

Company number: 01838334

Charity Number: 515571

Castlefield Gallery

Report and financial statements

For the year ended 31 March 2023

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

Company number 01838334

Charity number 515571

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

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

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

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

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

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

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

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

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

Objectives and activities

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

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

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

Statement of Intent

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

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

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

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

Castlefield Gallery's Business Plan

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

Castlefield Gallery:

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

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

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

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

Business Plan Aims

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

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

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

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

Policies and Planning

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

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

The charity's activities and services include:

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

Programme Architecture

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

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

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

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

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

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

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

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

Achievements and performance

Beneficiaries of our services

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

In 2022/23 our participant activities engaged as below:

Age: 0-19yrs - 45%; 20+ yrs – 55%.

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

Artists and Creative Freelancers

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

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

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

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

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

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

Volunteers and Placements

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

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

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

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

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

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

Headlines and highlights from 2022/23 programme activity:

Exhibitions & Commissions

Main Galleries

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

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

Archives at Play

6 March - 24 April 2022

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

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

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

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

Archives at Play 2

26 March 2023 - 4 June 2023

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

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

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

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

British Art Show 9

27 May - 4 September 2022

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

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

PIVOT: Editions

27 May - 4 September 2022

Affordable editioned work by five artists based across the North West

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

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

Matthew Bamber and Ivy Kalungi

25 September - 16 October 2022

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

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

Nina Chua and Daniel Silver

30 October 2022 - 29 January 2023

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

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

Tale of the Frozen Bits

12 February-12 March 2023

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

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

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

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

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

New Art Spaces

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

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

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

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

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

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

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

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

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

Saturday 6, 20 & 27 Aug 2022

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

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Duet at New Art Spaces: Wigan

New Art Spaces: Wigan meets Ashton Art Group

23 October – 30 October 2022

Preview: Saturday 22 October

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

Artists

New Art Spaces Wigan:

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

Ashton Art Group:

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

Trap at New Art Spaces: Warrington

Saturday 19 November 2022

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

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

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

This immersive installation ran for approximately 45 minutes and was a 'seated experience' and was repeated throughout the day as part of Warrington Contemporary Arts Festival 2022.

Warrington Contemporary Arts Fringe Festival at Castlefield Gallery New Art Spaces: Warrington

25 November - 4 December 2022

Castlefield Gallery New Art Spaces: Warrington welcomed the first ever Fringe Festival: a collaboration between Warrington Contemporary Arts Festival and Warrington & Vale Royal College. The established Warrington Contemporary Arts Festival (WCAF) returned for its twelfth year, running a busy, eclectic programme of events designed to push the creative boundaries of both its curators and visitors. The two-month festival, produced by Culture Warrington, welcomed artists from every discipline to showcase a range of exhibitions and performances. The theme for 2022's festival was '*Connections*', as WCAF celebrated its role in providing opportunities for talented creatives in the area. The Fringe Festival was a brand-new, exciting opportunity for art & design and performing arts students to fully immerse themselves into the creative industry, gaining experience of designing, producing and presenting work within a public space. Located at Castlefield Gallery New Art Spaces: Warrington, students transformed the ground floor and window space into a unique exhibition of artist talks, live animation and incredible artwork.

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LOOK PHOTO BIENNIAL 2022 at Castlefield Gallery New Art Spaces: Wigan

9 December 2022 - 5 February 2023

The LOOK Photo Biennial, a photography festival delivered by Open Eye Gallery, toured to Wigan and Leigh in December 2022.

This will give you something to dream about, New Art Spaces: Warrington

9 February - 9 March 2023

Artists: garments, styling and curation of the window display by Little Nell, photos by Harvey Mountford, sculptures and bags by Tutti Frutti Faux.

Little Nell presented an exhibition of looks inspired by the Netflix original *Emily in Paris*. After recently binge watching the series and being blown away by the costume and the pivotal role it plays in the show, Little Nell designed a handful of garments using their typical processes of upcycling and reworking second hand clothing. The brand strives for a vision of sensational looks created from previously unloved textiles. The clothing used takes the characters from script to screen, enhancing the social context of the drama portrayed. Little Nell is often inspired by couture, fashion houses and editorial tableaux. *Emily in Paris* offers the opportunity to take inspiration from featured design houses such as Chanel, Louboutin and Dior. Sophie New, the designer and maker behind Little Nell graduated from the Royal College of Art in 2016 and has since focused on the idea of wearable art alongside organising exhibitions, events and fashion shows.

All The Mirth That Is Made at New Art Spaces: Wigan

15 February 2023 onwards

All The Mirth That Is Made was a mixed media installation by artist Anna FC Smith, displayed in the windows of New Art Spaces: Wigan.

Anna FC Smith explores social history, folk culture and ritual through historical and anthropological research. Creating sculpture, installation, performance, and group actions her works emerge as multi-dimensional symbolic collages spanning eras, and forms of material culture. Touching on politics and performative space, she examines power and community, juxtaposing the 'low culture' and irreverence of communal tradition with the pageantry and ceremony of governance.

In this installation Smith brought together sculptural elements from past projects, recontextualising them with a new fabric banner design that calls to medieval pageants, mystery plays and performative representations of society in public space.

Online, off-site in the public realm

Unsettled Ground by Hilary Jack

Unsettled Ground is an outdoor, citywide art installation of architectural models of cotton mills, back-to-back terraced houses, tower blocks, mansions and halls which reference the architectural decline and rise of the two cities of Salford and Manchester.

Acting as both a public artwork and as functioning nesting boxes for bird and insect populations negatively impacted by the fast pace of regeneration in the city, the *Unsettled Ground* series were permanently installed on the external facades of a group of arts and cultural venues and spaces between Salford and the city of Manchester, including Castlefield Gallery.

They are to be found outside: The Whitworth, Manchester Art Gallery, Salford Museum and Art Gallery, Castlefield Gallery, HOME, Hotbed Press, Islington Mill, and Paradise Works. They were commissioned as part of A Modest Show, the fringe to British Art Show 9.

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Art Assembly 2022, Manchester

18 June 2022

(co-design and production period of new commissions, thus engagement period with learners, Feb – April 2022)

On Saturday 18 June, Art Fund with a collective of Manchester's leading arts organisations will presented a one-day festival, *Art Assembly 2022 – City as Art School*. The event celebrated the idea of the city as an art school and championed culture as part of educational experiences for all people. The festival was organised by Art Fund with Castlefield Gallery, HOME, Manchester Art Gallery, the Whitworth and The Manchester College. It presented newly co-commissioned and co-created artworks and installations across the city, from established arts venues, busy squares and streets to billboards, pavements and more. Eight new art works by ten Greater Manchester artists, developed and produced in collaboration with students and learners plus a major project with artist David Blandy and young artists at Venture Arts were situated throughout the city to explore how everywhere has the potential to become a place of creative learning. Their works encompassed a broad range of media, from film and painting, to textiles, installation, performance and music. Art Assembly took place during *Our Year* which celebrated Manchester's children and young people with a whole-city approach to help them shape a future that's safe, happy, healthy and successful.

