefield Gallery. Depreciation on the fixed assets will be charged against the fund in future years.

ACE - Catalyst Evolve Organisational Development - for capacity building and organisational development.

Allied London - Spinningfield Public Art Commission digital maintenance costs falling within 5yrs from July 2019

Talent Project E-GMCA Great Places GM funding for bOlder 2019/20 an artist development programme for +50yrs artists living / working in GM: GM Creative Ageing legacy activity

bOlder 2- Funds held from WEA ESF for bOlder 2 2020/21, an artist development programme for +50yrs artists in GM

PIVOT-Funds from Brian Mercer Trust and partner funds for 24-36month mid career NW artist development programme

Art Fund Art Assembly- funds held are from the Art Fund held on behalf of the Manchester Art Assembly 2022 partners (HOME, the Whitworth, Manchester Art Gallery and Sheena Simon Campus, Manchester College).

Exhibition C - Obstructions - GMCA Great Places GM funding for bOlder related exhibition Obstructions

Exhibition A - Hybrid Futures- Funds from the Art Fund Reimagine grants, secured in 21/22 for commencing spend in 22/23, exhibition and commission project will close 2024

Talent Project B - SUSTAIN- Funds from MCC ERF and Trafford CIT (LA), secured in 21/22 for SUSTAIN international artist exchange project 21/22 - 22/23

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2022 (continued)

20 Analysis of movement in unrestricted funds

Current reporting period	Balance at 1 April 2021 £	Income £	Expenditure £	Transfers £	As at 31 March 2022 £
General fund	156,299	674,217	(606,708)	(39,099)	184,709
Talent Project A - Manchester Open	3,440	-	-	6,560	10,000
Talent Project C - Scholars & Mentees	7,185	-	-	3,915	11,100
New Art Spaces Rates Contributions	15,466	-	-	-	15,466
Extraordinary Programme Expenditure (including D. Blandy & Venture Project, Creative Lives etc)	1,200	-	-	6,300	7,500
Organisational Development Activity (Editions activity & Rebrand & Web)	23,000	-	-	11,000	34,000
Exhibition F - Nicola Ellis	5,000	-	-	(5,000)	-
Exhibition G - Nina Chua and D Silver	-	-	-	2,000	2,000
Members Exhibition A - 2022/23 Associates Show	-	-	-	2,500	2,500
Sinking Fund	80,000	-	-	-	80,000
	<u>291,590</u>	<u>674,217</u>	<u>(606,708)</u>	<u>(11,824)</u>	<u>347,275</u>

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2022 (continued)

20 Analysis of movement in unrestricted funds (continued)

<i>Previous reporting period</i>	<i>Balance at 1 April 2020</i> <i>£</i>	<i>Income</i> <i>£</i>	<i>Expenditure</i> <i>£</i>	<i>Transfers</i> <i>£</i>	<i>As at 31 March 2021</i> <i>£</i>
<i>General fund</i>	111,752	588,316	(447,646)	(96,123)	156,299
<i>Open Music Archive Commission</i>	2,169	-	(2,169)	-	-
<i>Talent Project A</i>	16,000	2,000	(6,173)	(8,387)	3,440
<i>Talent Project C</i>	7,943	14,850	(4,640)	(10,968)	7,185
<i>New Art Spaces Rates Contributions</i>	15,824	9,006	(9,364)	-	15,466
<i>Extraordinary Programme Expenditure (Including D. Blandy and Venture Project)</i>	-	-	-	1,200	1,200
<i>Org Development (Editions activity & Web / Rebrand Activity)</i>	-	-	-	23,000	23,000
<i>Nicola Ellis (Exhibition F)</i>	-	-	-	5,000	5,000
<i>Sinking Fund</i>				80,000	80,000
	<u>153,688</u>	<u>614,172</u>	<u>(469,992)</u>	<u>(6,278)</u>	<u>291,590</u>

Notes to the accounts for the year ended 31 March 2022 (continued)

20 Analysis of movement in unrestricted funds (continued)

Name of unrestricted fund	Description, nature and purposes of the fund
General fund	The free reserves after allowing for all designated funds.
Talent Project A - Manchester Open	Partner contribution for HOME Manchester Open Awardees artist development programme
Talent Project C - Scholars & Mentees	HEI graduate artist development programmes, annual but work to academic years. Funds also include contributions to gallery costs - project management and overheads.
New Art Spaces Rates Contributions	Funds held to pay NAS Rates Contributions should legacy payments not billed arise
Extraordinary Programme Expenditure (including D. Blandy & Venture Project, Creative Lives etc)	Funds paid to Castlefield Gallery in 2021/22 for shared budget partner delivery from University of Sheffield in 2022/23
Organisational Development Activity (Editions activity & Rebrand & Web)	Organisational development activity for brand, web, sales development, commenced in lockdowns, to be delivered across multiple years
Exhibition F - Nicola Ellis	Delayed exhibition and commission process impacted by lockdown periods, expenditure now across multiple years
Exhibition G - Nina Chua and D Silver	Commissioning Patron Funds donated in 2021/22 for 2022/23 spend and programme
Members Exhibition A - 2022/23 Associates Show	Partner contribution from MSoA paid in 2021/22 for 2022/23 spend and programme
Sinking Fund	Premises and major asset maintenance (R&R), and development fund.

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2022 (continued)

21 Analysis of net assets between funds

Current reporting period	General fund £	Designated funds £	Restricted funds £	Total £
Tangible fixed assets	4	-	256,200	256,204
Fixed asset investments	-	-	37	37
Net current assets/(liabilities)	184,705	162,566	94,722	441,993
Total	184,709	162,566	350,959	698,234
Previous reporting period	General fund £	Designated funds £	Restricted funds £	Total £
Tangible fixed assets	278	-	273,897	274,175
Fixed asset investments	-	-	37	37
Net current assets/(liabilities)	156,021	135,291	49,392	340,704
Total	156,299	135,291	323,326	614,916

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

	2022 £	2021 £
Net income/(expenditure) for the year	83,318	160,811
Adjustments for:		
Depreciation charge	17,971	17,971
Decrease/(increase) in debtors	(53,174)	(4,323)
Increase/(decrease) in creditors	6,271	(13,742)
Net cash provided by/(used in) operating	54,370	160,677

Accounts

Company number: 01838334

Charity Number: 515571

Castlefield Gallery

Report and financial statements

For the year ended 31 March 2021

Castlefield Gallery
Reference and administrative information
For the year ended 31st March 2021

Company number 01838334

Charity number 515571

Registered office and operational address Castlefield Gallery, 2 Hewitt Street, Knott Mill, Manchester, M15 4GB

Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

Susan Stubbs	Chair
Kate Jesson,	Vice Chair
Adrian Slatcher	Secretary
Penny Macbeth	
Frances Disley	(resigned 25 March 2021)
Christina Mariama Attah	(joined 25 March 2021)
Ceri Sarah Hand	(joined 1 July 2020)
Alisha Kadri	(joined 1 July 2020)
Chara Anne Lewis	(joined 21 May 2020)
Margaret Bourke	
Beth Knowles	
Barney Leaf	
Roger Stephenson	

Key management	Helen Wewiora	Director/Artistic Director
personnel	Matthew Pendergast	Curator/Deputy Director

Bankers	HSBC 2-4 St Anne's Square Manchester M2 7HD CAF Bank 25 Kings Hill Avenue, Kings Hill West Malling, Kent ME19 4JQ
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Independent examiner	Jennifer Daniel FCCA DChA Slade & Cooper Limited Beehive Mill, Jersey Street, Manchester, M4 6JG
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Castlefield Gallery
Trustees' annual report
For the year ended 31st March 2021

The directors present their report and the unaudited financial statements for the year ended 31 March 2021. Included within the trustees' report is the directors' report as required by company law.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

Objectives and activities

The object of Castlefield Gallery, as set out in its Articles of Association, is the advancement of education by fostering and promoting for the benefit of the public, the improvement and development of artistic knowledge, taste, understanding and appreciation of the visual arts, and to increase the accessibility to the visual arts, throughout the North West of England.

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 remain focused on its stated purposes.

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

Statement of Intent

Established by artists in 1984, Castlefield Gallery's work is focussed on artistic, skills and professional career development for artists, as well as inspiring and deepening audiences' relationship to contemporary art. The organisation is an integral part of the North of England's cultural fabric and a vital support to artists across the North West and further afield.

Castlefield Gallery delivers a programme of exhibitions, projects and events from its main gallery in central Manchester, whilst also commissioning, curating and producing off-site and public art, national and international artist residencies and exchange programmes. The charity exports art and culture developed and produced in the region through exchange, so as to enable meaningful relationships between artists nationally and internationally to flourish over extended periods of time. Partnership is at the heart of all of Castlefield Gallery's activities.

Castlefield Gallery Associates is an artist, curator and writer membership group that accesses artistic, skills and career development support via the organisation's work, as well as New Art Spaces - pop-up art and production spaces located across Greater Manchester and the North West. Castlefield Gallery Associates membership experienced further growth in 2020/21, the scheme attracting approximately 240 associates.

Over the last three and half decades Castlefield Gallery has become a proven leader and enabler in the development of visual artists, many Castlefield Gallery alumni going on to experience national and international acclaim, including becoming Turner Prize winners and receiving nominations, or exhibiting at major festivals, biennials, triennials and international presentations.

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Castlefield Gallery is a registered charity, a National Portfolio Organisation of Arts Council England and Manchester City Council Cultural Partner. Castlefield Gallery's Artist Patron is Ryan Gander, OBE.

Castlefield Gallery's Business Plan 2018/19 - 2021/22 (Vision to 2024) includes:

Mission: To nurture talent, explore cultural trends and deepen audiences' relationship to contemporary art.

