

Company number: 01838334

Charity Number: 515571

# Castlefield Gallery

Report and financial statements  
For the year ended 31 March 2022

Castlefield Gallery  
Reference and administrative information  
for the year ended 31<sup>st</sup> March 2022

**Company number** 1838334

**Charity number** 515571

**Registered office and operational address** Castlefield Gallery, 2 Hewitt Street, Knott Mill, Castlefield, Manchester, M15 4GB

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

Susan Stubbs	Chair
Kate Jesson	Vice Chair
Adrian Slatcher	Secretary
Alisha Kadri	
Ceri Hand	
Mariama Attah	
Barney Leaf	
Penny Macbeth	
Margaret Bourke	
Sandeep Ranote	[Appointed 15 March 2022]
Chara Lewis	
Roger Stephenson	
Beth Knowles	[Resigned 17 November 2021]

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

**Bankers**

HSBC  
2-4 St Anne's Square  
Manchester, M2 7HD

CAF Bank  
25 Kings Hill Avenue  
Kings Hill  
West Malling  
Kent, ME19 4JQ

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

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The Board of Directors and Trustees present their report and the unaudited financial statements for the year ended 31 March 2022. Included within the trustees' report is the directors' report as required by company law.

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

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## **Objectives and activities**

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

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

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

## **Statement of Intent**

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

Castlefield Gallery commissions, curates and produces off-site and public art in Greater Manchester, the Northwest and beyond, and facilitates national and international artist residencies and exchange programmes. The charity exports art and culture developed and produced in the region through exchange, to enable meaningful relationships between artists nationally and internationally to flourish over extended periods of time. Partnership is at the heart of all of Castlefield Gallery's activities. Castlefield Gallery Associates is an artist, curator and writer membership group that accesses artistic, skills and career development support via the organisation's work, as well as New Art Spaces – temporary work, production, project and presentation spaces located across Greater Manchester and the Northwest. Castlefield Gallery Associates membership experienced further growth in 2021/22, the scheme attracting over 250 artist and independent creative members.

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

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

### **Castlefield Gallery's Business Plan**

In 2021/22 Castlefield Gallery continued to deliver focus group sessions. These alongside organisation and governance away days, informed work to build on our mission statement, to complete a review and refresh of the charity's statement of purpose, vision and values as well as a Business Plan update for 2022/23 – 2023/24 (bridging plan to 2026).

#### **Castlefield Gallery:**

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

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

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

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

#### **Business Plan Aims**

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

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

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

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

#### **Policies and Planning**

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

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The Castlefield Gallery business plan is informed by a business strategy which functions to guide the charity on its longer-term sustainability, clarifies our U.S.P. (competitive advantage) within the regional and national market. It specifies our business model, outlining how we will enhance performance, manage resources and generate income from a range of sources to become an ever more resilient and sustainable organisation. This strategy was due for renewal in 2020/21. Due to the COVID-19 global pandemic and resulting national restrictions flowing into core funding renewal years, the strategy refresh has been paused. A new Castlefield Gallery Business Strategy will be developed and complete in 2023/24.

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

### **Castlefield Gallery's Programme**

The programme is well known, respected nationally, and has international profile, reach and engagement. We have experienced growth over the last decade, growth and development across all programme areas, reach, engagement. Our exhibitions and commissioning activities are focused on supporting artists and creative communities in the Northwest to make new art, investment in artist livelihoods and the showcasing of the art of our time. This includes bringing creatives operating in the region together with those working nationally and internationally.

The work we invest in is often edgy, unclassifiable, sits outside of the mainstream, and/or challenges the social or political conditions that diminish our society. This high level of inquiry stems from the organisation's approach to meaningful collaboration with people, especially artists, and partners. We put partnership working at the heart of all we do, coming together with those in and outside of our immediate sector, and with creative as well as communities of interest.

### **The charity's activities and services include:**

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

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

### **Programme Architecture**

Over 2021/22, in addition to our Programme Architecture continuing to flex around pandemic legacy impacts, post pandemic Castlefield Gallery reviewed and renewed its programme output and architecture.

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

- Review
- Art & Society
- Head-to-Head
- Self-Made

Since introduced the Programme Architecture has served Castlefield Gallery and those we work with well. It has fed the development of audiences and participation and guided our work to grow the creative diversity of our offer as well as diverse representation across all areas.

However, looking ahead Castlefield Gallery's main galleries will play host to three main exhibitions per year and up to two Castlefield Gallery Associates Members' exhibitions. In reducing the exhibition and commissions programme by one presentation a year we will extend the timeframe our exhibitions, commissions and projects are available to the public. Through an expanded public programme, we will also generate opportunities for deeper exploration of each activity.

In delivering this change, the Self-Made programme strand will become cross cutting, influencing all we do. Self-Made was established to ensure Castlefield Gallery's curating continuously challenges more formal and dominant narratives, assumptions and misconceptions of who a contemporary artist is, who can be an artist, how someone might become an artist, what contemporary art is, what it looks like, our expectations of it, and how contemporary art is experienced. Castlefield Gallery's programme will continue to ensure these aims and this work remains front and centre. The shift is really about the success of the strand. Over the period Self-Made has been in place the strand has contributed greatly to embedding learning and understanding, opening-up and greatly diversifying who Castlefield Gallery works with, practices it supports, showcases and celebrates, bleeding into everything we do. The resulting learning and overall development mean all programming decisions are now considered through multiple lenses, including a 'Self-made' perspective.

In 2017/18, Castlefield Gallery secured future revenue commitments from Arts Council England National Portfolio Organisation and Manchester City Council Cultural Partnership funding, both for the period 2018/19 - 2021/22. In 2021/22 these awards continued to enable the organisation to develop its core offer of new contemporary art that is accessible and free to the public but delivered in new ways due to the gallery's pandemic operating context.

In the year, with a range of restriction and support grants, Manchester City Council also provided extraordinary assistance to the charity and gallery to sustain itself through the height of the post pandemic period, and to 'restart' in 2021/22. In 2021/22, across all its charitable activities, Castlefield Gallery spent £382,593 cash, and expended £305,970 of Donated Services. Looking ahead to 2022/23, Arts Council England and Manchester City Council have extended their regular funding to its clients by a further year. In 2022/23 Castlefield Gallery will submit funding bids for regular funding, period 2023/24 – 2025/26, to Arts Council England and Manchester City Council.

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## **Achievements and performance**

### **Beneficiaries of our services**

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

The organisation's work is publicised in the widest range of formats within available resource, to reach as many and ranging groups of people as possible. In 2021/22, to ensure reach to existing and development of new audiences / participants, Castlefield Gallery continued to adapt to its post pandemic situation. The gallery made use of direct mail (i.e. MailChimp), especially for Associates communications and e-newsletters, social media sites (such as Facebook, Twitter and Instagram), the gallery website, digital sharing platforms such as Soundcloud, Youtube, Vimeo, media listings and platforms - in printed material and online formats, ticket and event platforms such as eventbrite.

In the year, Castlefield Gallery continued to deliver enhanced digital programming, distribution and communications activity. We consolidated pandemic born new ways of working. Not limited to, examples include enhanced digital resources - activities and downloads; online and blended programme; podcasts via Anchor; 360 virtual tours of exhibitions; artist film interviews distributed on Youtube and enhanced use of Instagram with IGTV; revamped monthly news for online and newsletter on artists, art making and environmental sustainability; street level / window (including high street) programming and public art offers enhanced with use of QR codes.

In 2021/22 reciprocal communication arrangements with partners, peers, relevant stakeholders, as well as media partnerships / sponsors continued. Press activity ensured that activities attracted press coverage. Media in 2021/22, from local, regional to specialist and mainstream, broadcast, digital and print media platforms, whilst not limited to, included favourable coverage through platforms ranging from This is Tomorrow, Double Negative, and Corridor 8 to Creative Tourist, Manchester Wire and Northern Soul.

Across the first quarter of 2021/22 into the second, Castlefield Gallery continued to be directly impacted by COVID-19, and experienced further programme disruption. Impacts reduced into the year, however live audience and participant patterns and behaviours did not return to as they had been pre-2020.

In 2019/20 main gallery live audiences were 21,733 up from 19,636 in 2018/19, this supporting ongoing growth patterns since 2017. Growth of audience reach for the main gallery programme in recent years is understood to be resulting from a mix of improvements. Whilst not exhaustive, this includes data capture processes, development of communications and PR activity, and enhanced partnership work for programme delivery which is proving effective in programme and audience development terms. In contrast to 2019/20 the 2020/21 pandemic year main gallery live audiences in Manchester were a known 3025, estimated 4025. Whilst still impacted, and as the gallery journeys through its post-pandemic recovery plus a new post-Brexit future, it is therefore positive that main live gallery audiences reached 15,616 in 2021/22.

To ensure equality of access, our main galleries have disabled access to all floors and an accessible toilet. Staff and volunteers are briefed to be welcoming, helpful and informative to all visitors. In 2021/22 audience feedback continued to evidence the quality of experience accessed by gallery attendees as did that of those participating. Feedback on quality of experience continues to hover year on year at around 95% of those engaging having a high-quality experience.

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Castlefield Gallery's live audiences off-site and in the public realm grew to 271,958 in 2019/20 compared with 88,262 in 2018/19. Whilst not limited to, growth has resulted from enhanced partnership work and delivery, off-site, distributed and/or touring activity, public art commissioning, and driving relevance across the programme. Growth has been aided by data capture and communications developments referred to above. As well as the City of Manchester, activities increasingly reach directly into multiple Greater Manchester City Region areas, Northwest sub-regions, and at times nationally and internationally. The gallery once again in 2021/22 extended delivery off site and into the public realm. Despite our post pandemic context continuing to force reduction in activity as well as changes in audience and participation patterns and behaviours, live audiences off-site and in the public realm were 95,616.

In 2021/22 Castlefield Gallery experienced further development in digital reach, engagement and participation, this building on growth in previous years, catalysed also by the charity's post pandemic context. In 2021/22 twitter followers grew from 17k to 17.3k, Facebook followers remained steady but Instagram – a focus for Castlefield Gallery social media activity in the year, experienced notable growth eg, followers growing from 5973 to 7331.