Artists, their learning partners and projects were:

Respawn by artist **Olivia Glasser**, featured videos of children from Plymouth Grove Primary School re-enacting actions that are important to them in childhood and exploring what they're not allowed to do now, that they want to do when adults! **Parham Ghalamdar** collaborated with Art and Design students from The Manchester College to produce large scale paintings on canvas as well as A.I. generated animations and projections inspired by an exploration of the city's art scene and its hidden gems. **David McFarlane** and **Raheel Khan** worked with young people from Manchester Secondary Pupil Referral Unit to map 'personal geographies' and experiment with augmented reality, bringing the maps to life. **Maya Chowdhry** worked with students studying MA Fine Art and MPhil courses from Manchester School of Art to explore 'space as a gift' by creating pop-up plinth installations inside Manchester Art Gallery and in St Peter's Square as platforms for performance art. The plinths also acted as an art material exchange, where the plinth became the space for a 'free exchange' of donated, scavenged or gathered materials.

Stencilled botanical designs decorated the streets in the city centre, inspired by the 18th and 19th century working-class botanist societies in Manchester where members would meet in pubs to discuss their latest plant finds, as part of a collaboration between fashion students from The Manchester College and artists **Anna FC Smith** and **Helen Mather**. The artists and students spent time researching at Chetham's library before embarking on their design work. Poster designs exploring climate emergency, created by students from Abraham Moss Community School with artist **Sam Owen Hall** featured on outdoor sites between the school and the city centre. The group devised their own typography to indicate both their hope and despair about the current crisis. Taking as its starting point the bobbin, **Sally Gilford's** commission with the University of Salford's School of Art, Media & Creative Technology students tackled women's issues not often discussed within the curriculum. Linked to the area's previous life in textile production and used as a shorthand for something that is rubbish or nothing, large-scale bobbin installations in art supplies shop Fred Aldous spilled out towards the Outhouse referencing women's stories such as the First in the Fight suffragette banner first unfurled in the Square on 20 June 1908. Fred Aldous originally produced the baskets for transporting bobbins and is now a place outside art school walls where a strong creative community exists while the Outhouse on Stevenson Square was a place where historically people gathered to protest.

A guerrilla photography exhibition grew throughout the day long festival, displayed on construction site hoardings as part of **Robert Parkinson's** collaboration with The Manchester College photography students. Using a portable Xerox printer transported on an all-terrain cart, the group printed their photographs that relate to each display location.

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Through a series of online workshops, artist **David Blandy** and young artists from the Venture Arts' studio reimagined Manchester 8000 years from now, resulting in a zine *Lost Eons: Three Worlds*. For Art Assembly, David and the young artists Niamh, Raven and George, transformed their collaborative work into an immersive installation at Manchester Art Gallery. They invited the public to join them in speculative world building, to share and create their own vision for Manchester far into the future. A series of film testimonies by pupils at eight Manchester schools, about how and why all arts disciplines are valued within the curriculum, formed part of the project *City as Arts Schools*, jointly realised through Curious Minds and Manchester's local cultural education partnership MADE. The films were shown throughout the day on screens at Manchester Art Gallery and have a life after the festival online as with other commission legacies. Extensions of commissions into and across the city, as well as online included onto the external facades of buildings with one large-scale commission remaining in place still in 2023.

A live recording of Art Fund's award-winning podcast *Meet Me at the Museum* in front of an audience at HOME was made. *Meet Me at the Museum* first launched in 2018 and offers insights into the vast cultural offer across the country, taking listeners to places that provide inspiration, spark conversation, and enrich lives. As part of Art Assembly 2022, Art Fund also committed a £10K Student Opportunities grant to fund four new paid opportunities for young people in the Student Art Pass network to work as Art Assembly Coordinators. These four roles supported the Marketing, Production, Front of House and Evaluation of the festival, and were exciting, short-term, paid opportunities for each student to gain relevant knowledge, skills and experience of working in the arts and cultural sector.

Harold Offeh – Playing With The Past – Online Performance & Conversation

27 June 2022

This event was part of a wider Castlefield Gallery research project, that looks at ways of activating the gallery's own archive. Making time and space to reflect and connect to our past can be difficult, but can offer insight into ourselves, our values, and how we work through changes. The event furthered research into meaningful and creative ways of working with materials of the past.

Artist, Harold Offeh, presented a performance and discussion about using archives. Harold Offeh is an artist working in a range of media including performance, video, photography, learning and social arts practice. Offeh is interested in the space created by the inhabiting or embodying of histories. He employs humour as a means to confront the viewer with historical narratives and contemporary culture. haroldoffeh.com

Offeh performs moments from his personal archive, assuming the poses of the past, whilst his narration critically reflected on these moments. Harold shared a practice of exploring our history that can uncover changes in ourselves and in society.

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

8 September 2022 / 6:00-8:00pm

Live event with performance and video screening

Artists:

Karen Yu (Hong Kong) – Omid Asadi (Manchester)
Lazarus Chan (Hong Kong) – Kelly Jayne Jones (Manchester)
Kong Kee (Hong Kong) – John Powell-Jones (Manchester)

As part of **Peer to Peer 2022**, Castlefield Gallery worked with Hong Kong Art Centre (HKAC) to co-present the work of six artists: online on the Peer to Peer festival website (live 26 Sep – 9 Oct) and through two live events (Castlefield Gallery Sep 8 and HKAC Sep 16).

The artists were paired and invited to get to know each other's work. During the two events the artists who were physically present in their home cities stood in for those that were absent, in an attempt to embody their work for the audience. The aim of the project was to help the artists contextualise and

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communicate their work to a distant audience and to explore ways of connecting, exchanging and being together – on and off screen.

For the event at Castlefield Gallery, Omid Asadi and Karen Yu opened a dialogue over the internet which interacted with pre-recorded material and live performance incorporating the artists' readings of poems and literature in their native languages (Persian and Cantonese). John Powell-Jones introduced a short video work made in collaboration with Kong Kee, in which the world of Kee's Dragon Delusion was explored through the eyes of Atamur, an avatar that recently appeared as the central character in Powell-Jones' Web Wide World comic and interactive artwork. Kelly Jayne Jones and Lazarus Chan created digital avatars exploring the possibilities of connecting people with new technologies and shared digital spaces. At Castlefield Gallery, Jones delivered an immersive performance with sonic elements. The performance will include a film made with Kevin Craig, a Manchester based artist, designer, animator and Lecturer at Manchester Metropolitan University.

Castlefield Gallery Editions

In 2022/23 Castlefield Gallery launched an online store and a new range of Limited Editions. Each edition was specially commissioned by Castlefield Gallery. The inaugural range of products included a Limited-Edition broach by **Nicola Ellis**; T-shirt and Giclée print by **Parham Ghalamdar**; and a sculptural work by **Jack Doyle**.

Artist Development

Over 2022/23 Castlefield Gallery doubled down on its efforts to enhance connectivity across all programme areas including exhibitions, commissions, artist development, public programme, audience development and communications. The charity's commitment to Equity, Diversity and Inclusion & Equity, and Environmental Sustainability, also sat at the heart of activities. Our approach to Castlefield Gallery Artist Sustainability Spotlight pieces demonstrates this, as do many other activities developed and/or delivered in the year.