Vision: In 2024 Castlefield Gallery turns 40years, with a vision: to be an artist focused gallery and national hub dedicated to the development of diverse artistic careers in the visual arts, proactively working to foster the right conditions for artists to be able to successfully live and work in the North of England whilst experiencing national and international success.

Values: Our values, the principles that help inform and guide the way in which we undertake our work, are to be:

Collaborative, Current, Progressive, Resourceful, Inspiring.

Business Plan Aims

Castlefield Gallery has four over-arching business aims guiding its work from 2018/19-2021/22, to be reviewed annually. These are:

Aim 1: Deliver growth on investment in exhibitions, and the diversity of commissioning, extending the impact of our artistic programme

Aim 2: Build on our talent and artist CPD programming and contribute to the viability of Greater Manchester and the North as a production centre of international significance for visual arts

Aim 3: Continue to grow Castlefield Gallery's audiences, importantly offer more opportunities for audiences to engage directly with creative practices, through participation, discussion and deepening engagement with artists and their processes

Aim 4: Grow and develop Castlefield Gallery's resilience and sustainability

Policies and Planning

Castlefield Gallery's business plan outlines the organisations aims, objectives, programme and SMART targets for the period 2018/19-2021/22, including Audience Development and Equality & Diversity targets. The business plan is aligned to Castlefield Gallery's mission, vision and organisational values. It is designed to be a live working document that will be amended and updated to remain responsive to new knowledge or the changing environment.

This business plan has formed part of a broader 10year business strategy which describes how Castlefield Gallery will become sustainable over the longer term, clarifies our U.S.P. (competitive advantage) within the regional and national market, and specifies our business model, outlining how we will enhance performance, manage resources and generate income from a range of sources to become an ever more resilient and sustainable organisation. This strategy was due for renewal in 2020/21. Due to the COVID-19 global pandemic, resulting national lockdowns and restrictions this process was paused. Castlefield Gallery's Business Strategy and Plan renewal process will now commence in 2021/22 and run into 2022/23.

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The business plan sits alongside a suite of documents and policies that collectively underpin the business, although not an exhaustive list, including: Annual Budgets; Fundraising & Development Strategy; Data Protection Policy; Health & Safety Policy; Equality & Opportunities Policy in relation to which SMART targets are embedded within the Business Plan; Child & Vulnerable Adults Protection Policies; Environmental & Sustainability Policy and Action Plan.

Castlefield Gallery's Programme

The programme is well known and respected nationally. Our international profile, reach and engagement has experienced growth over the current Business Strategy period. This standing has enabled the gallery to showcase internationally significant artists and invite leading critical thinkers to explore poignant cultural themes often before the flagship U.K. galleries.

In particular, over the last decade our exhibitions and commissioning activities have embodied the agency of contemporary visual arts, for example showing work which is edgy, unclassifiable and outside of the mainstream, or that challenges the social or political conditions that diminish our society. This high level of inquiry stems from the organisations approach to real collaboration with artists and strong partnerships.

Pre Covid-19 pandemic, the gallery's activity included:

- A year-round programme of public exhibitions and events at our fully accessible gallery and HQ, focused on commissioning, showing and interpreting new work created by artists at all career stages. All exhibitions are free to attend.
- Exhibitions and commissions, delivered off site and in the public realm.
- Public programme activities and publications, often designed to enhance and deepen engagement with exhibitions and commissions activity, delivered in real time and space, as well as online and through digital distribution channels.
- Castlefield Gallery Associate membership scheme for artists, writers and independent curators working in contemporary visual art, designed to support their artistic development and careers by providing information, skills, CPD opportunities, resources, promotion and a context for critical dialogue.
- Castlefield Gallery New Art Spaces, is a Greater Manchester and North West programme of pop-up, project and production space made available to artists, collectives and projects, to incubate their practice at minimal cost and share new contemporary art with the public in an immediate way.
- A programme of local, national and international artist residency, exchange and research, often delivered through or in parallel with our gallery and off-site programme, artist development and membership activities.
- Volunteering, placements with the University of Manchester, apprenticeships and international intern opportunities (international internships delivered with Erasmus and international HEI providers in Europe pre Brexit), driving talent, skills development and CPD through the structure of the organisation.
- Castlefield Gallery services:
 - post-graduate schemes, artist mentoring, portfolio reviews / crits, CPD events and programmes, for and with HEIs, LAs and other arts and culture providers
 - corporate and private commissioning, sales and collection development, specialist advice.

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The Castlefield Gallery Exhibitions Programme Architecture is built around four strands:

- Review
- Art & Society
- Head to Head
- Self-Made

Due to the pandemic, and resulting national lockdowns and restrictions, some of Castlefield Gallery's annual programme of activities had to be postponed in 2020/21. Despite this, a significant level of activity was successfully delivered online, in the public realm and in new ways.

In 2017/18, Castlefield Gallery secured future revenue commitments from Arts Council England National Portfolio Organisation and Manchester City Council Cultural Partnership funding, both for the period 2018/19 - 2021/22.

In 2020/21 these awards continued to enable the organisation to develop its core offer of new contemporary art that is accessible and free to the public, but delivered in new ways due to the gallery's pandemic operating context. With a range of restriction and support grants, Manchester City Council also provided extraordinary assistance to the charity and gallery to sustain itself through the height of the post pandemic period, as well as 'restart' in 2021/22.

In 2020/21, across all its charitable activities, Castlefield Gallery spent £228,857 cash, and expended £305,970 of Donated Services.

Achievements and performance

The charity's main activities and who it supports are described below. All its charitable activities focus on learning, development, and public engagement in the field of contemporary visual art, and are undertaken to further Castlefield Gallery's charitable purposes for the benefit of the public.

The majority of our activities are free at the point of access, and where charging is necessary this is done so at affordable, subsidised rates, alongside concessions also being made available. The organisation's work is publicised in the widest range of formats within available resource, and in order to reach as many and ranging groups of people as possible.

In 2020/21, to ensure reach to existing, and development of new audiences / participants, Castlefield Gallery adapted to its post pandemic situation. The gallery continued to make use of direct mail (i.e. MailChimp), especially for associate communications and e-newsletters, social media sites (such as Facebook, Twitter and Instagram), the gallery website, digital sharing platforms such as Soundcloud, Youtube, Vimeo, media listings and platforms - in printed material and online formats, ticket and event platforms such as eventbrite.

In the year, Castlefield Gallery enhanced digital programming, distribution and communications activity as well as established new ways of working, digital content and platforms. Examples of such activity, whilst not limited to, include: enhanced digital resources, activities and downloads; zoom events; a new Podcast series and platform via Anchor; 360 virtual tours of exhibitions; artist film interviews distributed on Youtube but also enhanced use of Instagram with IGTV; revamped monthly news for online and newsletter on artists, art making and environmental sustainability; enhancing street level and facing (including high street), as well as public art offers, with a growth in use of QR codes; postal and letterbox activities.

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In 2020/21, as with previous years, we made use of reciprocal communications arrangements with partners, peers, relevant stakeholders, as well as media partnerships / sponsors. Gallery press activity ensured that reduced and adapted activities experienced national and local press. Media coverage in 2020/21 included securing coverage from local and to national, specialist to more mainstream press, and across multiple broadcast and media platforms. Highlights include a favourable 3-star review in the Guardian, coverage by Corridor 8 for *Soft Bodies*, and having one of our curated online exhibitions named in a top 10 online exhibition round up of 2020 by Frieze magazine.

2020/21 has been an extraordinary year with a post pandemic context of ongoing restrictions and lockdowns significantly impacting live audiences. Castlefield Gallery live audience patterns demonstrate a strong and ongoing growth trajectory over the last decade, and particularly over the five years up to when the global pandemic crisis emerged.

In 2019/20 main gallery live audiences were 21,733 up from 19,636 in 2018/19, this supporting ongoing growth patterns. Growth of audience reach for the main gallery programme in recent years is understood to be resulting from a mix of improvements. These include to improvements to data capture processes, development of communications and PR activity, and enhanced partnership work for programme delivery which is proving effective in programme and audience development terms. In contrast to 2019/20, the 2020/21 pandemic year main gallery live audiences in Manchester were a known 3025, estimated 4025.

To ensure equality of access, our venue has disabled access to all floors and an accessible toilet. Staff and volunteers are briefed to be welcoming, helpful and informative to all visitors. In 2020/21 audience feedback Castlefield Gallery was able to capture, continued to demonstrate the quality of experience accessed by gallery audiences.

Castlefield Gallery's live audiences off-site and in the public realm grew to 271,958 in 2019/20 compared with 88,262 in 2018/19 (known and estimated totals). Whilst not limited to, growth has been resulting from a combination of enhanced partnership work and delivery, touring activity, and public art commissioning, further aided by data capture and communications developments referred to above. This work can often reach directly into multiple Greater Manchester boroughs, sub-regions of the North West of England, and at times also nationally and internationally. The gallery continued to work off site and in the public realm over 2020/21. Due to a pandemic forced reduction in activity, combined with overall lower footfalls during the 2020/21 year, including in the public realm, off site and public realm reach was 5000 (known and estimated total) in England. Castlefield Gallery saw its co-commission *Everything I Have is Yours*, travel to China in 2020/21, reaching an estimated 28,050 live audiences in an international context.

In 2020/21 Castlefield Gallery experienced a growth in digital reach, engagement and participation, this building on growth in previous years, catalysed also by the charity's post pandemic context. In 2019/20 twitter followers reached over 17,000, Facebook followers were 10,342, Instagram followers reached 4679, our digital artistic products attracted 10,605 engagements, and despite google analytics monitoring of our website activity being disrupted for c.3months of the year, Castlefield Gallery's known unique website users between 1 April – 31 December 2019 were 22,740, estimated therefore 28,425 for the 2019/20 financial year.