Our reach via digital artistic products grew from 10,605 in 2020/21 engagements to 14,579 in 2021/22. In 2021/22 the charity continued with enhanced investment (capacity and cash resource) in rich content for new platforms designed to reach and deepen online and digital engagement. We built on activity using our new pandemic context platforms - Anchor, and 360-degree virtual tours for example. Castlefield Gallery Associates, artist development programmes and wider public programmes attracted 2271 participations in 2021/22, numbers of associates reaching 250+. Looking ahead, we will continue to use learning from the 2020/21-2021/22 period to drive ongoing audience development. This is specially to achieve greater digital reach and depth of engagement, and improved accessibility for audiences with health, wellbeing and access needs.

In 2021/22 we built on our equality, diversity, inclusion and equity work, including delivery of further focus group sessions. The sessions brought together mixed groups from across a range of the charity's key communities, including but not limited to artists with multi-faceted relationships with the gallery, independent creatives, associate members, audiences, supporters, staff, volunteers, and trustees. Those not salaried, including independents, were supported financially to attend and take part. Individuals not able to attend the sessions, for mixed reasons including access, health & wellbeing and caring responsibilities for example, participated via 1-2-1 sessions. Knowledge and understanding, including of how Castlefield Gallery and its work is perceived, has and continues to inform future planning. A key example is 2021/22 decision making that will see Castlefield Gallery from 2022/23 (subject to annual review), prioritise protected and its adopted characteristics of age, disability, race & ethnicity, whilst being guided by its female led status & commitment to social justice. Our adopted priorities are those of Socio-Economic & Neurodiversity. In 2021/22 our activities reached and engaged approximately as so:

**Age:** 0-19yrs - 13%; 20-34yrs - 44%; 35-49yrs - 14%; 50-64yrs - 16%; 65+yrs - 13%

**Gender:** Male - 44%; Female - 54%; Non-Binary - 2%

**Disability:** identifying as having a disability - 8%; identifying as not having a disability - 69% and preferring not to say - 23%

**Ethnicity:** White British - 53%; Any other White Background - 14%; Asian British - 2%; Any other Asian Background - 6%; White and Asian - 3%; White and Black Caribbean - 1%; White and black African - 1%; Any other mixed background - 0.1%; Black British - 1%; Any other Black Background - 4%; Chinese - 3%; Any other Ethnic Group - 0.3%; and preferring not to say - 11%.

In 2021/22 Castlefield Gallery experienced highest engagement from Audience Agency's Audience Spectrum arts audiences segments: 'Experience Seekers', 'Trips and Treats', 'Dormitory Dependables', 'Kaleidoscope Creativity', 'Metroculturals' and 'Commuterland Culturebuffs' also being key segments.



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**Artists and Creative Freelancers**

In 2021/22, the charity expended £63,460 on artist fees, compared to £56,496 in 2020/21, and engaged 79 artists and independent creatives in 2021/22, compared with 95 in 2020/21. Our fee rate for artists grew. A major focus in 2021/22 continued to be driving good paid opportunities and support for artists and the creative communities we work with, especially creative freelancers.

In 21/22 Castlefield Gallery worked with 79 freelance creatives, predominantly resident in the Manchester City Region and Northwest of England. From this group 63% were female, 28% male, 19% non-binary; 28% 19-24, 32% 25-49, 19% 50-64, 18% 65-74, 3% 75+years; 15% D/deaf and/or Disabled or with long-term health condition; 35% neuro-diverse; 61% White British or White Other, 27% Global Majority (including Black, Asian, Chinese, Latin American, other ethnic group); 14% bisexual, 6% Gay man, 3% Gay woman/Lesbian, 10% Queer, 58% Straight/Heterosexual.

**Volunteers and Placements**

In 201/22 Castlefield Gallery engaged 36 volunteers and placements, a group that delivered 1757 hours of activity across the year. The group was representative of age from 19-24 – 50-64years, primarily female but also male or identifying as non-binary. As with freelancers, we receive less completed data monitoring returns and/or more prefer not to say responses than with salaried staff and trustees. However, of 36 current volunteers we know: 44% identity as White British or White Other, 19% as Global Majority (Indian, Asian, Chinese, other ethnic backgrounds), 11% D/deaf and/or Disabled or with long-term health condition. 72% were City of Manchester residents, remaining 28% resident in the city region and/or Northwest. All volunteers and placements are supported to engage by the charity covering their travel and subsistence expenses on the days they attend.

**Headlines and highlights from 2021/22 programme activity:**

**Exhibitions & Commissions**

**Main Galleries**

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

**Obstructions**

1 April 2021 (online, continuing from December 2020)

19 – 23 May 2021 (at Castlefield Gallery)

**Artists:** Heather Bell, Maya Chowdhry, Tara Collette, Alena Ruth Donely, Jack Doyle, Jane Fairhurst, Sarah Feinmann, Tina Finch, Sabrina Fuller, Parham Ghalamdar, Claire Hignett, Paddy O'Donnell, Chris Rainham, Katie Tomlinson, Ian Vines

This project was intentionally developed to enable Castlefield Gallery to establish deeper connections, grow its support for, and engage two groups of its artist communities it believed to be particularly vulnerable to the impacts of the COVID-19 pandemic. For **Obstructions**, 15 artists living / working in Greater Manchester were invited to re-make an existing piece of their work with one condition: they had to accept a bespoke obstruction given to them by another artist in the exhibition. Inspired by a long history of artists using self-imposed restrictions to aid creative or free thinking, the exhibition also riffed off the restrictions and disruptions caused by COVID-19.

Selected from Salford Scholars who are supported by University of Salford Art Collection, Castlefield Gallery Mentees from Manchester School of Art, and the gallery's bOlder programme, all the artists were either under 30 or over 50 years of age, creating the opportunity to foster a conversation between two

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distinct generations. At a time when perceptions of different generations were fraught with misconceptions, this process enabled them to connect and learn from each other. To enable access to the locked down exhibition, Castlefield Gallery developed a dedicated mini-site for the project, providing a platform for digital content in the exhibition, and to house a 360-degree tour of **Obstructions**. The exhibition was accompanied by a range of public programme activity, eg. on site and online exhibition tours including with learning groups, community groups, disabled groups and groups of older people.

**Nicola Ellis and Ritherdon & Co Ltd: No gaps in the line**

13 June — 1 August 2021

Nicola Ellis' first major solo exhibition featured site-responsive installation, sculpture, painting and video; works which brought the rhythms, sounds and material of manufacturing into the gallery space in unexpected ways. Ellis was first introduced to Ritherdon & Co Ltd (est. 1895) by The National Festival of Making's Art in Manufacturing programme, Ellis spent two years in Darwen, Lancashire, as artist in placement at this family-run manufacturer of specialist steel enclosures. Working closely with experienced members of the Ritherdon team, Ellis observed, participated in, and at times, disrupted the ecosystem of the factory, relying on their knowledge and ability to operate machinery at the edge of its potential. New works developed during Ellis' time at the factory expose a brutal beauty in the factory's minimal waste materials. Ellis has previously used industrial materials that are often perceived as low value or waste. This practice started through necessity early in her career where she was supplied with cast off materials by her father, an engineer in the steel industry.

The exhibition at Castlefield Gallery included a large site responsive work reaching up into the gallery's double height space interacting with its architecture and towering over visitors, commanding attention through the large gallery windows that face Manchester's Deansgate and its transport hubs. The work was developed by a CAD programmed machine being instructed to punch out a drawing of itself into steel sheets which were then sprayed the same bright industrial colours as the machine itself. Other new work saw industrial strip lights in the gallery linked to light sensors in Ritherdon's factory that communicated the rhythm of welders working in real time. A video installation shared documentation of the factory's industrial processes, showing how pace and rhythm is set, changed and communicated. During her time in the factory, Ellis challenged herself to scale up and be more ambitious as she has observed the entire manufacturing process. Her new works and methodologies were informed in particular by studying the application of Lean Manufacturing philosophy – a philosophy aimed at the reduction of waste in the form of time, energy and materials. The nature of Ellis's approach and works speak to the activity of the Artist Placement Group (APG).

The exhibition was presented on site at the gallery, online through a 360 virtual presentation, and accompanied by a range of other online and offline public programme activity ranging from publication, blended in conversation between the artist, Ritherdon CEO and the gallery curator, to specially commissioned sound piece for online consumption and group tours. Castlefield Gallery has supported and followed Ellis's work over several years. She has taken part in numerous exhibitions at the gallery and internationally with the gallery.

**The Naming of Things and The Annotated Reader**

1 September — 3 October 2021

**The Annotated Reader** is a publication-as-exhibition and exhibition-as-publication featuring creative personalities responding and remarking on a chosen piece of writing conceived by Ryan Gander and Jonathan P. Watts. 300 contemporary artists, designers, writers, institutional founders, musicians and more were invited to imagine they'd missed the last train. *"Is there one piece of writing that you would want with you for company in the small hours?"*

First launched during Frieze Art Fair 2018 at London's Cork Street Galleries (UK), *The Annotated Reader* has been shown nationally and internationally. As part of the exhibition, each of the contributions

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were printed and exhibited. Visitors to the exhibition were able to compile their own 'ANNOTATED READER'. In addition, a vending machine distributed USBs' containing the entire ream of submissions at the cost price of £5, with the ability to either be printed or read digitally. The mission of Gander and Watts was to create a free and accessible educational resource and index for future generations, alongside being an archive that captures the unique perspectives of hundreds of contributors.

Coinciding with ***The Annotated Reader*** at Castlefield Gallery was ***The Naming of Things*** curated by Bryony Dawson. *The Naming of Things* was selected from proposals submitted by Castlefield Gallery Associates by guest selector and Artist Patron of Castlefield Gallery, Ryan Gander OBE. The exhibition explored the unfixed and mutable potential of language. Participating artists were: Sriwhana Spong / Charlie Godet Thomas / Jeanne Constantin / Sarah Tripp / Jessica Higgins / Lydia Davies / Bryony Dawson. The exhibition was presented on site at the gallery and accompanied by a range of online and offline public programme activity, including film interviews, podcast, exhibition and group tours.