Salford Scholars 2022-23

The Graduate Scholarship Programme is run by the University of Salford Art Collection in collaboration with Castlefield Gallery, and with the support of our local industry partners Hotbed Press, Islington Mill, and Paradise Works.

In 2022, six new 'Graduate Scholarships' were awarded to students from the Salford School of Arts, Media and Creative Technology:

- Aidan Doyle
- Alfie Lane
- Jacob Longcake
- Joseph Fowler
- Laura Socas Rolo
- Suraj Adekola

Each artist receives support tailored to their individual needs and aspirations by Castlefield Gallery including: a 12 month programme of coaching, mentoring, professional development sessions, local and national trips and honorary 12 month membership of Castlefield Gallery Associates, providing further opportunities for professional development and training, plus a bursary of £1,000 to spend on materials or travel; studio space or place on a programme with one of our industry partners.

Manchester School of Art Mentees 2022-23

Castlefield Gallery commenced with the 2022-23 Manchester School of Art Castlefield Gallery Graduate Mentees in the period:

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- Kelan Andrews
- Sandeep Ubhi
- Louie Woodcock

Kelan, Sandeep and Louie are taking part in a year-long programme, developed and delivered by Castlefield Gallery to support artists in their first year after graduation. The programme features mentoring and guidance, practical workshops, a programme of local and national trips to introduce a range of artist scenes and contexts, and 12-month honorary membership of Castlefield Gallery Associates, the gallery's development scheme for artists. The programme is supported by Manchester School of Art at Manchester Metropolitan University.

Manchester Open Awardees 2022-2023

There were 2,271 artwork entries to the Manchester Open Awards 2022. After selection 474 artworks were presented in HOME's gallery from 446 artists across all ten boroughs of Bolton, Bury, Oldham, Rochdale, Stockport, Tameside, Trafford, Wigan, and the cities of Salford and Manchester. Castlefield Gallery worked closely with HOME on the Open selection and the selection for this year's award winners. Three award winners were selected to commence work with Castlefield Gallery as part of a prize package of artist development managed by Castlefield Gallery with HOME. Castlefield Gallery has since been working with winners Gherdai Hassell, Annabelle Richmond-Wright, 50+ years category awardee Nan Collantine.

Curator Development Scheme with Creative Industries Trafford

Creative Industries Trafford (CIT), in partnership with Castlefield Gallery, launched an emerging curator/producer development scheme, appointed through open application. The successful candidate's brief was to work alongside the gallery in the delivery of two major photographic exhibitions at Waterside Arts in Sale, Trafford in 2022: *Your Own Light* by Allie Crewe (May – Jul 2022) and *Flood & Fire* by Gideon Mendel (Sep – Nov 2022).

Conversation Series III: Narratives

Conversations Series is a programme of artistic projects bringing together a range of artists, with and without learning disabilities, to develop collaborative, reciprocal learning, and creative exchanges. The aim is to open up conversations and new dialogues about the role of art in contemporary society. Castlefield Gallery has worked in partnership with Venture Arts to deliver Conversation Series since 2015/16. Conversation Series artists in 2022/23 were:

Omid Asadi, Jennie Franklin, Jackie Haynes, Raheel Khan, Sarah Lee, Horace Lindezey, Millie Loveday, Deborah Makinde, Laura Nathan, and Leslie Thompson.

The theme of *Conversations Series III* was narratives. The ten artists worked alongside each other to develop shared ideas, create new work and explore personal narratives around heritage. Five of the artists are based at Ventures Arts and five were selected following an open call. The ten artists worked together to explore shared or parallel identities/histories, with the aim to create a new body of work over a five-month residency. The resulting works were shown in an exhibition at The Lowry from January to March 2023.

SUSTAIN

SUSTAIN is Castlefield Gallery and Aarhus Center for Visual Art's two-year programme of professional development and artist exchange focussed on developing low carbon and ecologically aware ways of producing and experiencing art. In 2021/22 Greater Manchester-based artists [Chris Alton](#), [Omid Asadi](#), [Maya Chowdhry](#), [Sophy King](#), and [Jessica El Mal](#) took part in an Artist Digital Exchange, alongside Mads Borre, Sophie Filtenborg, Heidi Nikolaisen, Stine Rosdahl-Petersen and Sabine Wedege from Aarhus. The sixth month programme of digital workshops, talks, visits, critical feedback and professional support focussed on low carbon artmaking. Follow on from this, in late summer 2022 Heidi Nikolaisen (Denmark) and Kevin Hunt (Salford, UK) undertook a 2-3month Slow Culture Residency, making use of only slow and low carbon travel to travel between Manchester and Aarhus.

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bOlder 2022-23 x Creative Lives

bOlder, Castlefield Gallery's artist development programme for artists 50+ years living and working in Greater Manchester and the region, collaborated with the University of Sheffield's *Creative Lives* in 2022/23. As a network and platform for collaboration and discussion, *Creative Lives* is actively engaged in ensuring a sustainable and impactful collaboration between artists, academics and other stakeholders, in order to achieve meaningful outcomes that will have a determined effect on any future policy connected to ageism in the arts. In 2022/23 the two partners supported artists at different stages in their careers and ages (50+ years and under 50+ years) to collaborate. The results of their collaborations were presented in various formats, including via an evening of presentations at Castlefield Gallery. The artists who took part are: Omid Asadi, Maya Chowdhry, Jessica El Mal, Julia Griffin, Hannah Leighton-Boyce, Bridget O'Gorman, John Powell-Jones, Andrea Small, Steve Sutton, Carran Waterfield.

ENERGY HOUSE 2.0 Residencies

In 2022/23, with the University of Salford Art Collection, Energy House 2.0 (EH2), and Open Eye Gallery, Castlefield Gallery recruited for two new artist residencies with the EH2 research facilities at the University of Salford. The first of the two residencies also commenced. The two appointed artists are Mishka Henner and Emily Speed. 18-month opportunities, the residencies are supporting the artists to develop new work in response to the climate crisis, net zero research, and the future of housing at the world-leading Energy House 2.0. A selection of the new work made will be acquired by the University of Salford Art Collection. The resulting works will also generate exhibition content for presenting with Open Eye Gallery in 2024 and Castlefield Gallery in 2025/26.

Stella Sideli in conversation with Thomas Dukes

24 January 2023

Mapping Curatorial Practices: on Laziness, Difference and Belonging.

Beginning with an introduction to their current practice, in particular Sideli's research project *Mapping Practices: Exploring Ethical Methodologies for Curating Plural Gender Perspectives in Contemporary Art*, Sideli and Dukes opened up a discussion about diversity, inclusion and belonging in relation to curatorial methods. They took their shared areas of interest as a starting point to consider ways of negotiating these issues in the context of institutional programming, asking questions such as: What is diversity exactly? Shouldn't (creating) diversity also mean (creating a sense of) belonging? In the process of operating according to diversity and inclusion policies as a cultural institution, is there a risk of further excluding and tokenising certain groups of people? How can voices of difference be truly, ethically represented and platformed in an institutional context, and what is the role of a curator in this context? What might a feminist or queer institution look like?