In 2020/21 twitter followers remained more or less steady, as also with both Castlefield Gallery and Castlefield Gallery Associates Facebook followers and Castlefield Gallery's main website. Castlefield Gallery has been increasingly focused on Instagram, including developments for IGTV. In 2020/21 the charity has also invested capacity and cash resource in developing richer content for new platforms designed to reach and deepen online and digital engagement. In 2020/21

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Instagram followers reached 5973. New platforms and content, including for Castlefield Gallery's Anchor and 360 degree virtual tours, delivered growth in digital engagements with our artistic online content to 13,272.

Despite the year's post pandemic context, by moving Castlefield Gallery Associates and the charity's other artist development programmes, as well as public events, to zoom, the programme achieved a total of 2701 associated participation engagements.

We will use learning from the 2020/21 year to drive ongoing audience development, and for 2022/23 planning work. This is especially regarding achieving greater digital reach and depth of engagement. Also, in relation to improved accessibility for live audiences with health, wellbeing and access needs, following the gallery's introduction of 'Slow Saturday Previews' in 2020/21, these will be maintained into the future.

Equality and Diversity Focus groups

In 2020/21 we built further on our equality and diversity development work, planned for and being delivered since 2017/18. Working with MM Creative Solutions Castlefield Gallery brought staff and trustees together to engage in Equality and Diversity group training. MM Creative Solutions in particular sought to capture current understandings, and perspectives, from across the organisation. This session was followed by several of monthly MM Creative Solutions focus group sessions. These were designed to explore current and inform deeper insights on perceptions and understandings of Equality and Diversity at Castlefield Gallery, from both within and outside the organisation. The focus groups were set up for continuation into 2021/22.

The sessions bring together mixed groups from across a range of the charity's key communities, including but not limited to artists with multi-faceted relationships with the gallery, independent creatives, associate members, audiences, supporters, staff, volunteers, and trustees. Those not salaried, including independents, were supported financially to attend and take part. Individuals not able to attend the sessions, for mixed reasons including access, health & wellbeing and caring responsibilities for example, participated via 1-2-1 sessions with MM Creative Solutions. In 2021/22 MM Creative Solutions will share a report that draws together summary findings and conclusions to support next steps and future action on Equality and Diversity at Castlefield Gallery. This will include approaches to continuing dialogue with our key communities on Equality and Diversity and Castlefield Gallery's work.

Our 2020/21 programme of work included:

Curated Exhibitions & Commissions

The 2020/21 post pandemic context forced multiple exhibition and commission project postponements. Castlefield Gallery committed to re-schedule projects into the future to avoid cancellations which would have led to risk of generating longer-term hardship for our creative communities. We also provided additional guidance, check-ins and signposted to support artists and creative freelancers. Castlefield Gallery had to be responsive across the year, especially to be able to meet the rapidly changing needs of our key communities and in addressing challenges and opportunities for the charity. This meant operating in as fleet a way as possible. Unsurprisingly, the annual programme did not follow its normal structure nor was informed by an annual theme.

We found creative approaches to working that enabled Castlefield Gallery to continue to work with artists and independent creatives across the year. This included working with those creatives whose projects we had to postpone. For example, in the year and ahead of her postponed

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Castlefield Gallery solo exhibition *Mantle*, artist and Castlefield Gallery Associate Jocelyn McGregor discussed her practice with photography curator and editor Mariama Attah for a lockdown podcast, on Castlefield Gallery's Anchor.

The charity also worked hard to ensure our communities had access to additional ways to remain and feel connected, during what were very long periods of isolation, some of which are covered in further detail below. The charity's volunteers and placements sit front and centre for Castlefield Gallery and we found ways to work with them remotely, as well as celebrate their creativity with others by sharing some of their activities with online audiences. The charity also put further life into existing projects, re-communicating them to the public and reanimating them where they could be made accessible to audiences despite the lockdown. This included projects sited in the public realm e.g. 2019 Spinningfields public art commission in the city centre of Manchester that many were able to encounter on their daily walks and engage with through QR codes and the 'a place lived' project website.

In 2020/21, the charity expended £57,496 on artist fees, compared to £38,169 in 2019/20, and engaged 95 artists and independent creatives in 2020/21, compared with 68 in 2019/20. A major focus for the gallery in 2020/21 was to ensure we did all we could to support our creative communities through the pandemic period, especially artists and creative freelancers, doing this by generating activity that enabled the gallery to offer paid opportunities for these groups.

Soft Bodies

16 September 2020 - 1 November 2020

The financial year was due to open with the exhibition Soft Bodies. This exhibition was 'shuttered in', remaining inaccessible to the public whilst the main gallery premises remained in lockdown due to COVID-19 restrictions.

Artists: Emma Cousin, Stine Deja, George Gibson, Aliyah Hussain and Anna Bunting-Branch (Potential Wor(I)ds), Robin Megannity, Sadé Mica, Jake Moore and Semi Precious, Sam Rushton, Megan Snowe, Xiuching Tsay.

The exhibition's title was inspired by Soft-body dynamics, a field of computer-generated graphics which create simulations of soft materials such as muscle, fat, hair, vegetation and fabric. Soft Bodies placed works made with these digital technologies alongside photography, painting, drawing, and print in order to consider the shared limitations and potential of the mediums. The increasing availability of this kind of software has given artists new tools to make works that prompt questions about how we experience, understand and imagine our bodies in relation to politics, technology, the image, gender, race, and sexuality.

Whilst 'shuttered in', to support reach and engagement with Soft Bodies Castlefield Gallery produced enhanced exhibition resources that enabled online access to video pieces in the show and a digital download of an artist book included in Soft Bodies. We also made use of social media to share images of the exhibition and selected works, and to explore each of the participating artists' practices in more depth.

Finding ways to be able to 'open up' Soft Bodies to the public from its 'shuttered in' situation, resulted in Castlefield Gallery establishing its own podcast series on Anchor. We commissioned a Soft Bodies Castlefield Gallery Anchor episode of artist Emma Cousin's podcast '[Chats in Lockdown](#)'. For this episode, Emma Cousin invited writer Rajesh Parameswaran (author of *I Am an Executioner: Love Stories* (2013) described by *The Washington Post* as "the advent of a genuinely distinctive voice in American fiction"), and fellow exhibiting artist Megan Snowe, to join

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her for a chat in lockdown. Following their discussion Rajesh Parameswaran wrote a short story to accompany the podcast that was made available for free download.

Online events were also delivered to generate opportunities for digital audiences and participants to connect with Soft Bodies, including activity that encouraged mindfulness to support wellbeing during the lockdown periods. For example, Emma Cousin's Soft Bodies online 'Automatic Drawing' workshop and artist talk.

Obstructions
6 December 2020 - 23 May 2021

Obstructions was the second gallery project for the year. The exhibition was programmed to address the impact of accommodating multiple postponements and rescheduling that generated gaps in the exhibition schedule once we were able to reopen. Obstructions was also programmed partly in response to the global pandemic. The project was intentionally developed to enable Castlefield Gallery to establish deeper connections, grow its support for, and engage two groups of its artist communities it believed to be particularly vulnerable to the impacts of the pandemic.

Artists: Heather Bell, Maya Chowdhry, Tara Collette, Alena Ruth Donely, Jack Doyle, Jane Fairhurst, Sarah Feinmann, Tina Finch, Sabrina Fuller, Parham Ghalamdar, Claire Hignett, Paddy O'Donnell, Chris Rainham, Katie Tomlinson, Ian Vines

For Obstructions, 15 artists living / working in Greater Manchester were invited to re-make an existing piece of their work with one condition: they had to accept a bespoke 'obstruction' given to them by another artist in the exhibition. Inspired by a long history of artists using self-imposed restrictions to aid creative or free thinking, the exhibition also riffed off the restrictions and disruptions caused by COVID-19.

Selected from Salford Scholars who are supported by University of Salford Art Collection, Castlefield Gallery Mentees from Manchester School of Art, and the gallery's bOlder programme, all the artists were either under 30 or over 50 years of age, creating the opportunity to foster a conversation between two distinct generations. At a time when perceptions of different generations were fraught with misconceptions, this process enabled them to connect and learn from each other.

The exhibition was installed, then unfortunately Castlefield Gallery was instructed to close again as the country entered another lockdown. To enable access to the 'locked down' exhibition, Castlefield Gallery developed a dedicated mini-site for the project, providing a platform for digital content in the exhibition, and to house a 360-degree tour of Obstructions.

The gallery remained 'locked down' and closed to the public for the rest of 2020/21.

Off-site, online and in the public realm

Prompted by the 2020/21 pandemic lockdowns, Castlefield Gallery was inspired to build upon past success with projects that have made strong use of the gallery's large-scale windows at its main premises. To this end, the charity established a new strand of activity during the 2020/21 year, one focused on exhibition making and presentation in its large-scale windows at its galleries in Manchester as well as New Art Spaces in Wigan. 2020/21 allowed for a period of testing this approach, ahead of further window based programming in 2021/22 and beyond, and extension to the charity's New Art Spaces Warrington.

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Nicole Prior: Data Rooms
19 September 2020 — 24 December 2020

Funded and supported by Wigan Council, Castlefield Gallery commissioned one of its Associate artists Nicole Prior to create a new work to occupy the windows of Castlefield Gallery New Art Spaces: Wigan. The work was developed and presented to contribute to the delivery of Wigan's cultural manifesto The Fire Within which launched its second phase in 2020, with the theme 'Digital Wigan'.

Nicole Prior's Data Rooms made use of security cameras, screens, projectors, mirrors and software patches, to reflect back to audiences, images of themselves and others walking about the high street on Standishgate in Wigan. Data Rooms was inspired by the widespread, but often unnoticed presence of surveillance technologies in the places we live and the electronic devices we use. The commission encouraged people to be playful as they engaged with it, whilst at the same time asked the public to consider how interacting with different kinds of technology affect our day to day behaviours.