**John Powell-Jones: CYBERJUNK**  
17 October — 19 December 2021

John Powell-Jones' first major solo exhibition ***CYBERJUNK*** included: 3D and 2D animation, life-size characters, a comic book, ceramics and tufted wall hangings. His work is informed by the ways in which dominant ideologies and power structures influence our perceptions of reality, especially how western views of progress and success warps and affects our understanding of morality. Powell-Jones adopts speculative fiction and takes inspiration from European folklore, body horror, survival horror and science fiction in developing his works. He aims to form a dialogue with our present and an imagined dystopian future in which the horrors of capitalism and neoliberal ideology are present as cyborgs, demons and maggots.

Castlefield Gallery partnered with IMT Gallery, London, to deliver this exhibition - a presentation in two parts straddling both venues. The exhibition was accompanied by a range of online and offline public programme activity, including a live music night, film interview, learning and group tours (some programmed and delivered by the charity's placements), 'merch sales', and more.

**Jocelyn McGregor: Mantle**  
16 January — 20 February 2022

***Mantle*** was the first major solo exhibition of work by Jocelyn McGregor. McGregor's work involves sculpture, installation and animation. Taking inspiration from folklore, surrealism and supernatural fiction, she dismantles the ways in which female identity is associated with nature, the home and the machine. McGregor finds parallels between the treatment of the body in horror films and her everyday lived experience of the female body which is often visually dissected to be valued and judged. In McGregor's work a monstrous and fragmented body comes back to haunt the viewer.

In shelled molluscs, the mantle is the organ that forms the shell. It creates calcified layers that separate, support or protect the softer mollusc tissue, forming boundaries or thresholds between internal habitats and external worlds. Working with domestic fabrics, beauty products, earth pigments and industrial materials, McGregor traverses the perceived boundaries between human, nature and machine. As our lives are increasingly played out onscreen McGregor has also been experimenting with stop-motion animation. A medium which enables otherwise inanimate objects to interact with 'real' life environments, blurring the line between the real and the fantastic. In many of McGregor's works so-called lower animals and creatures often thought to be pests, associated with infestation, disease and decomposition are enlarged and disjointed.

New works for the exhibition included wearable sculptures, combining synthetic hair, natural latex and false nails which mimic nature with machine and handmade elements. As appendages they extended the human body into creaturely realms like prostheses for limbs, we didn't realise we were missing,

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encroaching into the gallery space like unclipped fingernails and overgrown hair, reclaiming space like roots and vines. McGregor's work prompted us to consider the useful roles performed by bats, snails, spiders and worms in nature and how they ultimately contribute to sustaining human life.

The exhibition was presented on site at the gallery and was accompanied by a range of online and offline public programme activity, including exhibition tours, Podcasts, filmed interviews and more. **Jocelyn McGregor: Mantle**, was selected from proposals submitted by Castlefield Gallery Associates by guest selector Mariama Attah who is curator at Open Eye Gallery, Liverpool.

### **Archives at Play**

6 March — 24 April 2022

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

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

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

Throughout the exhibition the gallery hosted a series of events that responded to both the archive, as well the physical traces left behind in the fabric of the venue from the artists and events that have gone before. Through performance, sound, and readings the artists brought their own distinct perspectives to Castlefield Gallery - its history and its yet unwritten future. Wider communities and visitors of Castlefield Gallery had opportunities to explore behind the scenes, dig into the gallery archive, and connect with the gallery team and artists in new ways. The exhibition straddled two financial years, the bulk of the public programme – on site and online was programmed for delivery in 2022/23.

### **New Art Spaces**

Castlefield Gallery New Art Spaces (NAS) are Castlefield Gallery's estate of low-cost artist work, production, project and presentation spaces that operate through place partnerships across the Manchester city region and the Northwest. New Art Spaces incubate practice and share the art of our time with the public in an immediate way, including on the high street. Through the scheme, in 2021/22 Castlefield Gallery continued to be a member of the Meanwhile Network North with partners East Street Arts, The Newbridge Project, Skippko, and Axis Web. Since the programme launched, NAS has reached into and operated from sites in Manchester, Bolton, Leigh, Rochdale, Oldham, Trafford, Salford, Wigan, Widnes and Warrington, supporting well over 1,700 artists, artist groups, artist development agencies or curatorial projects, attracting over 100,000 audiences.

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**First Light**

22 May — 4 July 2021

This exhibition celebrated northern photo graduates of 2020. In 2020, final year students had to forgo the experience of their degree show – the culminating event of three years of study. In partnership with Open Eye Gallery, Castlefield Gallery and Creative Industries Trafford, Waterside provided the opportunity for graduates from thirteen universities across the north of England to take part in the **First Light** project. A panel of industry professionals selected a student to take part from each of the participating universities.

**Work in progress by Daisy James**

17 July – 30 September 2021

Commissioned by Culture Warrington as part of Warrington Contemporary Arts Festival and the Time Machine Festival, Castlefield Gallery presented **Work in progress** by artist Daisy James in New Art Spaces: Warrington windows. Daisy James is a visual storyteller working across a range of projects including graphics, installation, publication and public art. In her creative practice she explores traditional and digital while using design thinking methods to investigate visual dialogues and build narratives that connect people, place and time. **Work in progress** was a response to the past, present and future of Warrington's transforming landscape. Visually, the work was inspired by the artists' personal experiences of working within a local Warrington business and with traditional merchandising materials. The work was informed by collaborations with members of the community and developed to reflect a collective narrative that advertises how the high streets are an important part of our day to day lives and individual stories. Labelled throughout the artwork were Warrington businesses that are or have been a part of the town's make up. These specialised shops and industries, their owners and workers are a major part of the town's identity and what 'Warringtonians' recognise as part of their shared heritage.

**Group Exhibition by artists in residence at Castlefield Gallery New Art Spaces: Warrington**

22 & 23 October 2021

Artists: Sarah Harris, Steve Sutton, Julia Griffin, Enya Coster, Jack Dickinson, and Robert Watson. An exhibition of work made by artist residents at Castlefield Gallery New Art Space: Warrington. Work ranging from photography to sculptures and large-scale installations.

**Slap-Bang, presented by Warrington Contemporary Arts Festival and Short Supply**

4 – 22 December 2021

A showcase of 20 Northwest-based emerging artists at Castlefield Gallery's New Art Spaces: Warrington and Warrington Museum & Art Gallery pop-up at Golden Square shopping centre as part of Warrington Contemporary Arts Festival. The exhibition focused on presenting work made by those living outside of the Northwest major conurbations, who are self-trained, who identify as low socio-economic background, Disabled and/or with long-term health condition, Global Majority, or LGBTQIA+ (or intersectional characteristics from across this group).

**I used to be, by Julia Griffin**

27 November 2021

Presented within the basement of Castlefield Gallery's New Art Spaces: Warrington, supported by Warrington Contemporary Arts Festival, **I used to be**, was a new immersive installation by Julia Griffin. It was developed with Lancaster-based sound and visual artist Dave Forrest and designed to envelope visitors in their experience of being in the space, whilst responding to the unique architecture of New Art Spaces: Warrington. Julia's practice is informed by the moving body and its relationship to place. She is involved with the investigation, exploration and experimentation of dance through cross art form collaborations and the interplay of 'live' performance and the juxtaposition between 'live action' and 'recorded action'. Julia has a specific interest in Dementia and the issue the disease raises for carers, having both parents that have suffered with Vascular Dementia over a 15-year period. This work was

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dedicated to them. The event also incorporated visual artwork made by students from Warrington and Vale Royal College.

**Space for Nine**

8 – 22 January 2021

Artists: Ben Ashford, Jack Dickinson, Tina Ramos Ekongo, Tony Green, Julia Griffin, Sarah Harris, Enya Koster and Steve Sutton. Nine artists resident at Castlefield Gallery New Art Spaces: Warrington, invited the public to see their new work developed at the site. Works included drawing, painting, print, sculpture, photography, three-dimensional installation and multimedia installation. There was also an opportunity to purchase works.

**The Art of Protest – The Story of Hongkongers, curated by Mei Yuk Wong and Ian Vines**

**Artists:** Juarts, Ka, Lum Li, Lum Long and Mei Yuk Wong

3 – 27 February 2022

This timely project responded to the protests in Hong Kong, giving artists the opportunity to create new work engaging with events in Hong Kong and raising awareness among the public in the UK. The project demonstrated how art can be a form of activism. Indeed, the Hong Kong democratic movement is a significant example of this approach, from its iconic yellow umbrellas to street placards and posters. All the artwork in the exhibition was inspired by the story of Hongkongers, and their fight for freedom in their homeland. Some of the artists involved in the project were born in Hong Kong and recently migrated to the UK. The exhibition consisted of archive material from the protests in Hong Kong and the UK, plus artworks ranging from paintings and graphic images, to sculpture, textiles and more. In addition to the exhibition, artist-led workshops and talks were also delivered designed so that audiences could meet the artists, talk to them about their ideas and learn practical skills.

**Black Queens by Tina Ramos Ekongo**

8 March – 24 April 2022

Launched on International Women's Day 2022, artist Tina Ramos Ekongo presented a series of portraits of key figures from the Black British Arts movement of the 1980s and 1990s, including Lubaina Himid, Sonia Boyce, Claudette Johnson, Marlene Smith and Maud Sulter. By depicting them in a style that references both 16th century British royalty and tribal rulers from the African continent, Tina's work paid tribute to black women who have challenged and redefined the British art scene

**New Art Spaces: Wigan**

**Aaron Pearce**

14 June – 23 July 2021

A new series of paintings by Aaron Pearce presented in Wigan New Art Spaces' windows, the works are painted onto pieces of wood found floating in the canal and near to where Pearce had moored his home - his canal boat, in the local Wigan area over the year leading up to the exhibition. Alongside the spectral figures which Pearce draws out of the natural grain and patterns of the wood, the paintings are populated by characters from Wigan and Leigh, including Pete Shelley the Leigh-born singer songwriter and co-founder of the seminal punk band Buzzcocks.