SPARK Artists Network: for artists who want to intervene in the trajectory towards climate breakdown

2022/23 saw Castlefield Gallery establish the SPARK Artists Network, initiated by Castlefield Gallery's Artist Sustainability Lead and with the intention of seeding a Greater Manchester / North West based network of 'low carbon artists'. SPARK was born from and carries on from Castlefield Gallery's SUSTAIN programme focused on low carbon art making and working. The high demand for places on Castlefield Gallery's SUSTAIN programme showed a clear appetite for collective conversation and cross-fertilisation around low carbon art practice in Greater Manchester and beyond.

Importantly the network was designed to enable the network artists, especially as the group grows, to self-programme, with the gallery providing administration and communications support. Across the year, nine SPARK sessions were delivered. Network sessions are programmed and organised so they are nomadic, roaming about Greater Manchester and the North West of England.

In summary they were:

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SPARK 1 at Manchester Art Gallery: session 1 was hosted by Castlefield Gallery Artist Sustainability Lead and SUSTAIN organiser Jane Lawson, and artist and Climate Emergency Manchester group contributor Jackie Haynes, to bring interested artists together and provide space and time to discuss how to develop effective low carbon art practices.

SPARK 2 at Manchester Art Gallery: session 2 was once again hosted by Jane Lawson and Jackie Haynes, and built on session 1.

SPARK 3 was formed of two sessions on different dates, delivered on zoom and then in person at Rogue Studios in Gorton, Manchester. The first part of this session focused on finding out what the group's collective resources might be. The second focused on examining the identified resources to generate ideas for using them. A walk was also led by network artist John-Paul Brown along the canal from Manchester Art Gallery to Rogue Studios. The idea was to also use items found on the walk in a making session as part of the process.

SPARK 4 at Rogue Studios was facilitated by Jackie Haynes and artist Sophy King who was a key SUSTAIN artist. The session focused on the use of materials in art making and their impacts on the environment. It was designed to explore how to minimise such impacts and attendees had the opportunity to co-construct an outdoor sculptural installation from found and left-over materials. The session also incorporated a John-Paul Brown led walk from Manchester Art Gallery to Rogue Studios. This session also introduced a new regular part of the SPARK offer. Each session from here on has been communicated with a corresponding relevant resource list eg. reading, listening, watching materials.

SPARK 5 at Manchester Art Gallery. Led by Jackie Haynes, SPARK 5 focused on democracy and especially on how artists can intervene in local democracy. The session was preceded by an optional walk exploring sites resonant with historical, contemporary, future, local, national and international democracy. Ideas for these sites were invited from participants to inform the sites visited. At Manchester Art Gallery time was spent in the Climate Justice Gallery prior to a 'plotting' and making session. Climate Emergency Manchester joined the session.

SPARK 6 at The Birley, Preston. Facilitated by artist Rob Mullender-Ross, SPARK 6 focused on how a more ear-minded approach to the environment might lead us to discover things about spaces and places which ordinarily we don't notice. Relationships between carbon and noise, and how urban and rural territories can be thought of through soundscape as well as landscape were explored. A city sound walk formed part of the session.

SPARK 7 with the session gathering at Eccles Friends' Meeting House. Hosted by artist Louise Clarke, the group focused their time on exploring forest ownership and management and on using art activism to challenge local deforestation. There was discussion about Alder Forest and the changes in law proposed over local forests. A walk was included and tea. The walk was optional.

SPARK 8 at Gallery Oldam to visit the exhibition Our Plastic Ocean. The group gathered to discuss plastic in their practice and how to reduce or reuse plastic, possible substitutions and where it is the only thing for the job. Art projects were discussed including a Green Loop commission for Fylde Council that highlighted plastic pollution on the Fylde coast, and other work on the theme of plastic pollution, that made using recycled plastic by themselves, and other relevant pieces.

SPARK 9 was led by artist Anthony led a short moss walk, finding some of the many mosses that thrive in the city, followed by a workshop at Rogue Studios showing how to make a simple terrarium with a jamjar.

Castlefield Gallery Associates

During 2022/23 Castlefield Gallery Associates grew, membership reaching 300+ visual artists, curator/producer, and writer members. Most Associates live and work in Greater Manchester and the

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North West, some nationally and internationally. Associate artists access 1-2-1 advisory sessions from the Castlefield Gallery Director and Curator, Castlefield Gallery New Art Spaces, exclusive Associate opportunities and discounts, including at times national and international opportunities, as well as an annual regularised programme of events.

Growth also included development on representation across the Associates group. Sponsored 12month Associates awards were made in the year to artists and creatives who responded to an open call encouraging applications from those who identify in line with Castlefield Gallery's protected characteristics and lived experience focus as to apply. 20 awards were made to artists living and working in the region and selected by a panel of Castlefield Gallery staff and existing Castlefield Gallery Associates. Castlefield Gallery Associates online offer, including an expanded suite of digital resources were developed and made available in 2022/23.

The Exchange Summit

Thursday 15 September

In January 2022 58 artists came together to make new connections across the country. Pairing peers from different networks artists began conversations, collaborations and in some cases making together. Supported by a programme of activities led by The Exchange participants that saw workshops ranging from exploring the living creatures in your vicinity to quiet crits, slowly the Exchange pairs began to get to know each other. This summit concluded The Exchange by sharing activities, outcomes, processes and experiences from the artists. The event structure and content aimed to reflect the vast array of practises, experiences and approaches within The Exchange. Castlefield Gallery Associates were invited to participate in The Exchange. The partners were Eastside Projects (EOP), CAMP, Castlefield Gallery (Associates), The NewBridge Project, Primary, Spike Island (Spike Island Associates), and Turf Projects. Each selected 8 artists from their networks to take part in the project through an open call. In total 56 artists participated.

Participating Artists:

Castlefield Associates: Hatitze Achmet, Bryony Dawson, Candice Dehnavi, Klaire Doyle, Clara Glyn, Katie McGuire, Babs Smith, Sylvia Waltering

EOP Members: Jennifer Brough, Soohyun Choi, Sherrie Edgar, Rebecca Farkas, Yva Jung, Marcus Keating, Eleanor Morgan, SOP

CAMP: Chloe Bonfield, Ruth Brown, Erika Cann, Karen Howse, Tina Kutter, Lucie Smith, Frances Staniforth, Sarah Trotter

Primary: Louisa Chambers, Belén Cerezo, Pete Ellis, Rhiannon Jones and Traci Kelly (Kelly + Jones), Alison Lloyd, Nathaniel Mann, Sam Metz, Roger Suckling

Spike Associates: Helen Acklam, Simone Hesselberg, Garry Loughlin, Maisie Moon, Sammy Paloma, Tina Salvidge, John Steed, Veronica Vickery

The NewBridge Project: Charlie-Mae Bloom, BJ Choudre, Georgia Holman, Margaret Jennings, Georgia McGrath, Roberto Picciau, Meitao Qu, Beth Ross

Turf Projects: Julia Chwascinska, Theresa Dodzro, Salina Jane, Desilver Johnson, Emma McAndrew D'Souza, Yolanda Shields, Claire Undy, Amy Wilson

Image courtesy Candice Dehnavi

Many members are active in artist led projects, collectives and studios thus the scheme's benefit is extended via such individuals to wider networks of artists, groups and creative communities. Artists participated in monthly events designed to deliver a mix of knowledge sharing, peer critique, skills, and training. Organised visits / exchanges to and with other arts organisations and communities in the region and beyond were delivered.