Extension at New Art Spaces: Wigan
13 March 2021 — 23 May 2021

Artists: Jane Fairhurst, Paddy O'Donnell, Katie Tomlinson, Ian Vines

We hoped that through development of the Obstructions exhibition, the fifteen artists involved would discover new and unexpected aspects of their practices. Several months after Obstructions was installed, still unable to physically open it to the public, Castlefield Gallery continued to share the exhibition digitally but also launched Extension. A new exhibition staged in the windows of Castlefield Gallery's New Art Spaces Wigan, Extension demonstrated just how much the Obstructions artists had learnt from one another, and the power of new intergenerational artist relationships formed. Checking back in with four of the Obstructions artists, Extension further explored their individual practices and gave them an opportunity to delve deeper into themes from the original Obstructions exhibition.

For some of the artists this meant building directly on their work from Obstructions, for others their approach was more tangential, presenting an opportunity to reappraise other aspects of their practice. All the artists involved also responded to the window spaces themselves. As a former Marks & Spencer's store in two locations, one in the Grand Arcade Shopping Centre and one on the Wigan high street Standishgate, the ex-display windows offered an opportunity to explore the history of the space and themes around changing retail environments.

Beyond Diagnosis There Is A Full Moon, 50 Windows of Creativity
26 October – 5 December 2020

Artists: George Gibson and Izzy Kroese

2020/21 saw Castlefield Gallery take part in 50 Windows of Creativity, a showcase of new artist and maker works displayed in windows as a trail across the city of Manchester during the autumn/winter 2020 lockdown.

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For 50 Windows of Creativity, Castlefield Gallery invited George Gibson and artist Izzy Kroese of Shy Bairns, to develop a new work, *Beyond Diagnosis There Is A Full Moon* (2020). Based on conversations between the artists, the work attempts to link together the experience of being chronically ill and that of being a werewolf; from symptoms to diagnosis, to treatment.

50 Windows of Creativity artworks were available to buy directly from the artist or maker and the project culminated with an auction where a selection of pieces were auctioned, proceeds going to artists and makers, and to The Lord Mayor of Manchester Charity Appeal Trust – We Love MCR Charity which supports disadvantaged communities and individuals.

**Everything I Have Is Yours, tour to China
1 January – 2 February, 2021**

Artists: Eileen Simpson and Ben White (Open Music Archive)

Everything I Have Is Yours is an ambitious film and sound work by Eileen Simpson and Ben White (Open Music Archive) that looks back to the first decade of the UK pop charts (1952-62). Developed and made with a group of older musicians – the 'original teenagers' of the Greater Manchester music scene, now in their 70s and 80s, the film focuses on this diverse group as they re-engaged with public-domain samples from the formative era of the 'birth of pop', and as they incorporated these timeless sounds into new musical creations.

Everything I Have Is Yours premiered at Salford Museum and Art Gallery, and toured to Whitechapel Gallery, London in 2019/20. The project was commissioned by Film and Video Umbrella, the Contemporary Art Society, University of Salford Art Collection and Castlefield Gallery through 'Equal Shares' 2019. Presented by Contemporary Art Society, MBILI Foundation, University of Salford.

In 2020/21 the film toured to Hangzhou, China, for multi-screen outdoor presentation in public spaces, (including underground and outdoor market). The tour formed part of Barometer programmed by ART MATTERS, reaching approximately 28,000 public realm audiences across one month.

Greater Manchester Creative Care Kits

Artists / Projects: George Gibson, Tina Finch, Jack Doyle, *Together We Move*

From the first Covid-19 lockdown, Castlefield Gallery worked with the Greater Manchester Combined Authority, other arts and cultural sector providers, charities, and businesses from across Greater Manchester to reach thousands of young and older people in isolation. Castlefield Gallery commissioned artists and/or extended existing projects to produce paper-based activities to form part of a series of Creative Care Kits which were distributed to communities across Greater Manchester, to their front doors.

The Creative Care Kits for young people were designed for 13-20-year-olds, particularly those who faced challenges accessing online resources and who might have needed extra support at the time. They were distributed to 22,000 young people. As well as 36 pages of activities and art materials for making, the kits contained hints and tips on protecting your mental wellbeing. For this kit, Castlefield Gallery contributed *Mail Art* and *Publish Your Own Zine* activities by artist George Gibson.

The second round of Creative Care Kits were delivered to 16,000 older people across Greater Manchester. For this pack Castlefield Gallery's bOlder (50years and over) artists got involved, including the kit cover art work being developed by Tina Finch, and Jack Doyle being commissioned to create a line drawing activity, *Let's Take a Line For A Walk*.

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Castlefield Gallery also commissioned and contributed a visual score postcard activity inspired by our *Together We Move* programme, (the engagement and public programme for *Everything I Have Is Yours*).

Castlefield Gallery made the packs available for free download from its website, to extend benefit to other communities who have digital access, including those supporting younger and older people through the pandemic.

University of Salford Art Collection Covid Commissions no. 4: Parham Ghalamdar with Castlefield Gallery

In the 2020/21 Covid-19 lockdown Castlefield Gallery worked with the University of Salford Art Collection to support their micro-commissions for artists, as well as collaborate on a co-commission for online presentation and acquisition into the collection with Parham Ghalamdar. Traditionally a painter, Ghalamdar developed *Birds or Borders*, encouraged to further develop the artist's animation skills developed during the first Covid-19 lockdown.

Peer to Peer: UK/HK | Inspiring arts exchange between UK and Hong Kong

Castlefield Gallery participated in Peer to Peer: UK/HK in 2020/21, a programme and festival designed to encourage meaningful cultural exchange and forge enduring partnerships between the UK and Hong Kong's visual arts sectors.

The programme seeks to put artists based in the UK and Hong Kong at its centre, and to facilitate international collaboration whilst interrogating topical themes including art and activism, art in the digital realm and the climate emergency.

Castlefield Gallery participation in Peer to Peer: UK/HK included:

- Castlefield Gallery nominated artist collective Shy Bairns @shybairnsgetnowt to participate in an HK hosted social media residency with the organisation 1983 @one_nine_eight_three.
- Castlefield Gallery hosted HK/New York-based artist Wong Kit Yi, @wong_kit_yi, nominated by Blindspot, HK @blindspotgallery. During the social media residency Wong Kit Yi developed research-based work around issues of ownership of natural elements. The work made connections between large building projects in Manchester and elsewhere in the world, looking at how humans attempt to intervene in or control abiotic components; such as water, air, sunlight, temperature, acidity, soil, and more. Posts were released on days designated by the Chinese Lunar Calendar as auspicious for land breaking, across November and December 2020.
- Parham Ghalamdar's animation *Birds or Borders* (2020) was nominated by the charity and selected for the online Peer to Peer: UK/HK exhibition programme.
- Castlefield Gallery took part in the festival panel event 'Isn't all art activism?' The online event was chaired by Skinder Hundal, CEO of New Art Exchange, and considered the philosophy and principle of activism in art. Panel members include: Chantal Wong (Eaton HK, Hong Kong), Yang Yeung (1983, Hong Kong), and Castlefield Gallery's Director / Artistic Director, Helen Wewiora.

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Development activities for 2021/22 programme

Large-scale mural for Cornbrook Tram Station Underpass, working with Glenbrook

Artist: Tasha Whittle

2020/21 saw Castlefield Gallery engaged by developer, Glenbrook. The gallery supported an artist recruitment and development process for an artist to be commissioned to create an ambitious and large-scale mural for the Cornbrook Tram Station. Cornbrook is one of the busiest stations on the Metrolink network, located on the border of the city of Manchester and Trafford.

The artist Tasha Whittle secured the commission through a competitive process, and with a mural design inspired by the little known history of the area, and the flora and fauna that now occupies it. The artist proposed to highlight just how rich the natural environment is in the area, and that we share such spaces with many non-human creatures. Whittle seeks to remind people that we are part of a delicate ecosystem, and without it life wouldn't be as colourful, beautiful and unique, and humanity wouldn't exist as we know it. The mural will be completed and launch in 2021/22.

LOST EONS: Three Worlds

Artists: David Blandy with Venture Arts young artists from the Venture Arts' studio - Niamh, Raven and George

The 2020/21 post pandemic situation meant we could not deliver our annual partnership project with Venture Arts. Conversation Series had to pause. The gallery did however commence development work with Venture Arts to support artist David Blandy and young artists from Venture Arts' studio to connect online, and work together to re-imagine Manchester 8000 years from now.

Niamh, Raven and George from Venture Arts will spend time together with David in early 2021/22. They will talk, draw and write together and their collective imaginings will be captured in a zine that will be available in print and online. Once this phase is complete, the ambition is to upscale the project to form part of Art Assembly 2022. The charity secured funds from the Art Fund for Art Assembly in 2020/21 however to upscale this particular project successful further fundraising and development will be required.

We also continued to connect to Venture Arts learning disabled artist members during the post pandemic period of 2020/21, by working with individuals online. Castlefield Gallery hosted virtual Venture Volunteers and Venture Arts artist, Sally Hirst, to review our exhibition programme online through a review podcast.

Manchester Hip-Hop Archive and Hardeep Pandhal's Sardonic Harmony

Artists: Hardeep Pandhal, Claire Potter, Stefan Sadler, David Steans

Over 2020/21 Castlefield Gallery was commissioned and asked to partner on the production of the inaugural Manchester Hip Hop Archive exhibition at Manchester Library, due to open July 2022, and timed with the Hip Hop Archive's 2021 collaboration with Manchester International Festival. The Manchester Hip Hop Archive is a heritage project that captures and celebrates the history of Manchester-based rap music and hip-hop culture over the last approximate forty years, and has been set up care of Unity Radio.