**Brass Art, Touch AR**

August – 3 September 2021

*Touch AR* invited members of the public to activate artworks using fingertip touch with screen devices that triggered animations and sounds. Brass Art worked with software designers to create the immersive artworks. The series of artworks in *Touch AR* addressed the past, the strange present, and times yet to



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come. From the borough of Wigan's legacy of industry and coal mining to the recent renewal of local wetlands through the return of extinct native species, there were signals for hope within the imagery the works shared. The imagery was drawn from the local history of Wigan and Leigh, and twinned town of Angers through its famous Tapestry of the Apocalypse. It included examples of successful environmental regeneration within the local region and used detailed images from historic illustrated books and prints held at Chetham's Library, Manchester. Works were mounted at Pennington Flash, The Turnpike, and Castlefield Gallery New Art Spaces in Wigan.

**From the Ground Up**

12 September – 17 October 2021

**Artists:** Jane Fairhurst, Tina Finch, Chris Rainham, Ian Vines, Sarah Feinmann, Claire Hignett, Maya Chowdhry, Sabrina Fuller and Paddy O'Donnell.

The exhibition featured sound, sculpture, painting, drawing, text and installation all inspired by the exhibition site itself: the windows of the former Marks and Spencer in the heart of Wigan town centre.

**New Shift**

Saturday 23 & 24 October 2021

**Artists:** Klaire Doyle, Mike Fahey, Sara Fahey, Tina Finch, Louise Garman, Paddy O'Donnell, Nicole Prior, Emma Saunders, Andy Smith, and Anna FC Smith.

A pop-up art exhibition with craft stalls led by the artists resident at Castlefield Gallery's New Art Spaces: Wigan. The artists invited the public to see the art they had been creating in residency at the former Marks and Spencer in Wigan. Works ranged from painting, print, sculpture and multimedia installation. Works could be purchased alongside items from a range of craft stalls.

**Saturday Girl About Town by Casey Orr**

Spring – Summer 2022

Taking over the windows of Castlefield Gallery New Art Spaces: Wigan, Open Eye Gallery in partnership with Wigan Borough Council launched the first exhibition in a new series of *Saturday Girl About Town* by the internationally renowned photographer Casey Orr. *Saturday Girl About Town* is the award-winning pop-up portrait studio of photographer Casey Orr. In 2021/22 all fashionable folks in Northern towns were invited to show off their style and be photographed. This was the first resulting exhibition from the process. The project explored fashion, identity and the self-expression of young people on Saturday afternoons on the high streets and public spaces of towns across Northern England. The project also was about the streets themselves, the changes happening through the ways we shop and use town centres and how public spaces can serve the changing needs of local communities. Since 2014 Casey travelled throughout the UK with her pop-up portrait studio photographing young people on Saturday afternoons. Ahead of the exhibition in Wigan, fashionable folks of Wigan were invited to show off their style and be photographed at a Pop-Up Portrait Studio in New Art Spaces: Wigan so local communities could be part of the show and a future publication.

**Public Realm / Public Art**

**Cornbrook Tram Station Public Art Commission by Tasha Whittle**

Launched May 2022

Commissioned by developers Glenbrook, supported by Castlefield Gallery, artist Tasha Whittle created an ambitious, large-scale mural for Cornbrook Tram Station, one of the busiest stops on the Metrolink network and named after the now culverted Corn Brook, a tributary of the River Irwell which runs through the area. The mural design was inspired by the little-known history of the area, as well as the flora and fauna that now occupies it. Standing on what was Pomona Gardens, a public pleasure ground (also known as Cornbrook Strawberry Gardens), the grounds were purchased and developed by James Reilly in 1868 and included many attractions such as the Royal Pomona Palace and botanical gardens. The gardens were

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closed in the 1880s as a result of the land being acquired for the extension of the Manchester docks. Whittle's mural design plays with size, enlarging nature and includes lapwing, skylark, dunnoek and bullfinch, birds that can all be spotted in the area. These are hidden within meadowsweet, yellow-wort, exotic looking bee orchid's, bindweed, set among the artist's signature smiling oxeye daisies. The artist's work highlights just how rich the natural environment is in the area, and that we share such spaces with many non-human creatures. Whittle is fascinated by the connection to space/place, community and how that works within our ecosystem.

### Online and off-site

#### **Hardeep Pandhal, *Sardonic Harmony* (from August 2021) & Manchester Hip-Hop Archive at Manchester Central Library**

1 July – 28 Sept 2021

Summer 2021 saw the launch of the Manchester Hip Hop Archive (MHHA). The inaugural MHHA programme included an exhibition at Manchester Central Library produced by Castlefield Gallery in collaboration with the archive and Unity Radio. The exhibition celebrated the impact of the Hip Hop movement on the city of Manchester across four decades. The MHHA exhibition was timed to coincide with Manchester International Festival, Unity Radio and the MHHA's music collaboration *Rooted in Rhyme*.

As part of the collaboration with the MHHA, Castlefield Gallery invited artist Hardeep Pandhal to make a new work, ***Sardonic Harmony*** (2021) for online presentation. ***Sardonic Harmony*** is a collaborative lyric video featuring writing and sound by artists Hardeep Pandhal, Roy Claire Potter, Stefan Sadler and David Steans. The work embraces inexplicable forms of alterity, such as the cosmic macabre, through deep, empowering word-based play, sonic re-storying and limited animation. ***Sardonic Harmony*** is a rare and honest work that testifies to the artists' faith in practices of mutative thinking and collaboration. Pandhal believes his preference to work with suggestive or elliptical text and voice in his work has arisen from the lack of direct verbal and textual communication he is able to have with his mother who speaks Punjabi whilst Pandhal's first language is English. As with a lot of Hip Hop music there is an over lapping of personal, and political references, situated in a specific cultural context.

### Art Assembly

2021/22 was a significant year for the development of Art Assembly 2022 (due for staging on Saturday 18 June 2022). Supported by, and in partnership with Art Fund, led by Castlefield Gallery working with HOME, Manchester Art Gallery, Whitworth and The Manchester College, the partners undertook fundraising and development, made key freelancer and artist appointments in the year, and kick-started commissions processes towards Art Assembly 2022 at the time of Manchester's *Our Year* (year of the child and young people). Art Assembly will be a one-day festival, themed as City as Art School. The event will celebrate the idea of the city as an art school and champion culture as part of educational experiences for all people. The festival will present newly co-commissioned and co-created artworks and installations across the city. The art works will be developed by selected artists working in GM, and one nationally based, working with groups of learners engaged in formal and informal learning settings in the cities of Manchester and Salford, for presentation in key city centre venues, squares and streets, billboards, pavements and more.

### Artist Development

Over 2021/22 Castlefield Gallery doubled down on its efforts to enhance connectivity across all programme areas including exhibitions, commissions, artist development, public programme, audience development and communications. Also, to put the charity's Equality, Diversity, Inclusion & Equity, as well as Environmental Sustainability, commitments at the heart of all activities. Our approach to Castlefield Gallery Artist Sustainability Spotlight pieces demonstrates this, as do many other activities developed and/or delivered in the year.



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### **bOlder**

In 2021/22 Castlefield Gallery delivered the third iteration of bOlder, a talent development programme for Greater Manchester-based contemporary visual artists aged over 50 years of age. The artists were chosen through a competitive application process and selected with careful consideration as to who would gain significant creative and professional development by participating in the programme. Selected artists were residents of the Greater Manchester boroughs and cities of Trafford, Manchester, Bury, Bolton, and Salford. This iteration of bOlder was supported by ESF via the WEA and thus all those taking part also identified as being 'economically inactive' (ESF definition and eligibility rule). The bOlder programme offered creative and professional development support, tailored for the artists as individuals and as a group, including one-to-one coaching, professional development workshops, support towards their costs, a materials bursary, and development sessions with Castlefield Gallery Director and Curator.

In 2021/22 the charity also undertook development work towards its 2022/23 creative ageing work with the GMCA and the University of Sheffield's Creative Lives. Castlefield Gallery has been working with Creative Lives since 2020, and in 2020/21 the gallery received a Creative Lives badge for good practice at its online parliamentary launch.

### **PIVOT**

Castlefield Gallery and partner Bluecoat continued to deliver PIVOT in the year, a regional artist development programme for mid-career artists: Pat Flynn (Manchester), Garth Gratrix (Blackpool), Bridget O'Gorman (Manchester), Salma Noor (Liverpool) and Chester Tenneson (Manchester). The artists selected range from early mid-career to over 20 years in the field of visual arts. Their practices include rendered photography, installation and sculpture, painting performance and digital collage. Each artist has been awarded a £5000 bursary and access to a programme that supports their practice over an 18-month period, starting in November 2020. Over 120 artists applied to PIVOT from across the Northwest of England. The breadth and quality of applications was outstanding. The inaugural PIVOT artists were selected by a panel comprising artists Simeon Barclay and Chara Lewis with curators at Bluecoat and Castlefield Gallery, and a representative from the scheme's core funder. For Bluecoat and Castlefield Gallery, the process reinforces a strongly held belief in the quality and ambition of visual art being produced in the region. PIVOT has been deepening and extending both organisations' longstanding commitment to the development of artists in the Northwest. Due to COVID-19 impacts it was decided PIVOT would be extended into 2022/23.

### **Castlefield Gallery Editions**

The charity launched its online shop in 2021/22 and commissioned a series of new editions and multiples for the shop by artists we work with, for example Nicola Ellis, Parham Ghalamdar, PIVOT artists.

### **Salford Scholars**

Salford Scholar awards were made to five graduating students from the Salford School of Arts, Media and Creative Technology in 2021/22: **Katie Aird**, BA (Hons) Photography; **Daniel Callan**, BA (Hons) Fine Art; **Jeffrey Knopf**, MA Contemporary Fine Art; **Henna Mahmood**, BA (Hons) Fine Art, and **Sara Rawat**, BA (Hons) Fine Art. The graduate scholarship programme is run by the University of Salford Art Collection in collaboration with Castlefield Gallery, and with the support of our local industry partners Hotbed Press, Islington Mill, Paradise Works and Redeye, The Photography Network. It provides a bespoke programme of professional development and real-world experiences for a small number of students in the first year after graduation, with one place also offered to an MA student.