Some Associates events are opened up to the wider public for a small fee. The annual programme of other Castlefield Gallery Associate events, delivered on site, some off site and sometimes on zoom / blended, included:

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Entangling Art, Activism and Everyday Life in the Capitalocene

A presentation and workshop on Zoom by the Laboratory of Insurrectionary Imagination. The Intergovernmental Panel on Climate Change (IPCC), the UN climate scientists not known for their radical imagination, wrote in their 2018 report that if we want to avoid the worst of the climate breakdown we had 12 years left for "rapid, far reaching and unprecedented changes in all aspects of society". For the Laboratory of Insurrectionary Imagination (Labofii) this has to include art. In a time of historical crises, is it enough to continue to represent the world, to make more performances about climate breakdown, more videos about forced migration, more installations about mass extinctions? How can art be anchored again, to place, time and everyday life? How can our practice be a magical force of transformation rather than another market commodity? This workshop and presentation by the Labofii shared stories and adventures in between art and activism and explored how art can become a means not an end in the battle of imagination that traverses this epoch. The workshop followed on from *SUSTAIN*, a development programme for artists interested in low carbon artmaking run by Castlefield Gallery and the Aarhus Centre for Contemporary Art.

Dr Kai Syng Tan – How to Thrive in 2050? By Pushing Forward with 'Adult Themes'.

What could/should the year 2050 look like? What changes can we as artists make in what and how we work to realise this vision? Dr. Kai Syng Tan led Associates through a playful provocation, inviting those attending to consider the creative arts and neurodiversity, thinking on the entanglement with colonialism, gender, sexuality and race. To warm up they looked at clips from Kai's film about a 'neuro-fantastic' future *How to Thrive in 2050* currently playing on BBC iPlayer and discussed the so-called adult themes (the term used in iPlayer descriptor) in the film, plus ways to push back pushback.

Learning the Critical Response Process

Artists from the initial 2019-20 bOlder (Castlefield Gallery Artist Development Programme for Artists 50+ years) cohort led Castlefield Gallery Associates in a group crit following Liz Lerman's Critical Response Process. Through the supportive structure of its four core steps, the Critical Response Process combines the power of questions with the focus and challenge of informed dialogue, offering makers an active role in the critique of their own work. The Critical Response Process instills ways of thinking, communicating and being that can be invaluable for creative practice. Having been introduced to Lerman's method through the bOlder programme, the artist cohort have continued to use it as part of their developing practice. The artists shared their learning in a bid to encourage Castlefield Gallery Associates to develop self-led crits along Lerman's model.

Detox to Delish

Writer Steve Hanson, artist Jane Lawson and chef Y Sok combined Steve's recent discovery of a toxic remnant from his childhood with Jane's interest in mycoremediation and Y's culinary expertise to create a two-stage process of detoxification to digestion.

STAGE 1 – DETOX

Participants were invited to bring anything on paper, card or cardboard that they wanted to detoxify - anything they wanted to psychically purge. They incorporated their toxic items into an oyster mushroom kit to take home and grow. Oyster mushrooms can detoxify a wide range of substances including hydrocarbons and Jane Lawson has previously used them to detoxify key neoliberal texts such as Milton Friedman's *Capitalism and Freedom*; their ability to detoxify hydrocarbons makes them an ideal candidate to detoxify an economic system based on the "cheap" energy provided by fossil fuels.

STAGE 2 – DELISH : Digest your detox!

Participants brought their crop of mushrooms to the event at the gallery to be transformed into a communal meal by Cambodian-American chef and restaurateur Y Sok. They shared their experiences of transforming toxicity into nourishment.

Detox to Delish was part of **A Modest Show**, developed by Division of Labour and Uncultured Creatives.

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

Social Media & Creative Practice

A blended online and in-person event with Adam Keyworth. Adam manages socials for Channel 4 and is key member of The Manchester Wire team. As an expert in social media Adam introduced different platforms and their key features/benefits – Instagram vrs Tik Tok or Tik Tok vrs Twitter. He then led an interactive session that encouraged thinking creatively on how to make social media work for each participant. The session explored how social media can become part of a creative process and how to approach different platforms to best share artists' work with a wide audience.

Open Table

The first in our series of Open Table events for Associates launched in 2022/23. Open Tables are evenings of conversation responding to Castlefield Gallery's exhibition programme.

In partnership with Corridor8, the journal for contemporary art and writing in the North, the gallery launched a bursary for Castlefield Gallery Associates to respond to Castlefield Gallery exhibitions. Selected from an open call, Associate Member Bryony Dawson developed a text based response to the PIVOT exhibition alongside invited writer/curator Elysia Lukoszevieze.

The responses were shared in an event that explored the themes, references and approaches to the works in the exhibition. Following the event both the responses were published in Corridor8, marking the start of a two-year collaboration with the journal.

Material Matters

As part of Castlefield Gallery's ongoing engagement with questions of sustainability, we hosted a day of workshops with artists sharing research, knowledge and practical skills around using organic, recycled and compostable materials in creative practice. From exploring the potential of bioplastics as a drawing medium to considering the sensory properties of fabric and the sculptural forms of paper. Coinciding with The British Art Show 9 held across the city, the event touched on themes of alternative economies and emphasised commonality, collaboration and non-hierarchical ways of organising and sharing knowledge that encompasses the neurodivergent world. Artists hosting workshops included Rachael Colley, Sarah Evelyn Marsh and Maisie Pritchard.

The Critical Response Process

Another group crit for Castlefield Gallery Associates following Liz Lerman's Critical Response Process was delivered.

An Artist Talk: Sneha Solanki

Associates joined Sneha Solanki at Castlefield Gallery for a talk about her practice, sharing her approach to working intergenerationally and developing collaborative approaches to knowledge sharing. Artist Sneha Solanki is interested in the emergent, precarious and the overlooked. She regularly employs horizontal methods of cultural agency and citizen science, and often works in process-based environments; producing events and projects that utilise low-tech, open and collaborative methods to engender knowledge. She has engaged with the invisible signals emitted from military bases, with plants, computer viruses, microorganisms and synthetic life. Her ongoing work EATING | THINGS has grown from a family project documenting the journey of two children as they start to learn and eat edible 'things' from 'outside'. Starting in 2010 when the eldest child was a year old, the project became a method to 'grow' knowledge as the children grew. The project has extended out to a project to grow, deepen and develop knowledge and culture through shared learning, exploring foraging as a means to enable resilience, develop new knowledge and feel empowered within the larger food system. The talk was followed by a walk around Castlefield basin.

Rachael Colley – Artist Talk

Having given a workshop on bioplastics as part of Material Matters, a previous Associates session, Rachael returned to talk to participants about her developing practice in contemporary sculpture and performance.