Timed to launch during the Manchester Hip Hop Archive exhibition period (July – Sept 2021), in 2020/21 Castlefield Gallery commissioned artist Hardeep Pandhal to develop a new work for online presentation; a collaborative lyric video featuring writing and sound by the artist and his collaborators.

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The bulk of Castlefield Gallery research and development, for both the above activities, commenced in September 2020/21 and continued to the end of the financial year into the next financial year.

**Outside In Virtual Gallery: Art & Activism', curated by Helen Wewiora, for Castlefield Gallery
Launched 10 December 2020**

In 2020, Outside In, an established national charity that aims to provide a platform for artists who face significant barriers to the art world due to health, disability, social circumstance or isolation, invited Castlefield Gallery to guest curate an online exhibition from their collection.

The exhibition had an online launch with the selected artists participating alongside Castlefield Gallery in a discussion on how forms of creative self-expression can 'give voice' to powerful stories and sometimes invisible voices, in this way therefore be a force for positive change. The exhibition was named as one of the top ten online exhibitions in 2020 by Frieze magazine.

Artist Practice, Skills and Professional Career Development Programme

Castlefield Gallery responded to its pandemic closures by moving all of its Artist Development Programmes online and further developing this area of our charitable activities for artists and creatives for the 2020/21 year, and beyond.

Castlefield Gallery Associates

During 2020/21 the scheme grew, membership reaching over 240 visual artists, curator/producer, and writer members. Most members continue to live and work in Greater Manchester and the North West of England, with some based nationally and internationally. Many members are active in artist led projects, collectives and studios, thus the scheme's benefit is extended via such individuals to wider individual artists, groups and creative communities.

Members participate in monthly events which are a mix of knowledge sharing, peer critique, skills, training and organised visits / exchanges to and with other arts organisations and communities in the region and beyond. Members can also access 1-2-1 advisory sessions from the Castlefield Gallery Director/ Artistic Director and Curator / Deputy Director, Castlefield Gallery New Art Spaces, and exclusive member opportunities and discounts, including international opportunities.

In response to the acute challenges experienced by artists and independent creatives / freelancers forced by the pandemic restrictions and lockdowns, additional crit, 1-2-1s and check-ins were set up for associates and wider creative communities Castlefield Gallery works with. The regular Castlefield Gallery events sessions, were programmed with a sharp focus on artist and independent creatives making and working contexts in lockdown eg. sessions such as making films on your mobile phone led by John Powell-Jones, and sessions such as those led by Artist Union England. A Digital Pen Friends exchange was also delivered with East Side Projects' EOP artist network. Additional information, guidance and opportunities were communicated to and for members, some sign-posting support also given to wider artist and independent creative groups, collectives, networks and studios.

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In 2020/21 Castlefield Gallery continued to extend its work supporting artistic practice, skills, and professional career development through dedicated programmes, including:

- **Salford Scholars and MSoA Mentees:** 2020/21 saw the gallery continue and grow its leadership role in the delivery of the University of Salford's and the University of Salford Art Collection's 'Salford Scholars' scheme, working alongside partners Paradise Works, Islington Mill, Hot Bed Press and PS Mirabel. Castlefield Gallery and Manchester School of Art continued to work in partnership to deliver the Manchester School of Art Mentees programme.
- **PIVOT:** a new strategic partnership with Bluecoat in Liverpool, focused on supporting artists in the North West of England who are at the 'long mid-career' stage to work towards more established practice and careers. The programme attracted 120 North West artist applications for 5 places on the two-year scheme. Guest selectors included Simeon Barclay and Chara Lewis. The selected artists live and work in Blackpool, Liverpool and Manchester. Their combined practices explore the digital, working and creating with lived experience of long-term health conditions, and identity in the context of race, ethnicity, gender and sexuality. In addition to the PIVOT programme, each artist receives £5000 in cash support over the two-year programme period.
- **Manchester Open Awards:** following the launch of HOME's Manchester Open Exhibition in early 2020, during 2020/21 Castlefield Gallery delivered a programme of artist development with the five Manchester Open Awardees. Entries to the Manchester Open were submitted from across the Greater Manchester City Region. Each awardee accessed a group programme of support designed to enhance their practice and careers, as well as a bursary and tailored individual development activities.
- **bOlder:** is an artist development programme developed by Castlefield Gallery for contemporary visual artists aged 50+ years, living in Greater Manchester. 2020/21 saw the second year of this programme delivered. The charity also ran the 2019/20 programme into the same year so as to extend support for an older group of Greater Manchester artists during the first year of the pandemic. The 2020/21 artist group's activities were funded by the European Social Fund (ESF) Community Grants Scheme, whilst the extended 2019/20 programme was commissioned by GMCA as part of Great Place. ESF funding welcomed applications from artists working across mediums in the visual arts including, but not limited to: drawing, painting, printmaking, photography, sculpture, installation, artist's film, moving image, sound, live art, public art, socially engaged practices, design and craft. In 2020/21 eligibility for the scheme again included being resident in Greater Manchester and being over 50 years of age, however due to ESF support, applicants also had to demonstrate they were 'economically inactive' e.g. not currently engaged in paid work and not actively seeking work.
- **SUSTAIN:** research, fundraising and development was delivered for this programme in 2020/21 and it will launch in 2021/22, running into 2022/23. The project will be delivered with the Aarhus Center for Visual Art in the Jutland Region of Denmark and builds on Castlefield Gallery's work with the partner and others in Manchester and the Jutland Region undertaken since 2018/19. SUSTAIN will be a two-year professional development programme and artist exchange focused on developing low carbon and ecologically aware ways of producing and experiencing art. Contemporary visual artists living and/or working in Greater Manchester and the Aarhus region will be able to apply for two opportunities:

Opportunity 1: SUSTAIN Artist Digital Exchange

Five artists from Greater Manchester and five artists from Aarhus will take part in a six-month programme of workshops, talks, visits, critical feedback and professional support focussed on low carbon art-making.

Opportunity 2: SUSTAIN Slow Culture Residency Exchange

1 artist from Greater Manchester and 1 artist from Aarhus will undertake a 2-month 'Slow Culture Residency', making use of only slow and low carbon travel to travel between Manchester and Aarhus.

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Castlefield Gallery New Art Spaces

Castlefield Gallery New Art Spaces (NAS) has traditionally supported the existing artist studio infrastructure by creating time-limited project spaces, allowing artists to experiment and test more ambitious work by being able to work at scale for example, whether they have a more permanent workspace elsewhere or not. NAS continues to perform this function but has simultaneously begun to act as an important tool for action research and leveraging influence with regards to the rapid closure of multiple artist studios and workspaces in Manchester and around the UK, especially in London.

The artist studio / workspace agenda is now a key issue for Greater Manchester and the North West of England, increasingly studio closure challenges exist across the North. NAS is playing an ever evolving role in that context, including providing interim workspace for those who have lost and/or cannot secure new spaces.

To this end, in 2020/21 Castlefield Gallery continued to be a member of the Meanwhile Network North with partners East Street Arts, The Newbridge Project, Skippko, and Axis Web.

Since the programme launched, NAS has reached across sites in Manchester, Bolton, Leigh, Rochdale, Oldham, Trafford, Salford, supporting well over 1,600 artists, artist groups, artist development agencies or curatorial projects, attracting over 80,000 audiences. In 2020/21, once we were able to move artists into the spaces, NAS has had considerable presence in Bolton, Wigan and Warrington, with the Wigan space playing a key part of our lockdown windows programming.

During the year Castlefield Gallery issued a range of 'honorary' Castlefield Gallery Associates awards, especially to new graduates who have completed studies, and were trying to transition to working life as an artist in the midst of a pandemic. We also participated in talks and presentations that aimed to benefit and recognise this same community of artists, including with Manchester School of Art at MMU and the School of Arts and Creative Media at the University of Salford.

Castlefield Gallery continued to contribute to sector leadership over 2020/21, providing thought leadership and adding value to the work of the sector, especially the visual arts, but also the wider cultural / voluntary / charity sector. Whilst not exhaustive, in 2020/21 this included by:

- Commencing work with its AHRC NWCDTP Collaborative Doctoral Awardee with Manchester School of Art at Manchester Metropolitan University. In September 2020 Thomas Dukes commenced his PHD with the university and gallery, jointly appointed through a Collaborative Doctorate Award by Castlefield Gallery and Manchester School of Art. Thomas is exploring Castlefield Gallery's archive, researching over 35 years of history of the gallery's exhibition making, taking a sharp focus on its support of the development of new work, growing artists' practice, skills and careers through exhibitions, affecting creative communities in the city, region and further afield. This is the second CDA appointed by Castlefield Gallery and Manchester School of Art, the first having focused on the nature and impacts of the charity's Castlefield Gallery Associates and dedicated artist development programmes.
- Contributing to Arts and Homelessness International sector development sessions
- Participating in and contributing to a range of creative ageing networks and groups, providing thought leadership on creativity and ageing in the context of professional contemporary visual artists' practice, careers and lives. Castlefield Gallery took up a key role in the University of Sheffield's Creative Lives in its build up to its Parliamentary Launch in 2021/22
- Taking up the role of Co-Director and Co-Chair of the Contemporary Visual Arts Network, North West
- Supporting and contributing to Visual Arts Salford and representing this group as well as the charity on the Manchester Cultural Leadership Group
- Participating in and contributing to the work of the Manchester Museums & Galleries Reopening Group
- Being an active member and contributing to the Meanwhile Network North

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- Castlefield Gallery continued to be a member of Culture Forum North.

Financial review

At year end 2020/21 Castlefield Gallery net assets were £614,916. Of this total, £273,934 are restricted funds in the form of net assets (mainly premises), £49,114 are restricted current asset funds, £135,291 are designated current assets, and £156,299 are classed as unrestricted funds forming the Castlefield Gallery's general funds – the charity's free reserves.