### **Manchester School of Art Mentees**

Three Manchester School of Art Mentee awards were made to graduates of Manchester School of Art in 2021/22. They were Clara Glyn, Hafsa Aziz, Luke O'Reilly. Clara, Hafsa and Luke took part in a year-long programme, developed and delivered by Castlefield Gallery to support artists in their first year after graduation. The programme featured mentoring and guidance, practical workshops, a programme of local and national trips to introduce a range of artist scenes and contexts, and 12 months honorary membership of Castlefield Gallery Associates.

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**Artist Development with Venture Arts**

**LOST EONS: Three Worlds**

Through a series of online workshops, artist David Blandy and young artists from the Venture Arts' studio reimagined Manchester 8000 years from now. Niamh, Raven and George from Venture Arts spent time with David, talking, drawing and writing. Their collective imaginings were captured in the zine *LOST EONS: Three Worlds*. The zine transports readers to Manchester in 8000 years where they find Niamh's 'Crystal Kingdom', George's 'Park' to meet Heaton Park Rose Queen, Waddlefly Splitface Plant and many more wondrous characters, as well as The Enchanted Forest, The City and The Secret Space, in Raven's 'Enchanted Series'. The zine has been made available to read for free via ISSUU, for paid for download via Itch.io (proceeds going to Venture Arts), or for purchase from Castlefield Gallery and Venture arts in print form.

**Conversations Series III: Narratives**

In 2021/22 Venture Arts, Castlefield Gallery undertook development work towards Conversations Series III, to be delivered in 2022/23. The third in the series, the programme will bring together a range of artists, with and without learning disabilities, to develop collaborative, reciprocal learning and creative exchanges. Through this, it is hoped that open conversations and new dialogues about the role of art in contemporary society are generated. Conversations Series has become an award-winning series of major projects delivered in partnership between Venture Arts and Castlefield Gallery. 'Conversations Series I: OutsiderXchanges' (2016) and 'Conversations Series II: Other Transmissions' (2018-19) have taken the form of residencies where emerging neurodivergent artists collaborate with emerging, contemporary artists. Over several months, they take inspiration from each other to create shared and independent artwork. The resulting artworks are shown at venues, to date including The Whitworth, Tate Liverpool, BALTIC Centre for Contemporary Art, Artlink Hull, University of Salford and The Grundy, Blackpool. The 2022/23 'Conversations Series III: Narratives' will take the form of a new collaborative residency, working with eight artists for whom personal narratives around heritage are central to their work and resulting works will be exhibited with The Lowry in Salford.

**Artist Development – International**

**SUSTAIN**

2021/22 saw Castlefield Gallery and Aarhus Center for Visual Art announce the contemporary visual artists selected to take part in a pilot programme SUSTAIN - a two-year programme of professional development and artist exchange focussed on developing low carbon and ecologically aware ways of producing, experiencing art, and working internationally. Greater Manchester-based artists Chris Alton, Omid Asadi, Maya Chowdhry, Sophy King, and Jessica El Mal were selected to take part in an Artist Digital Exchange, alongside Mads Borre, Sophie Filtenborg, Heidi Nikolaisen, Stine Rosdahl-Petersen and Sabine Wedege from Aarhus. From October 2021 to March 2022 the ten artists took part in a six-month programme of digital workshops, talks, visits, critical feedback and professional support focussed on low carbon artmaking and working. In late summer 2022 Heidi Nikolaiesen and Kevin Hunt (Greater Manchester) will undertake a 2-month Slow Culture Residency, making use of only slow and low carbon travel to travel between Manchester and Aarhus.

**Peer to Peer: UK/HK – Ways of Being Together**

In the year Castlefield Gallery undertook research and development work towards Peer-to-Peer 2022/23. Artists: Karen Yu (Hong Kong) – Omid Asadi (Manchester); Lazarus Chan (Hong Kong) – Kelly Jayne Jones (Manchester); Kong Kee (Hong Kong) – John Powell-Jones (Manchester).

Castlefield Gallery undertook this work with HK partner the Hong Kong Art Centre (HKAC) and towards co-presenting the work of six artists online on the Peer-to-Peer festival website and through two live

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events, one in Manchester and one in HK. The overall programme and festival are organised by Open Eye Gallery and the University of Salford Art Collection.

**Artist Development – in progress**

**Manchester Open Awards**

Castlefield Gallery's Director once again represented the charity in selecting for HOME's Manchester Open in 2021/22 including the Manchester Open Awards. Castlefield Gallery will deliver the awards programme, working with three awardee artists in 2022/23, including one winning the 50years or over category.

**Waterside programme**

The charity undertook development work with Trafford's Waterside and CIT in 2021/22. This was towards supporting them to deliver two exhibitions in 2022/23 and through this a curator development scheme to be led by Castlefield Gallery.

**Castlefield Gallery Associates**

During 2021/22 Castlefield Gallery Associates grew, membership reaching 250+ visual artists, curator/producer, and writer members. Most members continue to live and work in Greater Manchester and the Northwest, some nationally and internationally. Many members are active in artist led projects, collectives and studios thus the scheme's benefit is extended via such individuals to wider networks of artists, groups and creative communities. Members participate in monthly events which are designed to deliver a mix of knowledge sharing, peer critique, skills, and training. Organised visits / exchanges to and with other arts organisations and communities in the region and beyond are delivered. Members also access 1-2-1 advisory sessions from the Castlefield Gallery Director and Curator, Castlefield Gallery New Art Spaces and exclusive member opportunities and discounts, including international opportunities.

Castlefield Gallery Associates programme of artist talks 2021 were focused on communicating across boundaries – whether that's with non-human nature, with AI, with extra-terrestrials or with other humans. CPD sessions and events were also delivered.

Annual member events programme (some events open to general public for a small fee) highlights included:

**Artist Talk with Suzanne Treister (27 April 2021, online)**

Suzanne Treister (b.1958 London UK) is a British contemporary artist based in London. Her works are known for being conceptually oriented around emerging technologies. An ongoing focus of her work is the relationship between new technologies, society, alternative belief systems and the potential futures of humanity.

**Online workshop on Natural Chemistry Chemigrams with Hannah Fletcher (28 May 2021)**

In a live online workshop artist Hannah Fletcher, founder of The Sustainable Darkroom and Co-director of London Alternative Photography Collective, guided participants through how to use a natural plant-based developer to make chemigrams, a form of camera-less photograph that can be produced in the light. Hannah Fletcher's work intertwines organic matter such as soils, algae, mushrooms and roots into analogue photographic mediums and surfaces. She does this while simultaneously exploring environmentally and ecologically focused issues. Working in an investigative, pseudo-scientific and environmentally conscious manner, Hannah combines scientific techniques with photographic processes, creating a dialogue between the poetic and political.

**Artist Talk: Mani Kambo (29 June 2021, online)**

Mani Kambo is a multidisciplinary artist based in Newcastle Upon Tyne where she grew up surrounded by Sikh tradition and ritual. Influenced by her upbringing in a household filled with superstition, prayer and religious ceremony, Kambo's work focuses on objects, routines and rituals distilled both from the

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everyday and mythology. Printmaking is rooted in Kambo's family history of being tailors and fabric print makers. Kambo also creates Cyanotype prints, which in their making hold an alchemic quality; images are created by exposure to light then revealed through washing the image in water. The process holds within it an element of transformation and uncertainty, each cyanotype differs, affected by elements of light and time. Creative ritualistic processes, recurring symbols and imagery are used in both her print and film works, each one feeding into the other, like a chain reaction.

**Artist Talk with Gregory Herbert (27 July 2021)**

Liverpool-based Gregory Herbert discussed his investigations of symbiosis and co-evolution in works such as *We Are Symbiotic*, *Club Myrmecophytes*, and *Mesocosm*. Herbert's practice explores the vast entanglement of interactions that organisms and non-human entities have within their environments, Herbert often taking influence from models of collaboration and coexistence.

**Curator talk with Cecilia Wee (28 September 2021, online)**

A discussion-based session with curator, agitator, educator and resource builder Dr Cecilia Wee, where topics covered: whether there's a difference between being a curator and being someone who makes things happen; how Cecilia has come to have her extremely varied professional career; how she decides who she wants to work with; how she uses her practice to intervene in the world; ways of extending the role of the curator; ethical arts funding; demystifying areas such as the selection process for open calls; different organisational models and how Covid-19 is affecting the artworlds. Dr Cecilia Wee is an independent curator, researcher, educator and agitator. She produces projects that aim to address equity, precarity and infrastructures for art and social action, primarily working with artists and designers from historically marginalised backgrounds, especially people of colour, disabled, working class and LGBTQIA+ communities.

**Demystifying Copyright with DACS (30 November 2021, online)**

Navigating copyright can be confusing, so it's important to know your rights and understand how to protect your work. Danielle Ransome Artists' Services Manager and Reema Selhi Head of Policy and International from DACS took attendees through key considerations when getting to grips with copyright.

**A Round of Toasts (14 December 2021, online)**

Associate member led event. Artist Jackie Haynes led attendees through an evening of toasts for the winter season. The event was part performance, part participatory artwork and a memorable online social gathering.

**The Manchester Ear – Castlefield Soundwalk (22 March 2022)**

Artists Hayley Suviste and Ryan Woods led an evening sound walk exploring the acoustic environment of Castlefield Gallery and its immediate location. Following the walk, they invited participants to share their reflections on the experience and its potential for aiding creative practice.

**Sector and thought leadership**

Castlefield Gallery continued to contribute to sector development and deliver thought leadership over 2021/22. Whilst not limited to, this included:

- The Castlefield Gallery AHRC NWCDTP Collaborative Doctoral Awardee with Manchester School of Art at Manchester Metropolitan University continued in post across the year. They delivered their first public facing project, their research coalescing around the Castlefield Gallery archive towards the charity's 2024 40year anniversary.
- Participation in the University of Sheffield's Creative Lives action research programme.
- Co-Directing and Co-Chairing of the Contemporary Visual Arts Network, Northwest.
- Participation in sector working groups including Visual Arts Salford, the Manchester Cultural Leadership Group, The Manchester Museums & Galleries Reopening Group, Meanwhile Network North.