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Sarah Evelyn Marsh and Katie Charlton in conversation

For the in-conversation Sarah and Katie shared their experiences, and on Starling's approach to collaborating with creatives, how they both consistently learn from and are inspired by the neurodivergent communities they work with. Starling run arts-based projects for neurodivergent young people aged 13-25, focusing on creativity as a means of self-expression, positivity, and a way to meet like-minded people. Collaborating with diverse creatives and a group of Neurodiversity Champions to develop and shape new projects. Sarah Evelyn Marsh has worked with Starling over a number of years. Throughout Covid lockdowns Sarah and Starling developed a 'Creative Takeaway' project with young people; making sensory sculptural objects as part of her ongoing practice The Sensory Toolkit.

NAS to meet you! at New Art Spaces: Warrington

An event at New Art Spaces: Warrington to learn more about Castlefield Gallery's New Art Spaces (NAS) and the Associates programme. Attendees heard from artists using New Art Spaces facilities in the city as well as artists residents in NAS: Wigan. The event included a tour of NAS: Warrington workspaces before viewing an installation in the space, TRAP.

From Artwork to Exhibition

An online event with Mariama Attah and Matthew Pendergast in conversation. Beginning with an introduction to their current curatorial projects, Mariama Attah and Matthew Pendergast explored how to move from a singular artwork to a cohesive exhibition. Talking together they considered different practicalities of exhibition making and how and where artists can begin to stage their own shows. Mariama Attah a photography curator and editor with a particular interest in overlooked visual histories, using photography and visual culture to amplify under and misrepresented voices. Matthew Pendergast is Curator and Deputy Director of Castlefield Gallery

Sector and thought leadership

Castlefield Gallery continued to contribute to sector development and deliver thought leadership over 2022/23. Whilst not limited to, this included:

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

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

Financial review

At year end 2022/23 Castlefield Gallery net assets were £573,148. Of this total, £238,506 are restricted funds in the form of net assets (mainly premises), £42,038 are restricted current asset funds, £151,848 are designated current assets, and £140,719 are classed as unrestricted funds forming the Castlefield Gallery's general funds - the charity's free reserves. Total cash income for the year was £356,498. Total Donated Services income in the year was £305,970.

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

Under our charitable activities cash donations for the year have been £77,963 generated through New Art Spaces corporate donations as well as individual regular giving and one off giving.

Castlefield Gallery generated £87,574 in earned income under charitable activities. Over 2022/23 this income is formed of consultancy and membership income, as well as other income in the form of project partnership contributions. Income from other trading activities in 2022/23 was £79,149, made up of mixed income related to New Art Spaces rates contributions that fell in 2022/23, art and book sales, fees, rents.

The financial year achieved £91,439 in public funding. This includes an Arts Council England annual NPO award of £71,288, continued public funding support of £10,000 as a Cultural Partner of Manchester City Council, GMCA award totalling £2500 and £7651 from the Workers Education Association. In 2022/23 Castlefield Gallery secured £21,000 in Trust and Foundation awards, including £11,000 from the Art Fund and £15,000 from the Howarth Trust.

In 2022/23 cash income included 22% generated from cash donations, 6% Trusts & Foundation awards, 26% public grant funding (Arts Council England NPO formed c.20% of annual cash income and Manchester City Council Cultural Partnership funding c.3%), 24% in earned income secured via charitable activities and 22% in other earned income. The organisation's 2022/23 income profile reflects the charity's post pandemic and Brexit operating context.

At 31 March 2022, Castlefield Gallery carries forward £140,717 in unrestricted funds, £151,848 designated funds, £42,038 restricted current assets. This met our reserves policy target on free reserves, which is to hold a minimum £95,000 free reserves, and an optimum target of £234,000. At the time of writing this report (November 2023), the finances of Castlefield Gallery are secure and the trustees remain confident that the organisation will continue to operate for the foreseeable future.

Reserves policy

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

The Castlefield Gallery Reserves Policy is set as:

- Retain a minimum 95k of c.4months liquid funds essential operating & to meet liabilities, including redundancies. This figure is based on the organisation's financial commitments, namely staff notices, redundancies, overheads and committed contract costs should the organisation face a crisis where it needs to close.
- Grow free reserves to an optimum target of 234k, applied on the same basis, but at 8months to enable some continuity that might bridge a gap and allow time to find solutions for future trading for the charity should ACE, MCC or other major or mix of income streams fail within one financial year.
- To have operated designated funds in 2022/23 including for, but not limited to, Castlefield Gallery's main fixed asset, its premises - HQ & Galleries in Manchester city centre - at year end the charity held £80,000 in this fund; hold £34,000 in designated funds to support organisational development, specifically a new and accessible website; £15,466 New Art Spaces Contingency Fund. At year end the charity held £151,848 in designated funds.

The charity ended the 2022/23 year holding £140,717 of free reserves.

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

Structure, governance and management

Directors and trustees

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

Trustee selection methods

The board aims to have members that cover a diverse range of skills, experience and knowledge in order to effectively govern the non-profit company and charity. It reviews its skills-pool at Board meetings and when gaps are identified. Board Directors recruit potential new members by one of two approaches, a) by unsolicited applications, including through open recruitment drives, and b) by Board Directors suggesting potential candidates. Agreed candidates are invited to apply and/or meet / interview (depending on the route taken) with existing directors, then to a Board meeting as observers, so that they can meet and discuss their potential role with the current members. If agreed by the current members (in the absence of the candidate) and the candidate, they are invited to join the Board and are subsequently co-opted at the next Board meeting. In accordance with our Articles, co-opted Board directors retire at the AGM and are eligible for re-election at that meeting.

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

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

Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The trustees are members of the charity, but this entitles them only to voting rights. The trustees have no beneficial interest in the charity. All directors give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 9 to the accounts. The total number of such guarantees at 31 March 2023 was 12 (2022: 12).

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

Related parties and relationships with other organisations

Castlefield Gallery relationship to 355 Deansgate Management Ltd is described above. The charity is regularly funded as a Cultural Partner of Manchester City Council and a National Portfolio Organisation of Arts Council England, both funders having confirmed continued funding for Castlefield Gallery in 2022/23. The next funding periods with both Manchester City Council and Arts Council

Castlefield Gallery
Trustees' annual report
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England will be 2023/24 – 2025/26. With both funding streams come terms, conditions and expectations that grantees will deliver against the funders' strategic aims. Castlefield Gallery is the recipient of year-to-year other public funding, support from Trusts & Foundations, and donations to support both projects and core activity. Other public funding and Trust & Foundation expectations of awardees and grant / award conditions broadly are more specific to the applied for activities.

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

Whilst not limited to, Castlefield Gallery has strategic partnerships in place with Manchester School of Art and the University of Salford / University of Salford Art Collection to deliver annual practice, skills and career development activities for students and graduates. Activity with the University of Salford Art Collection in this regard is also undertaken in collaboration with artist studios Hot Bed Press, Islington Mill, and Paradise Works. In 2022/23 Castlefield Gallery and Manchester School of Art at Manchester Metropolitan University commenced work with a Collaborative Doctorate Award post. Since 2020 Castlefield Gallery has been working in collaboration with the University of Sheffield's Creative Lives programme, taking a focus on Creative Ageing, and continues to. Since 2019 Castlefield Gallery to the present has been working in collaboration and been supported by GMCA for Creative Ageing activity in Greater Manchester.