Under our charitable activities, cash donations for the year have been £97,966, mostly generated through New Art Spaces corporate donations, as well as individual regular giving and one off giving.

Castlefield Gallery generated £51,072 in earned income under charitable activities. Over 2020/21 this income is formed of consultancy and membership income, as well as other income in the form of project partnership contributions and miscellaneous income. Income from other trading activities in 2020/21 was £14,409 made up of mixed income related to New Art Spaces rates contributions that fell in 2020/21, art and book sales, and rents.

The financial year achieved £165,330 in public grants. This includes an Arts Council England annual NPO award of £71,288 (£70,000 plus an inflationary award), continued public funding support of £10,000 as a Cultural Partner of Manchester City Council plus a small additional one off award of £275, and GMCA awards totalling £10,645. Other public grants totalled £73,122. Of this £73,122 in other public grants, £11,261 was awarded by the European Social Fund via the WEA, £46,171 awarded in the form of Manchester City Council pandemic related support grants eg. LRSG, and £14,680 in CJRS via HMRC, alongside other small awards making up the remaining balance of £1008.

In 2020/21 Castlefield Gallery secured £62,460 in Trust and Foundation awards, including £40,000 from the Art Fund towards Art Assembly 2022. Remaining income in the year was in the form of Donated Services.

In 2020/21 cash income is made up of approximately: 25% in cash donations, 16% in Trusts & Foundation awards, 42% in public grants (Arts Council England NPO formed c.18% of annual cash income and Manchester City Council Cultural Partnership funding c.3%), 13% in earned income secured via charitable activities, 4% in other income from trading activities.

The organisation's 2020/21 income profile reflects the charity's post pandemic operating context, this sat alongside continued positive impacts of Catalyst Evolve. This is with particular reference to reductions across earned income from charitable activities and trading income, and public grants remaining relatively steady but reliance on NPO and CPA decreasing in the context of income from pandemic related support grants. Additionally, the charity attracted funds in the year from wider public and public grant sources. An increase in cash donations reflects a good year for New Art Spaces, with cash donations and a strong year for Trusts & Foundations also being demonstrable of Catalyst Evolve legacies.

At 31 March 2021, Castlefield Gallery carries forward £156,299 in unrestricted funds, £135,291 designated funds, £49,429 restricted current assets.

This met our reserves policy target on free reserves, which is to hold a minimum £95,000 free reserves, and an optimum target of £234,000. At the time of writing this report (November 2021), the finances of Castlefield Gallery are secure and the trustees remain confident that the organisation will continue to operate for the foreseeable future.

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Reserves policy

The Castlefield Gallery Reserves Policy was updated in 2020/21. The organisation rethought its reserves policy to not only be an emergency contingency fund, but also build in targets for gaining reserves to mitigate against fluctuations in public and private income for future years, as well as focus on continued operation as opposed to purely meeting its immediate liabilities.

Targets now reflect an approach to reserves development that is designed to mitigate against fluctuations in public and private income for future years, focusing on continued operation whilst meeting immediate liabilities. Castlefield Gallery's further development of designated funds also supports a dynamic approach to the charity's reserves, this reflected in the renewed policy.

The Castlefield Gallery Reserves Policy is now set as:

- Retain a minimum 95k of c.4months liquid funds essential operating & to meet liabilities, including redundancies. This figure is based on the organisation's financial commitments, namely staff notices, redundancies, overheads and committed contract costs should the organisation face a crisis where it needs to close.

- Grow free reserves to an optimum target of 234k, applied on the same basis, but at 8months to enable some continuity that might bridge a gap and allow time to find solutions for future trading for the charity should ACE, MCC or other major or mix of income streams fail within one financial year.

- In 2020/21 Castlefield Gallery introduced a designated fund for its main fixed asset, its premises – HQ & Gallery, in Manchester City Centre. At year end the charity held £80,000 in this fund.

- In 2020/21 Castlefield Gallery introduced a designated fund to support organisational development. This fund will also be developed to grow the charity's ability to respond to opportunity as well as invest in major future activities, including Castlefield Gallery's 40 year anniversary programme - '40 Years of the Future', in 2024. At year end the charity held £23,000 in this designated fund.

The charity ended the 2020/21 year holding £156,299 of free reserves.

Structure, governance and management

Directors and trustees

The organisation is governed by a Board of directors who are also its trustees. The directors who served during the year are listed on page one of the annual report. The directors are appointed by members in general meetings. The Board may appoint directors to fill casual vacancies, but those only hold office until the next Annual General Meeting. The Board of Directors meet at least 4 times a year to review strategy, policy, operational plans, budget and finance control, and risk management, and once a year for the Annual General Meeting (AGM).

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Trustee selection methods

The board aims to have members that cover a diverse range of skills, experience and knowledge in order to effectively govern the non-profit company and charity. It reviews its skills-pool at Board meetings and when gaps are identified, Board Directors recruit potential new members by one of two approaches, a) by unsolicited applications, including through open recruitment drives, and b) by Board Directors suggesting potential candidates. Agreed candidates are invited to apply and/or meet / interview (depending on the route taken) with existing directors, then to a Board meeting as observers, so that they can meet and discuss their potential role with the current members. If agreed by the current members (in the absence of the candidate) and the candidate, they are invited to join the Board and are subsequently co-opted at the next Board meeting. In accordance with our Articles, co-opted Board directors retire at the AGM and are eligible for re-election at that meeting.

According to clause 24 of Castlefield Gallery's Articles, a third or the number nearest to one third of the Board of Directors shall retire at each AGM, with those being eligible being able to stand again.

The organisation is a charitable company limited by guarantee, first incorporated on 3 August 1984 and registered as a charity on 26 September 1984. The company was established under a memorandum of association which established the objects and powers of the charitable company and is governed under its articles of association.

Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity. All directors give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 9 to the accounts. The total number of such guarantees at 31 March 2021 was 11 (2020:9).

The gallery holds a 150-year leasehold with 355 Deansgate (Manchester) Management Limited from 1 January 2001, with a charge on the leasehold from Arts Council England that will expire in August 2021. Castlefield Gallery is a Company Director of 355 Deansgate (Manchester) Management Limited, a company of which it also holds 37 shares. The gallery main premises (HQ and main galleries) and registered address is 2 Hewitt Street, Manchester M15 4GB.

Related parties and relationships with other organisations

The charity is funded as a Cultural Partner of Manchester City Council and a National Portfolio Organisation of Arts Council England, for both to deliver against their strategic cultural aims. In 2020/21, representing Castlefield Gallery, its Director became a Director and Co-Chair of the Contemporary Visual Arts Network, North West.

Whilst not limited to, Castlefield Gallery has strategic partnerships in place with Manchester School of Art and the University of Salford / University of Salford Art Collection to deliver annual practice, skills and career development activities for students and graduates. It also has multi-year strategic partnerships with the Artists Information Company (a-n), Venture Arts, and Bluecoat, in support of artistic practice, skills and career development for artists in the region, as well as those based further afield. In 2020/21 Castlefield Gallery and Manchester School of Art at Manchester Metropolitan University commenced work with a Collaborative Doctorate Award post.

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In 2020/21 the charity entered into a time-bound cross city partnership with HOME, Manchester Art Gallery, The Manchester College, and the Whitworth Art Gallery, with the Art Fund, to deliver Art Assembly in Manchester, in 2022.

Castlefield Gallery has an ongoing working relationship with Creative Industries Trafford to annually deliver artist skills and career development projects designed to benefit artists and independent creatives living and working in Greater Manchester.

In 2020/21 Castlefield Gallery's New Art Spaces partnership with neo:studios in Bolton continued, its working relationship with Cross Street Arts was renewed through New Art Spaces Wigan as well as with others in the borough such as The Turnpike. New partnerships and working relationships with Wigan Borough Council and The Old Courts were also established through New Art Spaces Wigan. Castlefield Gallery's New Art Spaces also established a project in Warrington in the year, this in partnership with Warrington Borough Council and Culture Warrington. Castlefield Gallery continued to be a part of the Meanwhile Network North, an ongoing collaboration with partners East Street Arts, The Newbridge Project, Axis Web and Skipkko.

Remuneration policy for key management personnel

Castlefield Gallery appointed a new Director on 9 January 2017 and has made progress with bringing salary for its key management personnel, and all staff, better in line with sector standards. Bringing staff remuneration fully in line with sector standards, considering scale and reach of the charities activities, is an aim that requires on-going work. This work continued in 2020/21 as part of the organisations planning work for 2021/22 - 2022/23.

Risk management

The Board is responsible for managing the risks of the organisation. Risks are reviewed at general meetings, with processes put in place to mitigate identified risks. The controls that the Board uses are:

- Comprehensive papers and carefully set agendas generated, presented and used to guide each Director and Trustee meeting, especially for monitoring and assessing risk (four per year, one for each financial quarter), and one Annual General Meeting.
- Comprehensive strategic planning supported by and monitored via the Castlefield Gallery Business Plan 2018/19 – 2024 (updated annually), Castlefield Gallery Business Strategy (due for renewal for 2020/21 but due to the pandemic this was paused and renewal will complete in across 2021/22 to 2022/23).
- Comprehensive set of policies, including the charity's: Reserves Policy; Health & Safety Policy (reflects COVID-19 global pandemic and supported by a dedicated COVID-19 Risk Assessment); Equal Opportunities Policy and Equality and Diversity Business Plan targets; Environmental Sustainability Policy & Action Plan; Child Protection Policy; Vulnerable Adults Protection Policy; Anti-Extremism Policy; Data Protection Policy (reflects GDPR); Financial Policy and Procedures. All policies are reviewed, and updated where applicable, in April of each year, shared with staff, Trustees, placements and volunteers, others as applicable.
- Financial and organisational risk register, budgeting and management accounting.
- Established organisational structure and lines of reporting.
- Clear authorisation and approval systems.