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We also participated in talks and presentations the gallery was invited to deliver, locally, nationally and further afield, and for sector organisations, HEI and beyond.

## **Financial review**

At year end 2021/22 Castlefield Gallery net assets were £698,234. Of this total, £256,241 are restricted funds in the form of net assets (mainly premises), £94,759 are restricted current asset funds, £162,566 are designated current assets, and £184,709 are classed as unrestricted funds forming the Castlefield Gallery's general funds - the charity's free reserves. Total cash income for the year was £465,911. Total Donated Services income in the year was £305,970.

Under our charitable activities cash donations for the year have been £77,404, generated through New Art Spaces corporate donations as well as individual regular giving and one off giving.

Castlefield Gallery generated £73,280, in earned income under charitable activities. Over 2021/22 this income is formed of consultancy and membership income, as well as other income in the form of project partnership contributions. Income from other trading activities in 2021/22 was £71,163, made up of mixed income related to New Art Spaces rates contributions that fell in 2021/22, art and book sales, fees, rents.

The financial year achieved £166,642 in public funding. This includes an Arts Council England annual NPO award of £71,288, continued public funding support of £10,000 as a Cultural Partner of Manchester City Council, and GMCA awards totalling £5485. Other public grants totalled £79,869, made up of: £17,372 awarded by the European Social Fund via the WEA, £25,198 awarded by Manchester City Council in the form of ERF support for SUSTAIN, £36,094 awarded by Manchester City Council in the form of pandemic related support grants and restart grants, and £1205 in pandemic support CJRS from HMRC.

In 2021/22 Castlefield Gallery secured £62,600 in Trust and Foundation awards, including £39,600 from the Art Fund, £3000 from the Ronnie Duncan Arts Foundation, £5000 from the Granada Foundation and £15,000 from the Brian Mercer Charitable Trust.

In 2021/22 cash income is made up of approximately: 17% in cash donations, 13% in Trusts & Foundation awards, 36% in public grants (Arts Council England NPO formed c.15% of annual cash income and Manchester City Council Cultural Partnership funding c.2%) some of which in 2021/22 is formed of COVID-19 pandemic specific support grants and awards, 16% in earned income secured via charitable activities, 16% in other income from trading activities.

The organisation's 2021/22 income profile reflects the charity's post pandemic operating context and includes income from pandemic related support grants. Additionally, the charity attracted funds in the year from wider public and public grant sources. An increase in cash donations reflects a good year for New Art Spaces, with cash donations and a strong year for Trusts & Foundations also being demonstrable of Catalyst Evolve legacies.

At 31 March 2022, Castlefield Gallery carries forward £184,709 in unrestricted funds, £162,566 designated funds, £94,759 restricted current assets. This met our reserves policy target on free reserves, which is to hold a minimum £95,000 free reserves, and an optimum target of £234,000. At the time of writing this report (November 2022), the finances of Castlefield Gallery are secure and the trustees remain confident that the organisation will continue to operate for the foreseeable future.

Castlefield Gallery  
Trustees' annual report  
for the year ended 31<sup>st</sup> March 2022

## **Reserves policy**

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

The Castlefield Gallery Reserves Policy is set as:

- Retain a minimum 95k of c.4months liquid funds essential operating & to meet liabilities, including redundancies. This figure is based on the organisation's financial commitments, namely staff notices, redundancies, overheads and committed contract costs should the organisation face a crisis where it needs to close.
- Grow free reserves to an optimum target of 234k, applied on the same basis, but at 8months to enable some continuity that might bridge a gap and allow time to find solutions for future trading for the charity should ACE, MCC or other major or mix of income streams fail within one financial year.
- To operate designated funds including for Castlefield Gallery's main fixed asset, its premises - HQ & Galleries in Manchester city centre - at year end the charity held £80,000 in this fund; designated fund to support organisational development and grow the charity's ability to respond to opportunity as well as invest in major future activities, including Castlefield Gallery's 40-year anniversary programme. At year end the charity held £23,000 in this designated fund.

The charity ended the 2021/22 year holding £184,709 of free reserves.

## **Structure, governance and management**

### **Directors and trustees**

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

### **Trustee selection methods**

The board aims to have members that cover a diverse range of skills, experience and knowledge in order to effectively govern the not-for-profit company and charity. It reviews its skills-pool at Board meetings and when gaps are identified. Board Directors recruit potential new members by one of two approaches, a) by unsolicited applications, including through open recruitment drives, and b) by Board Directors suggesting potential candidates. Agreed candidates are invited to apply and/or meet / interview (depending on the route taken) with existing directors, then to a Board meeting as observers, so that they can meet and discuss their potential role with the current members. If agreed by the current members (in the absence of the candidate) and the candidate, they are invited to join the Board and are subsequently co-opted at the next Board meeting. In accordance with our Articles, co-opted Board directors retire at the AGM and are eligible for re-election at that meeting.

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

Castlefield Gallery  
Trustees' annual report  
for the year ended 31<sup>st</sup> March 2022

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

Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The trustees are members of the charity, but this entitles them only to voting rights. The trustees have no beneficial interest in the charity. All directors give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 9 to the accounts. The total number of such guarantees at 31 March 2022 was 12 (2021:11).

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

## **Related parties and relationships with other organisations**

The charity is regularly funded as a Cultural Partner of Manchester City Council and a National Portfolio Organisation of Arts Council England. With both funding streams come terms, conditions and expectations that grantees will deliver against the funders' strategic aims. Castlefield Gallery is the recipient of ranging more year-to-year other public funding, support from Trusts & Foundations, and donations to support both projects and core activity. Other public funding and Trust & Foundation expectations of awardees and grant / award conditions broadly are more specific to the applied for activities.

Castlefield Gallery, represented by its Director & Artistic Director is Director and Co-Chair of the Contemporary Visual Arts Network, Northwest. The Director & Artistic Director is one of four Directors and Chairs. The organisations Liverpool Biennial and Open Eye Gallery are also represented on the network through these leadership roles for the network and like for like arrangements.

Whilst not limited to, Castlefield Gallery has strategic partnerships in place with Manchester School of Art and the University of Salford / University of Salford Art Collection to deliver annual practice, skills and career development activities for students and graduates. Activity with the University of Salford Art Collection in this regard is also undertaken in collaboration with artist studios Hot Bed Press, Islington Mill, Paradise Work and the organisation Redeye. In 2020/21 Castlefield Gallery and Manchester School of Art at Manchester Metropolitan University commenced work with a Collaborative Doctorate Award post. Since 2020 Castlefield Gallery has been working in collaboration with the University of Sheffield's Creative Lives programme, taking a focus on Creative Ageing, and continues to.

Castlefield Gallery has an ongoing working relationship with Creative Industries Trafford to annually deliver artist skills and career development projects designed to benefit artists and independent creatives living and working in Greater Manchester. This is also true of HOME and specifically regarding HOME's Manchester Open and its awards programme for artists. In the year Castlefield Gallery also held multi-year strategic partnerships with Venture Arts, Bluecoat, and Aarhus Center for Visual Art in support of artistic practice, skills and career development for artists in the region, as well as those based further afield.



Castlefield Gallery  
Trustees' annual report  
for the year ended 31<sup>st</sup> March 2022

In 2021/22 the charity established a time-bound cross city partnership with HOME, Manchester Art Gallery, The Manchester College, and the Whitworth Art Gallery, with the Art Fund, to deliver Art Assembly in Manchester in June 2022. Similarly, the charity entered a time-bound multi-year cross regional and national partnership with the University of Salford Art Collection, the Grundy Art Gallery (Blackpool), Touchstones (Rochdale), and Shezad Dawood Studios (London). This is for the programme Hybrid Futures which will deliver 2022 – 2024 and for which much fundraising and development has been undertaken in 2021/22.

In 2021/22 Castlefield Gallery delivered work with developer Glenbrook (public art commissioning activity), Manchester Hip Hop Archive c/o Northwest Media Ltd, IMT and began work with Hong Kong Arts Centre. We aim to develop, grow and hope to continue relationships with all these organisations, and with IMT 2021/22 saw us build on our existing relationship with the company.

In 2021/22 Castlefield Gallery's New Art Spaces partnership with neo: studios in Bolton continued as did its relationship with Cross Street Arts in Leigh (borough of Wigan). Activity in Wigan has also delivered collaboration and delivery with The Turnpike, Wigan Council, The Old Courts, Open Eye Gallery. Castlefield Gallery's New Art Spaces: Warrington also continued in the year, partnership activity with Warrington Borough Council – specifically Culture Warrington and Warrington Museum & Art Gallery further developed. 2021/22 also saw ongoing development activity and dialogue with St Helen's and Tameside Councils regarding New Art Spaces, as well as Manchester City Council. Castlefield Gallery continued to be a part of the Meanwhile Network North, an ongoing collaboration with partners East Street Arts, The Newbridge Project, Axis Web and Skippko focused on repurposing temporarily vacant property for artistic and cultural use.

## **Remuneration policy for key management personnel**

Castlefield Gallery appointed a new Director on 9 January 2017 and has made progress with bringing salary for its key management personnel, and all staff, better in line with sector standards. Bringing staff remuneration fully in line with sector standards, considering scale and reach of the charity's activities, is an aim that requires on-going work, especially as we look ahead with regards to operating in a cost-of-living crisis. This work continued in 2021/22, as part of the organisations planning work for 2021/22 - 2022/23. Management personnel are two - Director & Artistic Director and the Curator & Deputy Director. They are both full-time posts and their combined remuneration is £57,000 per annum.

## **Risk management**

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

- Comprehensive papers and carefully set agendas generated, presented and used to guide each Director and Trustee meeting, especially for monitoring and assessing risk (four per year, one for each financial quarter), and one Annual General Meeting.
- Comprehensive strategic planning, supported by and monitored via the Castlefield Gallery Business Plan which is updated annually and holds the company risk register, and the Castlefield Gallery Business Strategy.
- Comprehensive set of policies, including the charity's: Reserves Policy; Health & Safety Policy; Equal Opportunities Policy and Equality, Diversity, Inclusion & Equity Business Plan targets; Environmental Sustainability Policy & Action Plan; Child Protection Policy; Vulnerable Adults Protection Policy; Anti-Extremism Policy; Data Protection Policy (reflects GDPR); Financial Policy and Procedures. All policies are reviewed and updated annually where applicable, shared with staff, Trustees, placements.