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

In 2022/23 the charity continued to engage in time-bound cross city partnership with HOME, Manchester Art Gallery, The Manchester College, and the Whitworth Art Gallery, with the Art Fund, to deliver Art Assembly in Manchester in June 2022. Castlefield Gallery also engaged in formal arrangements with HOME, Manchester Art Gallery, The Whitworth and Hayward Touring to deliver British Art Show 9 in the city. Similarly, the charity entered a time-bound multi-year cross regional and national partnership with the University of Salford Art Collection, the Grundy Art Gallery (Blackpool), Touchstones (Rochdale), and Shezad Dawood Studios (London). This is for the programme Hybrid Futures which will deliver 2022 – 2024. In 2022/23 Castlefield Gallery delivered work with Hong Kong Arts Centre.

In 2022/23 Castlefield Gallery's New Art Spaces activity in Wigan delivered in collaboration and delivery with The Turnpike, Wigan Council and Open Eye Gallery. Castlefield Gallery's New Art Spaces: Warrington also continued in the year, partnership activity with Warrington Borough Council – specifically Culture Warrington and Warrington Museum & Art Gallery further developed. Castlefield Gallery undertook development activities in 2022/23 to establish New Art Spaces in Chester, this including engagement with the University of Chester, Cheshire West & Chester Council, and Chester Contemporary.

Remuneration policy for key management personnel

Castlefield Gallery appointed a new Director on 9 January 2017 and has made progress with bringing salary for its key management personnel, and all staff, better in line with sector standards. Bringing staff remuneration fully in line with sector standards, considering scale and reach of the charity's activities, is an aim that requires on-going work, especially as we look ahead with regards to operating

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

in an ongoing cost-of-living crisis. This work continued in 2022/23 including staff receiving a one-off cost of living award in the year and % increases.

Management personnel are two - Director & Artistic Director and the Curator & Deputy Director. They are both full-time posts and their combined remuneration is £57,000 per annum.

Risk management

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

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

Statement of responsibilities of the trustees

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

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

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

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

Castlefield Gallery


Trustees' annual report

for the year ended 31st March 2023

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

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

The trustees' annual report has been approved by the trustees on 04 / 12 /2023 and signed on their behalf by:


Alisha Kadri

Co-Chair

Independent examiner's report
to the members of
Castlefield Gallery

I report on the accounts of the Charity for the year ended 31st March 2023 which are set out on pages 30 to 50.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

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

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

Date 12 December 2023

Castlefield Gallery
Statement of Financial Activities
(including Income and Expenditure account)
for the year ended 31 March 2023

	Note	Unrestricted funds £	Restricted funds £	Total funds 2023 £	Total funds 2022 £
Income from:					
Donations and legacies	3	383,933	-	383,933	384,580
Charitable activities:	4	160,066	40,151	200,217	315,412
Other trading activities	5	77,997	-	77,997	71,873
Investments	6	321	-	321	16
Total income		622,317	40,151	662,468	771,881
Expenditure on:					
Charitable activities:	7	675,657	111,897	787,554	688,563
Total expenditure		675,657	111,897	787,554	688,563
Net income/(expenditure) before net gains/(losses) on investments		(53,340)	(71,746)	(125,086)	83,318
Net income/(expenditure) for the year	9	(53,340)	(71,746)	(125,086)	83,318
Transfer between funds		(1,368)	1,368	-	-
Net movement in funds for the year		(54,708)	(70,378)	(125,086)	83,318
Reconciliation of funds					
Total funds brought forward		347,275	350,959	698,234	614,916
Total funds carried forward		292,567	280,581	573,148	698,234

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

Castlefield Gallery
Company number 01838334
Balance sheet as at 31 March 2023

	Note	2023	2022
		£	£
Fixed assets			
Tangible assets	14	238,508	256,204
Investments	15	37	37
Total fixed assets		238,545	256,241
Current assets			
Debtors	16	42,180	71,829
Cash at bank and in hand	17	312,726	381,005
Total current assets		354,906	452,834
Liabilities			
Creditors: amounts falling due in less than one year	18	(20,303)	(10,841)
Net current assets		334,603	441,993
Total assets less current liabilities		573,148	698,234
Net assets		573,148	698,234
The funds of the charity:			
Restricted income funds	19	280,581	350,959
Unrestricted income funds	20	292,567	347,275
Total charity funds		573,148	698,234

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

Directors' responsibilities:

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

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

The notes on pages 33 to 50 form part of these accounts.

Approved by the trustees on 04 / 12 /2023 and signed on their behalf by:

Alisha Kadri (Co-Chair)

Castlefield Gallery

Statement of Cash Flows
for the year ending 31 March 2023

	Note	2023 £	2022 £
Cash provided by/(used in) operating activities	22	(68,600)	54,370
Increase/(decrease) in cash and cash equivalents in the year		(68,279)	54,386
Cash and cash equivalents at the beginning of the year		381,005	165,902
Cash and cash equivalents at the end of the year		312,726	220,288

Notes to the accounts for the year ended 31 March 2023

1 Accounting policies

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

a Basis of preparation

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

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

b Preparation of the accounts on a going concern basis

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

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

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

c Income

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

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

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

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

Notes to the accounts for the year ended 31 March 2023 (continued)

O Donated services and facilities

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

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

P Interest receivable

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

Q Fund accounting

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

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

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

R Expenditure and irrecoverable VAT

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

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

S Tangible fixed assets

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

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

Notes to the accounts for the year ended 31 March 2023 (continued)

T Fixed asset investments

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

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

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

T Debtors

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

U Cash at bank and in hand

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

V Creditors and provisions

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

W Pensions

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

Notes to the accounts for the year ended 31 March 2023 (continued)

2 Legal status of the charity

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

3 Income from donations and legacies

Current reporting period	Unrestricted £	Restricted £	Total 2023 £
Donations	77,963	-	77,963
Donated services	305,970	-	305,970
	<hr/>	<hr/>	<hr/>
Total	383,933	-	383,933
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>
Previous reporting period	Unrestricted £	Restricted £	Total 2022 £
Donations	77,405	-	77,405
Job Retention Scheme	1,205	-	1,205
Donated services	305,970	-	305,970
	<hr/>	<hr/>	<hr/>
Total	384,580	-	384,580
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

4 Income from charitable activities

Current reporting period	Unrestricted £	Restricted £	Total 2023 £
Arts Council of England	71,288	-	71,288
Manchester City Council	10,000	-	10,000
Consultancy	12,708	19,000	31,708
Membership	11,480	-	11,480
Miscellaneous	205	-	205
Other Grants	10,000	21,151	31,151
Other income	44,385	-	44,385
	<hr/>	<hr/>	<hr/>
Total	160,066	40,151	200,217
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>
 Previous reporting period	 Unrestricted £	 Restricted £	 Total 2022 £
Arts Council of England	71,288	-	71,288
Manchester City Council	46,094	25,198	71,292
Consultancy	13,825	-	13,825
Membership	12,350	-	12,350
Miscellaneous	270	-	270
Other Grants	20,991	72,466	93,457
Other income	52,930	-	52,930
	<hr/>	<hr/>	<hr/>
Total	217,748	97,664	315,412
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

5 Income from other trading activities

	2023 £	2022 £
Art and book sales	1,438	710
Rents	1,025	-
Other Trading Income	75,534	71,163
	<hr/>	<hr/>
	77,997	71,873
	<hr/> <hr/>	<hr/> <hr/>

All income from other trading activities is unrestricted.