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Statement of responsibilities of the trustees

The trustees (who are also directors of Castlefield Gallery for the purposes of company law) are responsible for preparing the directors' 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 directors 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 directors are required to:

- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the Charities SORP
- Make judgements and estimates that are reasonable and prudent
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation

The directors are responsible for keeping proper 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.

The directors are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

This report has been prepared in accordance with the provisions applicable to companies subject to the small companies' regime of the Companies Act 2006.

The directors' annual report has been approved by the directors on 16/12/2021 and signed on their behalf by

Susan Stubbs

Chair

Independent examiner's report

To the members of
Castlefield Gallery

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2021 which are set out on pages 23 to 42.

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 the Association of Chartered Certified Accountants, 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.

Jennifer Daniel FCCA DChA
Slade & Cooper Limited
Beehive Mil, Jersey Street
Manchester, M4 6JG
Date 17 December 2021

Castlefield Gallery
Statement of Financial Activities
(including Income and Expenditure account)
for the year ended 31 March 2021

	Note	Unrestricted funds £	Restricted funds £	Total funds 2021 £	Total funds 2020 £
Income from:					
Donations and legacies	3	418,617	-	418,617	453,072
Charitable activities:	4	181,106	81,467	262,573	199,338
Other trading activities	5	14,409	-	14,409	35,545
Investments	6	40	-	40	-
Total income		614,172	81,467	695,639	687,955
Expenditure on:					
Charitable activities:	7	469,992	64,836	534,828	722,609
Total expenditure		469,992	64,836	534,828	722,609
Net income/(expenditure) before net gains/(losses) on investments		144,180	16,631	160,811	(34,654)
Net income/(expenditure) for the year	9	144,180	16,631	160,811	(34,654)
Transfer between funds		(6,278)	6,278	-	-
Net movement in funds for the year		137,902	22,909	160,811	(34,654)
Reconciliation of funds					
Total funds brought forward		153,688	300,417	454,105	488,759
Total funds carried forward		291,590	323,326	614,916	454,105

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

Castlefield Gallery
Company number 01838334
Balance sheet as at 31 March 2021

	Note	2021	2020
		£	£
Fixed assets			
Tangible assets	14	274,175	292,146
Investments	15	37	37
Total fixed assets		274,212	292,183
Current assets			
Debtors	16	18,655	14,332
Cash at bank and in hand	17	326,619	165,902
Total current assets		345,274	180,234
Liabilities			
Creditors: amounts falling due in less than one year	18	(4,570)	(18,312)
Net current assets		340,704	161,922
Total assets less current liabilities		614,916	454,105
Net assets		614,916	454,105
The funds of the charity:			
Restricted income funds	19	323,326	300,417
Unrestricted income funds	19	291,590	153,688
Total charity funds		614,916	454,105

For the year in question, the company was entitled to exemption from an audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts

These accounts are prepared in accordance with the special provisions of part 15 of the Companies Act 2006 relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The notes on pages 26 to 42 form part of these accounts.

Approved by the trustees on 16/12/2021 and signed on their behalf by:

Susan Stubbs (chair)

Castlefield Gallery

Statement of Cash Flows
for the year ending 31 March 2021

	Note	2021 £	2020 £
Cash provided by/(used in) operating activities	21	160,677	31,352
Increase/(decrease) in cash and cash equivalents in the year		160,717	31,352
Cash and cash equivalents at the beginning of the year		165,902	134,550
Cash and cash equivalents at the end of the year		326,619	165,902

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2021

1 Accounting policies

The principal accounting policies adopted, judgments and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

a Basis of preparation

The financial statements have been prepared in accordance with 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), second edition - October 2019 (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006 and UK Generally Accepted Accounting Practice.

Castlefield Gallery meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b Preparation of the accounts on a going concern basis

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

The trustees have made no key judgments which have a significant effect on the accounts. The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities within the next reporting period.

Notes to the accounts for the year ended 31 March 2021 (continued)

c Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of a provision of a specified service is deferred until the criteria for income recognition are met.

d Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised; refer to the trustees' annual report for more information about their contribution.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

e Interest receivable

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.

Notes to the accounts for the year ended 31 March 2021 (continued)

f Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity.

Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

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

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h Tangible fixed assets

Individual fixed assets costing £1000 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis as follows:

Asset Category	Annual rate
Leasehold building	2%
Leasehold improvements	4%
Computer equipment	20%

Notes to the accounts for the year ended 31 March 2021 (continued)

i Fixed asset investments

Investments are a form of basic financial instrument and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. The statement of financial activities includes the net gains and losses arising on revaluation and disposals throughout the year.

The charity does not acquire put options, derivatives or other complex financial instruments.

The main form of financial risk faced by the charity is that of volatility in equity markets and investment markets due to wider economic conditions, the attitude of investors to investment risk, and changes in sentiment concerning equities and within particular sectors

i 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.

j Cash at bank and in hand

Cash at bank and cash 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.

k 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.

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2021 (continued)

I Pensions

Employees of the charity are entitled to join a defined contribution 'money purchase' scheme. The charity's contribution is restricted to the contributions disclosed in note 8. There were no outstanding contributions at the year end.

2 Legal status of the charity

The charity is a company limited by guarantee registered in England and Wales and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The registered office address is disclosed on page 1.

3 Income from donations and legacies

Current reporting period	Unrestricted £	Restricted £	Total 2021 £
Donations	97,966	-	97,966
Job Retention Scheme	14,681	-	14,681
Donated services	305,970	-	305,970
Total	418,617	-	418,617
Previous reporting period	Unrestricted £	Restricted £	Total 2020 £
Donations	26,847	-	26,847
Donated services	426,225	-	426,225
Total	453,072	-	453,072

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2021 (continued)

4 Income from charitable activities

Current reporting period	Unrestricted £	Restricted £	Total 2021 £
Arts Council of England	71,288	-	71,288
Manchester City Council	56,446	-	56,446
Consultancy	9,719	-	9,719
Membership	11,495	-	11,495
Miscellaneous	9,208	-	9,208
Other Grants	2,300	81,467	83,767
Other income	20,650	-	20,650
Total	181,106	81,467	262,573

Previous reporting period	Unrestricted £	Restricted £	Total 2020 £
Arts Council of England	84,349	-	84,349
Manchester City Council	10,000	-	10,000
GMCA	-	15,000	15,000
Consultancy	10,484	-	10,484
Membership	10,485	-	10,485
Miscellaneous	7,657	-	7,657
Other Grants	6,520	-	6,520
Other income	54,843	-	54,843
Total	184,338	15,000	199,338

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2021 (continued)

5 Income from other trading activities

	2021 £	2020 £
Art and book sales	2,967	2,962
Rents	2,496	4,364
Other Trading Income	8,946	28,219
	14,409	35,545

All income from other trading activities is unrestricted.

6 Investment income

	2021 £	2020 £
Income from bank deposits	40	-
	40	-

All of the charity's investment income arises from money held in interest bearing deposit accounts. All investment income is unrestricted.

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2021 (continued)

7 Analysis of expenditure on charitable activities

Current reporting period	Total 2021 £	
Staff costs	109,169	
Premises costs	29,435	
Administrative costs	10,219	
Bad debts	-	
Project costs	366,334	
Depreciation	17,971	
Governance costs (see note 8)	1,700	
	534,828	
Previous reporting period	Total 2020 £	
Staff costs	104,552	
Premises costs	50,644	
Administrative costs	51,789	
Bad debts	-	
Project costs	495,953	
Depreciation	17,971	
Governance costs (see note 8)	1,700	
	722,609	
	2021	2020
	£	£
Restricted expenditure	64,836	56,275
Unrestricted expenditure	469,992	666,334
	534,828	722,609

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2021 (continued)

8 Analysis of governance and support costs

Current reporting period	Basis of apportionment	Governance £	Total 2021 £
Accountancy and independent exam Governance		1,700	1,700
		<u>1,700</u>	<u>1,700</u>
		<u><u>1,700</u></u>	<u><u>1,700</u></u>
Previous reporting period	Basis of apportionment	Governance £	Total 2020 £
Accountancy and independent exam Governance		1,700	1,700
		<u>1,700</u>	<u>1,700</u>
		<u><u>1,700</u></u>	<u><u>1,700</u></u>

9 Net income/(expenditure) for the year

This is stated after charging/(crediting):	2021 £	2020 £
Depreciation	17,971	17,971
Independent examiner's remuneration -		
Independent examination	400	400
Accountancy	1,300	1,300
Payroll	333	638
	<u><u>17,971</u></u>	<u><u>17,971</u></u>

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2021 (continued)

10 Staff costs

Staff costs during the year were as follows:

	2021 £	2020 £
Wages and salaries	105,799	101,187
Social security costs	1,899	2,034
Pension costs	1,471	1,331
Other costs	-	-
	109,169	104,552

No employees has employee benefits in excess of £60,000 (2020: Nil).

The average number of staff employed during the period was 8 (2020: 7).

The average full time equivalent number of staff employed during the period was 6(2020: 4.5).

The key management personnel of the charity comprise the trustees and Gallery Director and Deputy Director. The total employee benefits of the key management personnel of the charity were £31,400 (2020: £31,400).

11 Trustee remuneration and expenses, and related party transactions

No members of the management management committee and any persons connected with them received any remuneration or reimbursed expenses during the year (2020: Nil).

Ceri Hand received £900 for creative freelancer fees and Chara Lewis received £800 in artist fees for taking part in an artist selection process, with no remuneration for being a trustee. (2020:£1,376 - Frances Disley for artist fees and production, not related to being a Trustee)."

No (2020:One) members of the management committee received travel and subsistence expenses during the year of £Nil (2020:£73.20).

Aggregate donations from related parties were £540 (2020: £3,540).