Castlefield Gallery  
Trustees' annual report  
for the year ended 31<sup>st</sup> March 2022

**Statement of responsibilities of the trustees**

The trustees (who are also directors of Castlefield Gallery for the purposes of company law) are responsible for preparing the trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the Charities SORP
- Make judgements and estimates that are reasonable and prudent
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation

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

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

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

The trustees' annual report has been approved by the trustees on 16 / 12 / 2022 and signed on their behalf by

Susan Stubbs

Chair

Independent examiner's report  
to the members of  
Castlefield Gallery

I report on the accounts of the Charity for the year ended 31<sup>st</sup> March 2022 which are set out on pages 26 to 46.

**Responsibilities and basis of report**

As the charity trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

**Independent examiner's statement**

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Association of Chartered Certified Accountants, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

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

Date 19 December 2022

Castlefield Gallery  
Statement of Financial Activities  
(including Income and Expenditure account)  
for the year ended 31 March 2022

	Note	Unrestricted funds £	Restricted funds £	Total funds 2022 £	<i>Total funds 2021 £</i>
<b>Income from:</b>					
Donations and legacies	3	384,580	-	384,580	418,617
Charitable activities:	4	217,748	97,664	315,412	262,573
Other trading activities	5	71,873	-	71,873	14,409
Investments	6	16	-	16	40
<b>Total income</b>		<b>674,217</b>	<b>97,664</b>	<b>771,881</b>	<b>695,639</b>
<b>Expenditure on:</b>					
Charitable activities:	7	606,708	81,855	688,563	534,828
<b>Total expenditure</b>		<b>606,708</b>	<b>81,855</b>	<b>688,563</b>	<b>534,828</b>
<b>Net income/(expenditure) before net gains/(losses) on investments</b>		67,509	15,809	83,318	160,811
<b>Net income/(expenditure) for the year</b>	9	<b>67,509</b>	<b>15,809</b>	<b>83,318</b>	<b>160,811</b>
Transfer between funds		(11,824)	11,824	-	-
<b>Net movement in funds for the year</b>		<b>55,685</b>	<b>27,633</b>	<b>83,318</b>	<b>160,811</b>
<b>Reconciliation of funds</b>					
Total funds brought forward		291,590	323,326	614,916	454,105
<b>Total funds carried forward</b>		<b>347,275</b>	<b>350,959</b>	<b>698,234</b>	<b>614,916</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 2022

	Note	2022	2021
		£	£
<b>Fixed assets</b>			
Tangible assets	14	256,204	274,175
Investments	15	37	37
<b>Total fixed assets</b>		<b>256,241</b>	<b>274,212</b>
<b>Current assets</b>			
Debtors	16	71,829	18,655
Cash at bank and in hand	17	381,005	326,619
Total current assets		452,834	345,274
Liabilities			
Creditors: amounts falling due in less than one year	18	(10,841)	(4,570)
<b>Net current assets</b>		<b>441,993</b>	<b>340,704</b>
<b>Total assets less current liabilities</b>		<b>698,234</b>	<b>614,916</b>
Net assets		<u>698,234</u>	<u>614,916</u>
The funds of the charity:			
Restricted income funds	19	350,959	323,326
Unrestricted income funds	20	347,275	291,590
Total charity funds		<u>698,234</u>	<u>614,916</u>

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

Directors' responsibilities:

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

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

The notes on pages 29 to 46 form part of these accounts.

Approved by the trustees on 16 / 12 / 2022 and signed on their behalf by:

Susan Stubbs (chair)

# Castlefield Gallery

## Statement of Cash Flows for the year ending 31 March 2022

	Note	2022 £	2021 £
<b>Cash provided by/(used in) operating activities</b>	22	<b>54,370</b>	<b>160,677</b>
Increase/(decrease) in cash and cash equivalents in the year		54,386	160,717
Cash and cash equivalents at the beginning of the year		326,619	165,902
<b>Cash and cash equivalents at the end of the year</b>		<b>381,005</b>	<b>326,619</b>

## **1 Accounting policies**

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

### **a Basis of preparation**

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

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

### **b Preparation of the accounts on a going concern basis**

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

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

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

Notes to the accounts for the year ended 31 March 2022 (continued)

**c Income**

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

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

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

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

**d Donated services and facilities**

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

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

**e Interest receivable**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

Notes to the accounts for the year ended 31 March 2022 (continued)

**f Fund accounting**

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

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

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

**g Expenditure and irrecoverable VAT**

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

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

**h Tangible fixed assets**

Individual fixed assets costing £1000 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis as follows:

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



Notes to the accounts for the year ended 31 March 2022 (continued)

**i Fixed asset investments**

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

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

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

**i Debtors**

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

**j Cash at bank and in hand**

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

**k Creditors and provisions**

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

Notes to the accounts for the year ended 31 March 2022 (continued)

**I Pensions**

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

**2 Legal status of the charity**

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

**3 Income from donations and legacies**

<b>Current reporting period</b>	Unrestricted £	Restricted £	Total 2022 £
Donations	77,405	-	77,405
Job Retention Scheme	1,205	-	1,205
Donated services	305,970	-	305,970
	<hr/>	<hr/>	<hr/>
<b>Total</b>	384,580	-	384,580
	<hr/>	<hr/>	<hr/>
<b>Previous 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/>

# Castlefield Gallery

## Notes to the accounts for the year ended 31 March 2022 (continued)

### 4 Income from charitable activities

<b>Current reporting period</b>	Unrestricted £	Restricted £	Total 2022 £
Arts Council of England	71,288	-	71,288
Manchester City Council	46,094	25,198	71,292
Consultancy	13,825	-	13,825
Membership	12,350	-	12,350
Miscellaneous	270	-	270
Other Grants	20,991	72,466	93,457
Other income	52,930	-	52,930
	<hr/>	<hr/>	<hr/>
<b>Total</b>	217,748	97,664	315,412
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>
<b>Previous 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/> <hr/>	<hr/> <hr/>

# Castlefield Gallery

## Notes to the accounts for the year ended 31 March 2022 (continued)

### 5 Income from other trading activities

	2022 £	2021 £
Art and book sales	710	2,967
Rents	-	2,496
Other Trading Income	71,163	8,946
	<hr/>	<hr/>
	71,873	14,409
	<hr/>	<hr/>

All income from other trading activities is unrestricted.

### 6 Investment income

	2022 £	2021 £
Income from bank deposits	16	40
	<hr/>	<hr/>
	16	40
	<hr/>	<hr/>

#### **Alternative to the above table:**

All of the charity's investment income arises from money held in interest bearing deposit accounts. All investment income is unrestricted.

# Castlefield Gallery

## Notes to the accounts for the year ended 31 March 2022 (continued)

### 7 Analysis of expenditure on charitable activities

<b>Current reporting period</b>	<b>Total 2022</b>	
	<b>£</b>	
Staff costs	139,286	
Premises costs	93,805	
Administrative costs	34,953	
Bad debts		
Project costs	400,648	
Depreciation	17,971	
Governance costs		
(see note 8)	1,900	
	<hr/>	
	688,563	
	<hr/>	
<b>Previous 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>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Restricted expenditure	81,855	64,836
Unrestricted expenditure	606,708	469,992
	<hr/>	<hr/>
	688,563	534,828
	<hr/>	<hr/>

# Castlefield Gallery

## Notes to the accounts for the year ended 31 March 2022 (continued)

### 8 Analysis of governance and support costs

<b>Current reporting period</b>	Basis of apportionment	Governance £	Total 2022 £
Accountancy and independent examination	Governance	1,900	1,900
		<hr/> 1,900	<hr/> 1,900
		<hr/> <hr/>	<hr/> <hr/>
<b>Previous reporting period</b>	Basis of apportionment	Governance £	Total 2021 £
Accountancy and independent examination	Governance	1,700	1,700
		<hr/> 1,700	<hr/> 1,700
		<hr/> <hr/>	<hr/> <hr/>

### 9 Net income/(expenditure) for the year

This is stated after charging/(crediting):	2022 £	2021 £
Depreciation	17,971	17,971
Independent examiner's remuneration -		
Independent examination	500	400
Accountancy	1,400	1,300
Payroll and consultancy	702	333
	<hr/> <hr/>	<hr/> <hr/>

## Castlefield Gallery

### Notes to the accounts for the year ended 31 March 2022 (continued)

#### 10 Staff costs

Staff costs during the year were as follows:

	2022 £	2021 £
Wages and salaries	133,904	105,799
Social security costs	3,456	1,899
Pension costs	1,926	1,471
	<hr/>	<hr/>
	139,286	109,169
	<hr/>	<hr/>

No employees has employee benefits in excess of £60,000 (2021: No).

The average number of staff employed during the period was 8 (2021: 8).

The average full time equivalent number of staff employed during the period was 6 (2021: 6).

The key management personnel of the charity comprise the trustees and Gallery Director and Deputy Director. The total employee benefits of the key management personnel of the charity were 57,000 (2021: £31,400).

#### 11 Trustee remuneration and expenses, and related party transactions

No members of the management committee and any persons connected with them received any remuneration or reimbursed expenses during the year (2021: No).

No (2021:No) members of the management committee received travel and subsistence expenses during the year (2021:£Nil).

Aggregate donations from related parties were £480 (2021: £540).

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

xyz trustee or other person related to the charity had any personal interest in any contract or transaction entered into by the charity, including guarantees, during the year (2021: No).

