

Company number: 01838334

Charity Number: 515571

Castlefield Gallery

Report and financial statements

For the year ended 31 March 2025

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

Company number 01838334

Charity number 515571

Registered office and operational address

2 Hewitt Street
Knott Mill
Manchester
M15 4GB

Trustees

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

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

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

Bankers

HSBC

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

Unity Trust Bank

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

**Independent
examiner**

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

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

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

Objectives and activities

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

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

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

Statement of Intent

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

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

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

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

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

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

Castlefield Gallery's Business Plan

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

Castlefield Gallery:

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

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

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

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

Business Plan Aims

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

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

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

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

Policies and Planning

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

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

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

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

Example actions taken:

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

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

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

Examples of delivery that engaged audiences in climate change:

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

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

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

The charity's activities and services include:

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

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

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

Programme Architecture

Castlefield Gallery Programme Architecture is built around three strands:

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

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

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

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

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

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

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

Achievements and performance

Beneficiaries of our services

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

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

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

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

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

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

Audience and participant feedback included comments such as:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

LGBTQ+: 28%

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In 2024/25 our participant activities engaged as below:

Age: 0-19yrs - 25%; 20+ yrs – 75%.

Gender: continues to be roughly 50% Male & Female

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

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

Artists and Creative Freelancers

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

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

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

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

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

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

Volunteers and Placements

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

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

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

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

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

Headlines and highlights from 2024/25 programme activity

Whilst not exhaustive, delivery in 2024/25 included:

Exhibitions & Commissions

Main Galleries

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

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

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

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

40 Years of the Future: Painting

24 March – 23 June 2024

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

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

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

40 Years of the Future: Painting - Events

Student Takeover: 40 Years of Painting

02 May 2024

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

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

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40 Years of the Future: Where should we be now

07 July – 06 October 2024

Artists: Jeffrey Knopf, Theo Simpson, Hope Strickland

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

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

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

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

A Journey into Olfactory Art and the World of Smell

17 August 2024

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

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

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

14 September 2024

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Stories Beyond the Horizons
Friday 4 April

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

Mapping Identities
Saturday 5 April

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

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

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

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

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

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

Jet Set: Breaking Barriers

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

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

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

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

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

Online, off-site in the public realm

Hybrid Futures

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

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

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

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

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

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

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

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

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

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

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

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

New Art Spaces

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

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

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

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

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

New Art Spaces Chester

**Beyond Retail
26 April 2024**

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

**SALTATION
29 June – 13 July 2024**

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

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

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

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

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

Ann Reeve, A Retrospective
2 November – 29 November 2024

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

Artists Access to Art Colleges
07 December- 21 December 2024

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

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

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

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

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

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

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

New Art Spaces – Warrington

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

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

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

Artist Development

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

Salford Scholars & Manchester School of Art Mentees 2024/25

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

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

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

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

Manchester Open and Manchester Open Awardees

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

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

Castlefield Gallery Associates

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

Being a Castlefield Gallery Associate gives members access to:

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

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

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

Castlefield Gallery Associates monthly events in 24/25 were

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

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

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

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

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

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

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

Communicating Your Practice: Developing an Online Presence
30 July 2024

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

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

August: monthly programme break

Art Writing for Self-Discovery
24 September 2024

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

An Evening with Spaghetti Club
29 October 2024

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

Communicating your practice: working with the press
26 November 2024

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

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

December: Winter Gathering

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

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

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

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

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

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

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

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

Artist Development & Environmental Responsibility

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

Opportunity 1: SUSTAIN Artist Digital Exchange

Opportunity 2: SUSTAIN Slow Culture Residency Exchange

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

A primary legacy of SUSTAIN is:

SPARK Artists Network

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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Artist Residencies

Energy House 2.0 Residencies

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

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

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

CHAORDIC and ANEW Way to Peel an Orange

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

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

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

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

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Venture Arts

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

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

Financial review

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

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

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

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

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Reserves policy

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

The Castlefield Gallery Reserves Policy is set as:

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

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

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

Structure, governance and management

Directors and trustees

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

Trustee selection methods

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

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

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

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

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

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

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

Related parties and relationships with other organisations

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

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

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

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

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

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

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

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

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

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

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

Remuneration policy for key management personnel

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

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

Risk management

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

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

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

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

Statement of responsibilities of the trustees

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

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

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

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

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

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

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

Adrian Slatcher

Company Secretary and Trustee

Independent examiner's report
to the members of
Castlefield Gallery

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

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

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

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

Date: 17/12/2025

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

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

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

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

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

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

Directors' responsibilities:

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

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

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

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

.....

Adrian Slatcher (Company Secretary and Trustee)

Castlefield Gallery

Statement of Cash Flows for the year ending 31 March 2025

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

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2025

1 Accounting policies

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

a Basis of preparation

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

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

b Preparation of the accounts on a going concern basis

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

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

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

c Income

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

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

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

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

Castlefield Gallery

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

d Donated services and facilities

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

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

e Interest receivable

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

f Fund accounting

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

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

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

g Expenditure and irrecoverable VAT

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

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

h Tangible fixed assets

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

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

Castlefield Gallery

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

i Fixed asset investments

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

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

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

i Debtors

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

j Cash at bank and in hand

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

k Creditors and provisions

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

l Pensions

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

Castlefield Gallery

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

2 Legal status of the charity

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

3 Income from donations and legacies

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

Castlefield Gallery

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

4 Income from charitable activities

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

Castlefield Gallery

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

5 Income from other trading activities

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

All income from other trading activities is unrestricted.

6 Investment income

	2025 £	2024 £
Income from bank deposits	1	1
	<hr/>	<hr/>
	1	1
	<hr/> <hr/>	<hr/> <hr/>

Castlefield Gallery

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

7 Analysis of expenditure on charitable activities

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

Castlefield Gallery

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

8 Analysis of governance and support costs

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

9 Net income/(expenditure) for the year

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

Castlefield Gallery

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

10 Staff costs

Staff costs during the year were as follows:

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

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

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

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

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

11 Trustee remuneration and expenses, and related party transactions

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

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

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

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

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

Castlefield Gallery

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

12 Government grants

The government grants recognised in the accounts were as follows:

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

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

13 Corporation tax

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

14 Fixed assets: tangible assets

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

Castlefield Gallery

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

15 Investments

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

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

16 Debtors

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

17 Cash at bank and in hand

	2025 £	2024 £
Cash at bank and on hand	309,718	258,796
	<hr/>	<hr/>
	309,718	258,796
	<hr/> <hr/>	<hr/> <hr/>

Castlefield Gallery

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

18 Creditors: amounts falling due within one year

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

19 Analysis of movements in restricted funds

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

Castlefield Gallery

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

19 Analysis of movements in restricted funds(continued)

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

Castlefield Gallery

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

19 Analysis of movements in restricted funds(continued)

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

Castlefield Gallery

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

20 Analysis of movement in unrestricted funds

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

Castlefield Gallery

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

20 Analysis of movement in unrestricted funds (continued)

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

Castlefield Gallery

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

20 Analysis of movement in unrestricted funds (continued)

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

Castlefield Gallery

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

21 Analysis of net assets between funds

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

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

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

Castlefield Gallery

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

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

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

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