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

No trustee or other person related to the charity had any personal interest in any contract or transaction entered into by the charity, including guarantees, during the year (2020: nil).

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2021 (continued)

12 Government grants

The government grants recognised in the accounts were as follows:

	2021 £	2020 £
Arts Council of England	71,288	84,349
Manchester City Council	56,446	10,000
Greater Manchester Combined Authority	-	15,000
	<u>127,734</u>	<u>109,349</u>

There were no unfulfilled conditions and contingencies attaching to the grants.

13 Corporation tax

The charity is exempt from tax on income and gains falling within Chapter 3 of Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects. No tax charges have arisen in the charity.

14 Fixed assets: tangible assets

	Leasehold building £	Leasehold improvements £	Equipment £	Total £
Cost				
At 1 April 2020	319,579	282,625	41,570	643,774
Additions	-	-	-	-
Disposals	-	-	-	-
	<u>319,579</u>	<u>282,625</u>	<u>41,570</u>	<u>643,774</u>
At 31 March 2021	<u>319,579</u>	<u>282,625</u>	<u>41,570</u>	<u>643,774</u>
Depreciation				
At 1 April 2020	119,051	191,557	41,020	351,628
Charge for the year	6,392	11,305	274	17,971
Disposals	-	-	-	-
	<u>125,443</u>	<u>202,862</u>	<u>41,294</u>	<u>369,599</u>
At 31 March 2021	<u>125,443</u>	<u>202,862</u>	<u>41,294</u>	<u>369,599</u>
Net book value				
At 31 March 2021	<u>194,136</u>	<u>79,763</u>	<u>276</u>	<u>274,175</u>
At 31 March 2020	<u>200,528</u>	<u>91,068</u>	<u>550</u>	<u>292,146</u>

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2021 (continued)

15 Investments

	2021 £	2020 £
Market value at the start of the year	37	37
Market value at the end of the year	37	37
Investments at fair value comprised:		
Unlisted shares	37	37
	37	37

Investments are all carried at fair value and are all traded in quoted public markets.

16 Debtors

	2021 £	2020 £
Trade debtors	5,927	6,084
Grants receivable	275	-
Other debtors	8,241	5,318
Prepayments	3,153	2,930
VAT	1,059	-
	18,655	14,332

17 Cash at bank and in hand

	2021 £	2020 £
Cash at bank and on hand	326,619	165,902
	326,619	165,902

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2021 (continued)

18 Creditors: amounts falling due within one year

	2021 £	2020 £
Accruals	3,680	15,712
VAT	-	1,374
Other creditors and accruals	890	889
Taxation and social security costs	-	337
	<u>4,570</u>	<u>18,312</u>

19 Analysis of movements in restricted funds

Current reporting period	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2021 £
Gallery premises	291,594	-	(17,697)	-	273,897
Allied London	749	-	-	-	749
Talent Project E	7,474	1,080	(8,215)	781	1,120
bOlder 2	-	11,262	(11,004)	942	1,200
PIVOT	-	19,160	(17,100)	4,000	6,060
Art Fund Art Assembly	-	40,000	-	-	40,000
Obstructions	-	9,965	(10,220)	555	300
Exhibition E Undoing	600	-	(600)	-	-
	<u>300,417</u>	<u>81,467</u>	<u>(64,836)</u>	<u>6,278</u>	<u>323,326</u>
Total	300,417	81,467	(64,836)	6,278	323,326

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2021 (continued)

18 Analysis of movements in restricted funds(continued)

Previous reporting period	Balance at 1 April 2019	Income	Expenditure	Transfers	Balance at 31 March 2020
	£	£	£	£	£
<i>Gallery premises</i>	309,291	-	(17,697)	-	291,594
<i>Allied London</i>	10,140	-	(9,391)	-	749
<i>Talent Project E</i>	-	15,000	(7,526)	-	7,474
<i>ACE - Catalyst</i>	9,935	-	(9,935)	-	-
<i>Open Music Archive</i>	1,619	-	(1,619)	-	-
<i>Talent Project B</i>	5,000	-	(5,000)	-	-
<i>Exhibition E Undoing</i>	5,707	-	(5,107)	-	600
Total	341,692	15,000	(56,275)	-	300,417

Name of

restricted fund

Description, nature and purposes of the fund

Gallery premises - The balance of grants from the Arts Council of England, used to purchase and fit out new premises for Castlefield Gallery. Depreciation on the fixed assets will be charged against the fund in future years.

ACE - Catalyst Evolve Organisational Development - for capacity building and organisational development.

Allied London - Spinningfields Public Art Commission project funds for 2018/19.

Talent Project E- 'GMCA, Great Places GM' funding for bOlder 2019/20, an artist development programme for artists over 50 years living / working in Greater Manchester.

bOlder 2- Funds held from WEA and are European Social Funds, and bOlder 2 is bOlder 2020/21, an artist development programme for artists over 50 years living / working in Greater Manchester.

PIVOT- Funds held from The Brian Mercer Trust and partner funds for a 24 - 36month mid-career regional artist development programme.

Art Fund Art Assembly- funds held are from the Art Fund held on behalf of the Manchester Art Assembly 2022 partners (HOME, the Whitworth, Manchester Art Gallery and Sheena Simon Campus, Manchester College).

Open Music Archive Commission - Project funds for the Open Music Archive Commission with partners University of Salford and Film & Video Umbrella, 2018/19 - 2019/20.

Talent Project B- A Castlefield Gallery Artist International Delegation 2019.

Exhibition E- Undoing, partnership project with Manchester School of Architecture 2018 & 2019.

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2021 (continued)

19 Analysis of movement in unrestricted funds

Current reporting period	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers £	As at 31 March 2021 £
General fund	111,752	588,316	(447,646)	(96,123)	156,299
Open Music Archive Commission	2,169	-	(2,169)	-	-
Talent Project A	16,000	2,000	(6,173)	(8,387)	3,440
Talent Project C	7,943	14,850	(4,640)	(10,968)	7,185
New Art Spaces	15,824	9,006	(9,364)	-	15,466
Rates Contributions					
Extraordinary Programme Expenditure (Including D. Blandy and Venture Project)	-	-	-	1,200	1,200
Org Development (Editions activity & Web / Rebrand Activity)	-	-	-	23,000	23,000
Nicola Ellis (Exhibition F)	-	-	-	5,000	5,000
Sinking Fund	-	-	-	80,000	80,000
	<u>153,688</u>	<u>614,172</u>	<u>(469,992)</u>	<u>(6,278)</u>	<u>291,590</u>
Previous reporting period	Balance at 1 April 2019 £	Income £	Expenditure £	Transfers £	As at 31 March 2020 £
General fund	126,067	640,542	(639,033)	(15,824)	111,752
Open Music Archive Commission	11,500	-	(9,331)	-	2,169
Talent Project A	-	16,000	-	-	16,000
Talent Project C	-	16,413	(8,470)	-	7,943
New Art Spaces	-	-	-	15,824	15,824
Rates Contributions					
Spinningfields Public Art Commission	7,500	-	(7,500)	-	-
Exhibition B	2,000	-	(2,000)	-	-
	<u>147,067</u>	<u>672,955</u>	<u>(666,334)</u>	<u>-</u>	<u>153,688</u>

Castlefield Gallery

19 Analysis of movement in unrestricted funds (continued)

Name of unrestricted fund	Description, nature and purposes of the fund
General fund	The free reserves after allowing for all designated funds.
Open Music Archive Commission	Project funds for the Open Music Archive Commission with partners University of Salford and Film & Video Umbrella, 2018/19 - 2019/20.
Spinningfields Public Art Commission	Spinningfields Public Art Commission project funds for 2018/19.
Exhibition B	Castlefield Gallery 35 anniversary exhibition no particular place to go.
Talent Project A	HOME Manchester Open Awards Awardee Programme funds, and including gallery management fee to be transferred at project end.
Talent Project C	HEI graduate artist development programmes, annual programmes but that work to academic years which are different to the gallery financial year. Funds also include contributions to the gallery and charity.
New Art Spaces Rates Contributions	Rates Contributions Rates related payments that came in during 2019/20 but being held as anticipated to be due out in 2020/21 but most of which was not billed and including further related movements in the fund during 2020/21.
Extraordinary Programme Expenditure	Additional engagement, online and off-site programme developed during lockdown periods that will deliver across multiple financial years, and against which expenditure budget has been ring-fenced.
Org Development (Editions activity & Web / Rebrand Activity)	Organisational development activity for brand, web and sales, commenced in lockdown periods, to be delivered over multiple financial-years and against which expenditure budget has been ring-fenced.
Nicola Ellis (Exhibition F)	Delayed exhibition and commission process impacted by lockdown periods, expenditure being needed across multiple financial years and against which expenditure budget has been ring-fenced.
Sinking Fund	Premises and major asset maintenance (repair and renewal), and development fund.

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2021 (continued)

20 Analysis of net assets between funds

Current reporting period	General fund £	Designated funds £	Restricted funds £	Total £
Tangible fixed assets	278	-	273,897	274,175
Fixed asset investments	-	-	37	37
Net current assets/(liabilities)	156,021	135,291	49,392	340,704
Total	156,299	135,291	323,326	614,916
Previous reporting period	General fund £	Designated funds £	Restricted funds £	Total £
Tangible fixed assets	552	-	291,594	292,146
Fixed asset investments	-	-	37	37
Net current assets/(liabilities)	111,200	41,936	8,786	161,922
Total	111,752	41,936	300,417	454,105

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

	2021 £	2020 £
Net income/(expenditure) for the year	160,811	(34,654)
Adjustments for:		
Depreciation charge	17,971	17,971
Decrease/(increase) in debtors	(4,323)	39,960
Increase/(decrease) in creditors	(13,742)	8,075
Net cash provided by/(used in) operating	160,677	31,352