# Castlefield Gallery

## Notes to the accounts for the year ended 31 March 2022 (continued)

### 12 Government grants

The government grants recognised in the accounts were as follows:

	2022 £	2021 £
Arts Council of England	71,288	71,288
Manchester City Council	71,292	56,446
Greater Manchester Combined Authority	2,500	-
	<u>145,080</u>	<u>127,734</u>

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

### 13 Corporation tax

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

### 14 Fixed assets: tangible assets

	Leasehold building £	Leasehold improvements £	Equipment £	Total £
<b>Cost</b>				
At 1 April 2021	319,579	282,625	41,570	643,774
Additions	-	-	-	-
Disposals	-	-	-	-
	<u>319,579</u>	<u>282,625</u>	<u>41,570</u>	<u>643,774</u>
At 31 March 2022	319,579	282,625	41,570	643,774
<b>Depreciation</b>				
At 1 April 2021	125,443	202,862	41,294	369,599
Charge for the year	6,392	11,305	274	17,971
Disposals	-	-	-	-
	<u>131,835</u>	<u>214,167</u>	<u>41,568</u>	<u>387,570</u>
At 31 March 2022	131,835	214,167	41,568	387,570
<b>Net book value</b>				
At 31 March 2022	187,744	68,458	2	256,204
	<u>187,744</u>	<u>68,458</u>	<u>2</u>	<u>256,204</u>
At 31 March 2021	194,136	79,763	276	274,175
	<u>194,136</u>	<u>79,763</u>	<u>276</u>	<u>274,175</u>



# Castlefield Gallery

## Notes to the accounts for the year ended 31 March 2022 (continued)

### 15 Investments

	2022 £	2021 £
Market value at the start of the year	37	37
Market value at the end of the year	37	37
Investments at fair value comprised:		
Unlisted shares	37	37
	37	37

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

### 16 Debtors

	2022 £	2021 £
Trade debtors	56,772	5,927
Grants receivable	-	275
Other debtors	11,465	8,241
Prepayments	1,779	3,153
VAT	1,813	1,059
	71,829	18,655

### 17 Cash at bank and in hand

	2022 £	2021 £
Cash at bank and on hand	381,005	326,619
	381,005	326,619

# Castlefield Gallery

## Notes to the accounts for the year ended 31 March 2022 (continued)

### 18 Creditors: amounts falling due within one year

	2022 £	2021 £
Accruals	8,091	3,680
Other creditors and accruals	1,084	890
Taxation and social security costs	1,666	-
	<u>10,841</u>	<u>4,570</u>

### 19 Analysis of movements in restricted funds

Current reporting period	Balance at 1 April 2021 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2022 £
Gallery premises	273,897	-	(17,697)	-	256,200
Consultancy Project A - Allied London	749	-	(24)	-	725
Talent Project E - GM Creative Ageing	1,120	2,500	(540)	(680)	2,400
Talent Project G - bOlder 2	1,200	5,381	(2,957)	(3,624)	-
Talent Project F - PIVOT	6,060	15,000	(13,400)	4,600	12,260
Special Project B - Art Fund Art Assembly	40,000	14,000	(28,384)	8,127	33,743
Exhibition C - Obstructions	300	2,985	(227)	(3,058)	-
Exhibition A - Hybrid Futures	-	30,600	(6,459)	6,459	30,600
Talent Project B - SUSTAIN	-	27,198	(12,167)	-	15,031
Total	<u>323,326</u>	<u>97,664</u>	<u>(81,855)</u>	<u>11,824</u>	<u>350,959</u>

# Castlefield Gallery

## Notes to the accounts for the year ended 31 March 2022 (continued)

### 19 Analysis of movements in restricted funds(continued)

<b>Previous reporting period</b>	<b>Balance at 1 April 2020</b>	<b>Income</b>	<b>Expenditure</b>	<b>Transfers</b>	<b>Balance at 31 March 2021</b>
	£	£	£	£	£
Gallery premises	291,594	-	(17,697)	-	273,897
Consultancy Project A - Allied London	749	-	-	-	749
Talent Project E - GM Creative Ageing	7,474	1,080	(8,215)	781	1,120
Talent Project G - bOlder 2	-	11,262	(11,004)	942	1,200
Talent Project F - PIVOT	-	19,160	(17,100)	4,000	6,060
Special Project B - Art Fund Art Assembly	-	40,000	-	-	40,000
Exhibition C - Obstructions	-	9,965	(10,220)	555	300
Exhibition E Undoing	600	-	(600)	-	-
<b>Total</b>	<b>300,417</b>	<b>81,467</b>	<b>(64,836)</b>	<b>6,278</b>	<b>323,326</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 - Spinningfield Public Art Commission digital maintenance costs falling within 5yrs from July 2019

Talent Project E-GMCA Great Places GM funding for bOlder 2019/20 an artist development programme for +50yrs artists living / working in GM: GM Creative Ageing legacy activity

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

PIVOT-Funds from Brian Mercer Trust and partner funds for 24-36month mid career NW artist development programme

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

Exhibition C - Obstructions - GMCA Great Places GM funding for bOlder related exhibition Obstructions

Exhibition A - Hybrid Futures- Funds from the Art Fund Reimagine grants, secured in 21/22 for commencing spend in 22/23, exhibition and commission project will close 2024

Talent Project B - SUSTAIN- Funds from MCC ERF and Trafford CIT (LA), secured in 21/22 for SUSTAIN international artist exchange project 21/22 - 22/23

# Castlefield Gallery

## Notes to the accounts for the year ended 31 March 2022 (continued)

### 20 Analysis of movement in unrestricted funds

Current reporting period	Balance at 1 April 2021 £	Income £	Expenditure £	Transfers £	As at 31 March 2022 £
General fund	156,299	674,217	(606,708)	(39,099)	184,709
Talent Project A - Manchester Open	3,440	-	-	6,560	10,000
Talent Project C - Scholars & Mentees	7,185	-	-	3,915	11,100
New Art Spaces Rates Contributions	15,466	-	-	-	15,466
Extraordinary Programme Expenditure (including D. Blandy & Venture Project, Creative Lives etc)	1,200	-	-	6,300	7,500
Organisational Development Activity (Editions activity & Rebrand & Web)	23,000	-	-	11,000	34,000
Exhibition F - Nicola Ellis	5,000	-	-	(5,000)	-
Exhibition G - Nina Chua and D Silver	-	-	-	2,000	2,000
Members Exhibition A - 2022/23 Associates Show	-	-	-	2,500	2,500
Sinking Fund	80,000	-	-	-	80,000
	<u>291,590</u>	<u>674,217</u>	<u>(606,708)</u>	<u>(11,824)</u>	<u>347,275</u>

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2022 (continued)

**20 Analysis of movement in unrestricted funds (continued)**

<b><i>Previous reporting period</i></b>	<b><i>Balance at 1 April 2020</i></b> <b><i>£</i></b>	<b><i>Income</i></b> <b><i>£</i></b>	<b><i>Expenditure</i></b> <b><i>£</i></b>	<b><i>Transfers</i></b> <b><i>£</i></b>	<b><i>As at 31 March 2021</i></b> <b><i>£</i></b>
<i>General fund</i>	111,752	588,316	(447,646)	(96,123)	156,299
<i>Open Music Archive Commission</i>	2,169	-	(2,169)	-	-
<i>Talent Project A</i>	16,000	2,000	(6,173)	(8,387)	3,440
<i>Talent Project C</i>	7,943	14,850	(4,640)	(10,968)	7,185
<i>New Art Spaces Rates Contributions</i>	15,824	9,006	(9,364)	-	15,466
<i>Extraordinary Programme Expenditure (Including D. Blandy and Venture Project)</i>	-	-	-	1,200	1,200
<i>Org Development (Editions activity &amp; Web / Rebrand Activity)</i>	-	-	-	23,000	23,000
<i>Nicola Ellis (Exhibition F)</i>	-	-	-	5,000	5,000
<i>Sinking Fund</i>				80,000	80,000
	<u>153,688</u>	<u>614,172</u>	<u>(469,992)</u>	<u>(6,278)</u>	<u>291,590</u>

Notes to the accounts for the year ended 31 March 2022 (continued)

**20 Analysis of movement in unrestricted funds (continued)**

<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.
Talent Project A - Manchester Open	Partner contribution for HOME Manchester Open Awardees artist development programme
Talent Project C - Scholars & Mentees	HEI graduate artist development programmes, annual but work to academic years. Funds also include contributions to gallery costs - project management and overheads.
New Art Spaces Rates Contributions	Funds held to pay NAS Rates Contributions should legacy payments not billed arise
Extraordinary Programme Expenditure (including D. Blandy & Venture Project, Creative Lives etc)	Funds paid to Castlefield Gallery in 2021/22 for shared budget partner delivery from University of Sheffield in 2022/23
Organisational Development Activity (Editions activity & Rebrand & Web)	Organisational development activity for brand, web, sales development, commenced in lockdowns, to be delivered across multiple years
Exhibition F - Nicola Ellis	Delayed exhibition and commission process impacted by lockdown periods, expenditure now across multiple years
Exhibition G - Nina Chua and D Silver	Commissioning Patron Funds donated in 2021/22 for 2022/23 spend and programme
Members Exhibition A - 2022/23 Associates Show	Partner contribution from MSoA paid in 2021/22 for 2022/23 spend and programme
Sinking Fund	Premises and major asset maintenance (R&R), and development fund.

# Castlefield Gallery

## Notes to the accounts for the year ended 31 March 2022 (continued)

### 21 Analysis of net assets between funds

<b>Current reporting period</b>	General fund £	Designated funds £	Restricted funds £	Total £
Tangible fixed assets	4	-	256,200	256,204
Fixed asset investments	-	-	37	37
Net current assets/(liabilities)	184,705	162,566	94,722	441,993
	<hr/>	<hr/>	<hr/>	<hr/>
Total	184,709	162,566	350,959	698,234
	<hr/>	<hr/>	<hr/>	<hr/>
<b>Previous 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
	<hr/>	<hr/>	<hr/>	<hr/>
Total	156,299	135,291	323,326	614,916
	<hr/>	<hr/>	<hr/>	<hr/>

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

	2022 £	2021 £
<b>Net income/(expenditure) for the year</b>	83,318	160,811
<b>Adjustments for:</b>		
Depreciation charge	17,971	17,971
Decrease/(increase) in debtors	(53,174)	(4,323)
Increase/(decrease) in creditors	6,271	(13,742)
	<hr/>	<hr/>
<b>Net cash provided by/(used in) operating</b>	54,370	160,677
	<hr/>	<hr/>