6 Investment income

	2023 £	2022 £
Income from bank deposits	321	16
	<hr/>	<hr/>
	321	16
	<hr/> <hr/>	<hr/> <hr/>

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

7 Analysis of expenditure on charitable activities

Current reporting period	Total 2023 £	
Staff costs	188,156	
Premises costs	105,720	
Administrative costs	50,676	
Project costs	423,566	
Depreciation	17,696	
Governance costs (see note 8)	1,740	
	<hr/>	
	787,554	
	<hr/>	
Previous reporting period	Total 2022 £	
Staff costs	139,286	
Premises costs	93,805	
Administrative costs	34,953	
Project costs	400,648	
Depreciation	17,971	
Governance costs (see note 8)	1,900	
	<hr/>	
	688,563	
	<hr/>	
	2023	2022
	£	£
Restricted expenditure	111,897	81,855
Unrestricted expenditure	675,657	606,708
	<hr/>	<hr/>
	787,554	688,563
	<hr/>	<hr/>

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

8 Analysis of governance and support costs

Current reporting period	Basis of apportionment	Governance £	<i>Total 2023</i> £
Accountancy and independent examination	Governance	1,740	1,740
		<hr/>	<hr/>
		1,740	1,740
		<hr/>	<hr/>
Previous reporting period	<i>Basis of apportionment</i>	<i>Governance</i> £	<i>Total 2022</i> £
Accountancy and independent examination	Governance	1,900	1,900
		<hr/>	<hr/>
		1,900	1,900
		<hr/>	<hr/>

9 Net income/(expenditure) for the year

This is stated after charging/(crediting):	2023 £	2022 £
Depreciation	17,696	17,971
Independent examiner's remuneration -		
Independent examination	320	500
Accountancy	1,570	1,400
Payroll and consultancy	1,025	702
	<hr/>	<hr/>

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

10 Staff costs

Staff costs during the year were as follows:

	2023 £	2022 £
Wages and salaries	177,355	133,904
Social security costs	7,882	3,456
Pension costs	2,919	1,926
	<hr/>	<hr/>
	188,156	139,286
	<hr/>	<hr/>

No employees has employee benefits in excess of £60,000 (2022: No).

The average number of staff employed during the period was 8 (2022: 8).

The average full time equivalent number of staff employed during the period was 6 (2022: 6).

The key management personnel of the charity comprise the trustees and Gallery Director and Deputy Director. The total employee benefits of the key management personnel of the charity were £61,510 (2022: £57,000).

11 Trustee remuneration and expenses, and related party transactions

Two members of the management committee received a total of £1,050 remuneration of during the year for providing mentoring for artists engaged in the charity's artist development programmes. Both trustees are professional mentors and/or relevant experts in the field (2022: No).

No (2022: No) members of the management committee received travel and subsistence expenses during the year (2022: £Nil).

Aggregate donations from related parties were £960 (2022: £480).

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

No trustee or other person related to the charity had any personal interest in any contract or transaction entered into by the charity, including guarantees, during the year (2022: No).

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

12 Government grants

The government grants recognised in the accounts were as follows:

	2023 £	2022 £
Arts Council of England	71,288	71,288
Manchester City Council	10,000	71,292
Greater Manchester Combined Authority	-	2,500
	<u>81,288</u>	<u>145,080</u>

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

13 Corporation tax

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

14 Fixed assets: tangible assets

	Leasehold building £	Leasehold improvements £	Equipment £	Total £
Cost				
At 1 April 2022	319,579	282,625	41,570	643,774
Additions	-	-	-	-
Disposals	-	-	-	-
	<u>319,579</u>	<u>282,625</u>	<u>41,570</u>	<u>643,774</u>
At 31 March 2023	319,579	282,625	41,570	643,774
Depreciation				
At 1 April 2022	131,835	214,167	41,568	387,570
Charge for the year	6,389	11,305	2	17,696
Disposals	-	-	-	-
	<u>138,224</u>	<u>225,472</u>	<u>41,570</u>	<u>405,266</u>
At 31 March 2023	138,224	225,472	41,570	405,266
Net book value				
At 31 March 2023	181,355	57,153	-	238,508
At 31 March 2022	187,744	68,458	2	256,204

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

15 Investments

	2023 £	2022 £
Market value at the start of the year	37	37
Market value at the end of the year	37	37
Investments at fair value comprised:		
Unlisted shares	37	37
	37	37

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

16 Debtors

	2023 £	2022 £
Trade debtors	28,860	56,772
Other debtors	11,184	11,465
Prepayments	2,136	1,779
VAT	-	1,813
	42,180	71,829

17 Cash at bank and in hand

	2023 £	2022 £
Cash at bank and on hand	312,726	381,005
	312,726	381,005

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

18 Creditors: amounts falling due within one year

	2023 £	2022 £
Accruals	13,579	8,091
Other creditors and accruals	3,060	1,084
Taxation and social security costs	3,664	1,666
	<hr/>	<hr/>
	20,303	10,841
	<hr/>	<hr/>

19 Analysis of movements in restricted funds

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

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

19 Analysis of movements in restricted funds(continued)

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

Name of restricted fund

Description, nature and purposes of the fund

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

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

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

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

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

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

19 Analysis of movements in restricted funds(continued)

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

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

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

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

20 Analysis of movement in unrestricted funds

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

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

20 Analysis of movement in unrestricted funds (continued)

Previous reporting period	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	15,466	-	-	-	15,466
Rates Contributions					
Extraordinary Programme	1,200	-	-	6,300	7,500
Expenditure (including D. Blandy & Venture Project, Creative Lives etc)					
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>

Notes to the accounts for the year ended 31 March 2023 (continued)

20 Analysis of movement in unrestricted funds (continued)

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

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2023 (continued)

21 Analysis of net assets between funds

Current reporting period	General fund £	Designated funds £	Restricted funds £	Total £
Tangible fixed assets	2	-	238,506	238,508
Fixed asset investments	-	-	37	37
Net current assets/(liabilities)	140,717	151,848	42,038	334,603
Total	140,719	151,848	280,581	573,148
Previous reporting period	General fund £	Designated funds £	Restricted funds £	Total £
<i>Tangible fixed assets</i>	<i>4</i>	<i>-</i>	<i>256,200</i>	<i>256,204</i>
<i>Fixed asset investments</i>	<i>-</i>	<i>-</i>	<i>37</i>	<i>37</i>
<i>Net current assets/(liabilities)</i>	<i>184,705</i>	<i>162,566</i>	<i>94,722</i>	<i>441,993</i>
Total	184,709	162,566	350,959	698,234

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

	2023 £	2022 £
Net income/(expenditure) for the year	(125,086)	83,318
Adjustments for:		
Depreciation charge	17,696	17,971
Decrease/(increase) in debtors	29,649	(53,174)
Increase/(decrease) in creditors	9,462	6,271
Net cash provided by/(used in) operating	(68,600)	54,370

Castlefield Gallery

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

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

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