

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 31<sup>st</sup> 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	

<b>Key management</b>	Helen Wewiora	Director/Artistic Director
<b>personnel</b>	Matthew Pendergast	Curator/Deputy Director

<b>Bankers</b>	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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<b>Independent examiner</b>	Jennifer Daniel FCCA DChA Slade & Cooper Limited Beehive Mill, Jersey Street, Manchester, M4 6JG
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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 50years 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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For the year ended 31<sup>st</sup> March 2021

**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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For the year ended 31<sup>st</sup> March 2021

**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 31<sup>st</sup> 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 £
<b>Income from:</b>					
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	-
<b>Total income</b>		<b>614,172</b>	<b>81,467</b>	<b>695,639</b>	<b>687,955</b>
<b>Expenditure on:</b>					
Charitable activities:	7	469,992	64,836	534,828	722,609
<b>Total expenditure</b>		<b>469,992</b>	<b>64,836</b>	<b>534,828</b>	<b>722,609</b>
<b>Net income/(expenditure) before net gains/(losses) on investments</b>		144,180	16,631	160,811	(34,654)
<b>Net income/(expenditure) for the year</b>	9	<b>144,180</b>	<b>16,631</b>	<b>160,811</b>	<b>(34,654)</b>
Transfer between funds		(6,278)	6,278	-	-
<b>Net movement in funds for the year</b>		<b>137,902</b>	<b>22,909</b>	<b>160,811</b>	<b>(34,654)</b>
<b>Reconciliation of funds</b>					
Total funds brought forward		153,688	300,417	454,105	488,759
<b>Total funds carried forward</b>		<b>291,590</b>	<b>323,326</b>	<b>614,916</b>	<b>454,105</b>

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
		£	£
<b>Fixed assets</b>			
Tangible assets	14	274,175	292,146
Investments	15	37	37
<b>Total fixed assets</b>		<b>274,212</b>	<b>292,183</b>
<b>Current assets</b>			
Debtors	16	18,655	14,332
Cash at bank and in hand	17	326,619	165,902
Total current assets		345,274	180,234
<b>Liabilities</b>			
Creditors: amounts falling due in less than one year	18	(4,570)	(18,312)
<b>Net current assets</b>		<b>340,704</b>	<b>161,922</b>
<b>Total assets less current liabilities</b>		<b>614,916</b>	<b>454,105</b>
Net assets		<u>614,916</u>	<u>454,105</u>
The funds of the charity:			
Restricted income funds	19	323,326	300,417
Unrestricted income funds	19	291,590	153,688
Total charity funds		<u>614,916</u>	<u>454,105</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 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 £
<b>Cash provided by/(used in) operating activities</b>	21	<b>160,677</b>	<b>31,352</b>
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
<b>Cash and cash equivalents at the end of the year</b>		<b>326,619</b>	<b>165,902</b>

# 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

<b>Current reporting period</b>	Unrestricted £	Restricted £	Total 2021 £
Donations	97,966	-	97,966
Job Retention Scheme	14,681	-	14,681
Donated services	305,970	-	305,970
	<hr/>	<hr/>	<hr/>
<b>Total</b>	418,617	-	418,617
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>
<b>Previous reporting period</b>	Unrestricted £	Restricted £	Total 2020 £
Donations	26,847	-	26,847
Donated services	426,225	-	426,225
	<hr/>	<hr/>	<hr/>
<b>Total</b>	453,072	-	453,072
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

# Castlefield Gallery

## Notes to the accounts for the year ended 31 March 2021 (continued)

### 4 Income from charitable activities

<b>Current reporting period</b>	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
	<hr/>	<hr/>	<hr/>
<b>Total</b>	181,106	81,467	262,573
	<hr/>	<hr/>	<hr/>

<b>Previous reporting period</b>	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
	<hr/>	<hr/>	<hr/>
<b>Total</b>	184,338	15,000	199,338
	<hr/>	<hr/>	<hr/>



# 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
	<hr/>	<hr/>
	14,409	35,545
	<hr/>	<hr/>

All income from other trading activities is unrestricted.

### 6 Investment income

	2021 £	2020 £
Income from bank deposits	40	-
	<hr/>	<hr/>
	40	-
	<hr/>	<hr/>

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

<b>Current reporting period</b>	<b>Total 2021</b>	
	<b>£</b>	
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	
	<hr/>	
	534,828	
	<hr/>	
<b>Previous reporting period</b>	<b>Total 2020</b>	
	<b>£</b>	
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	
	<hr/>	
	722,609	
	<hr/>	
	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Restricted expenditure	64,836	56,275
Unrestricted expenditure	469,992	666,334
	<hr/>	<hr/>
	534,828	722,609
	<hr/>	<hr/>

# Castlefield Gallery

## Notes to the accounts for the year ended 31 March 2021 (continued)

### 8 Analysis of governance and support costs

<b>Current reporting period</b>	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>
<b>Previous reporting period</b>	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	-	-
	<hr/>	<hr/>
	109,169	104,552
	<hr/>	<hr/>

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 £
<b>Cost</b>				
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	319,579	282,625	41,570	643,774
<b>Depreciation</b>				
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	125,443	202,862	41,294	369,599
<b>Net book value</b>				
At 31 March 2021	194,136	79,763	276	274,175
At 31 March 2020	200,528	91,068	550	292,146

# 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)

<b>Previous reporting period</b>	<b>Balance at 1 April 2019</b>	<b>Income</b>	<b>Expenditure</b>	<b>Transfers</b>	<b>Balance at 31 March 2020</b>
	£	£	£	£	£
<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
<b>Total</b>	<b>341,692</b>	<b>15,000</b>	<b>(56,275)</b>	<b>-</b>	<b>300,417</b>

#### 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

<b>Current reporting period</b>	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>
<b>Previous reporting period</b>	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)**

<b>Name of unrestricted fund</b>	<b>Description, nature and purposes of the fund</b>
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

<b>Current reporting period</b>	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
<b>Total</b>	<b>156,299</b>	<b>135,291</b>	<b>323,326</b>	<b>614,916</b>
<b>Previous reporting period</b>	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
<b>Total</b>	<b>111,752</b>	<b>41,936</b>	<b>300,417</b>	<b>454,105</b>

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

	2021 £	2020 £
<b>Net income/(expenditure) for the year</b>	160,811	(34,654)
<b>Adjustments for:</b>		
Depreciation charge	17,971	17,971
Decrease/(increase) in debtors	(4,323)	39,960
Increase/(decrease) in creditors	(13,742)	8,075
<b>Net cash provided by/(used in) operating</b>	<b>160,677</b>	<b>31,352</b>