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Community Arts North West Ltd



community arts north west

COMPANY LIMITED
BY GUARANTEE
REGISTRATION NO: 1400213
CHARITY REGISTRATION NO: 277135

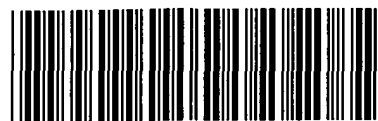
Annual Report

And

Financial Statements

For the year ended 31 March 2015

TUESDAY



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**COMMUNITY ARTS NORTH WEST LTD
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2015**

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**COMMUNITY ARTS NORTH WEST LTD
GENERAL INFORMATION
FOR THE YEAR ENDED 31 MARCH 2015**

TRUSTEES AND DIRECTORS

M. Hazlehurst	Chair
J. Wallace	Vice Chair
C. Hall	Treasurer
A. Govindarajah	
S. Gbeleyi	
S. Lee-French	
T. Patel	
A. Rawling (appointed 3.03.15)	
S. K. Rhoden (appointed 3.03.15)	
J. McCarthy (Resigned 1.12.14)	
M. Fellows (Resigned 1.12.14)	

SECRETARY

A. Bezer

REGISTERED OFFICE

Greenfish Resource Centre
46-50 Oldham Street
Manchester
M4 1LE

ACCOUNTANTS AND INDEPENDENT EXAMINERS

Chittenden Horley Limited
Chartered Accountants and Statutory Auditors
456 Chester Road
Old Trafford
Manchester M16 9HD

BANKERS

Cooperative Bank plc.
1 Balloon Street
Manchester
M60 4EP

SOLICITORS

Rowlands LLP
3 York Street
Manchester
M2 2RW

OTHER KEY PEOPLE

Director and Chief Executive
General Manager

P. L. Baynes
A. Bezer

**COMMUNITY ARTS NORTH WEST LTD
TRUSTEES' AND DIRECTORS' REPORT
FOR THE YEAR ENDED 31 MARCH 2015**

The Directors and Trustees present their report for the year ended 31 March 2015

Structure and Governance

Status

Community Arts North West Limited (CAN) is a company limited by guarantee and registered under the Companies Act 1985, registration number 1400213. Its activities are governed by its memorandum and articles of association given at Companies House, Cardiff on 2 November 1978, incorporated 16 November 1978, as amended 16 November 1979 and 9 July 1980.

It is a registered charity, charity number 277135, registered 19 August 1980.

The directors volunteer for Community Arts North West and receive no remuneration for their services.

Membership of Community Arts North West

Membership of Community Arts North West comprises its employees, regularly-contracted freelance artists, and other people who have an interest in the aims and objectives of the Company. Membership is open to such persons that the Directors admit to the company. The current membership of Community Arts North West is 28 persons. Membership of the company may be terminated through a member giving notice in writing that he or she resigns, or upon a two-thirds majority of the directors giving him or her notice requiring him or her to resign, or upon death, becoming of unsound mind, or bankrupt.

Appointment of Directors

The policy of Community Arts North West Ltd. is to advertise for new directors and appoint according to criteria set down in a job description and person specification. Directors may only be appointed from the membership of Community Arts North West.

The directors have the power of appointing new directors at quarterly management committee meetings. New directors are then confirmed in their posts at the next annual general meeting. Directors retire after three years' service at the annual general meeting and may stand for re-election at that meeting. Directors receive a written induction which contains a summary of their legal status and responsibilities, CAN's memorandum and articles of association and the most recent business plan and annual report, including audited accounts.

The Board of Trustees usually meets four times per year.

Directors delegate operational management of CAN to the Chief Executive, monitoring activity quarterly at management committee meetings, and undertaking line-management of the Chief Executive. The trustees reserve the right to make long-term strategic decisions, concerning the mission, aims and objectives of the company.

Statement of the review of risks

The charity receives the majority of its income as grants from public bodies, trusts and foundations, and has secured core funding from Arts Council England for 2015-2018 as a National Portfolio Organisation. CAN also has continued support from Manchester City Council 2015-2018 as a Cultural Strategy Partner which contributes towards core activity, principally core salaries and accommodation costs.

The charity is highly reliant on the continuing support of grant-awarding bodies and trusts and foundations and is aware that this funding may suffer a downturn in light of the current economic crisis. Although a proportion of income is assured until March 2018, the charity is attempting to mitigate this risk by maximising its potential to find new sources of income.

The charity is highly dependent on the skills and expertise of a small number of senior staff, so that the departure or sickness of senior staff would present difficulties for the charity. The personal development of this team is of paramount importance to CAN and the retention of the highly skilled and knowledgeable staff. The charity aims to mitigate this risk by a formal system of appraisal of all staff, identifying their professional wants and needs.

Volunteers

Community Arts North West is grateful to the volunteers who work with the company. In addition to the work undertaken voluntarily by the board of directors, volunteers work to aid the operational activity of the charity as stewards at events, volunteer artists on specific projects, performers at events and as general support for within the charity's office, helping with activities such as mail-outs. There were 54 volunteering opportunities in addition to the activity of the board in 2014-2015, providing over 2600 hours of volunteering valued at £41k of support to CAN's activities.

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Objects and Activities

CAN's Objects

The company was established to improve the conditions of life in local communities in the North West of England by encouraging inhabitants to participate fully in a wide range of creative artistic activities with the assistance of the company acting in association with artists, local authorities and voluntary groups.

CAN's current mission states that it is passionate about supporting diverse communities and artists in Greater Manchester to develop high quality, meaningful participatory arts projects. Working in partnership with communities, artists, cultural agencies and the voluntary sector, the company encourages, develops, produces and promotes cultural programmes of work with people who are excluded or on the fringes of mainstream society. This object aims to promote creativity, self-expression, self-confidence and progression within participants, and promote social cohesion.

Public benefit

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The charity relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees, and charges the trustees give consideration to the accessibility to activities for those on low income.

Analysis of Public Benefit

The types of benefit that these objects promote are to:

- Advance participation in and therefore advance appreciation of beneficiaries in a variety of artistic forms, including drama, dance, music making, crafts and digital arts;
- Provide educational opportunities for beneficiaries through specific training programmes and by participation in artistic activities;
- Facilitate social integration and cohesion by providing opportunities for people from different backgrounds to participate in artistic activities together, fostering a better understanding of each other's cultures.

CAN's activity may occasionally affect the environment, brought about mainly through transportation of people and goods and environmental control of occupying buildings. CAN undertake to minimise its environmental load as much as possible, primarily through its association with The Ethical Property Company (EPC) who are its landlord. EPC aims to minimise environmental damage caused by its activities. Programmes of activity are open to the general public, but beneficiaries of CAN's services are usually resident within the North West Region of England and usually live within the ten boroughs of Greater Manchester. We estimate that the majority of beneficiaries (at least two thirds) are Manchester residents.

CAN offer a free service to its beneficiaries and actively seeks to engage with people on the margins of mainstream society. Many of these beneficiaries live in poverty and are subject to the stresses and pressures associated with this status.

Partnerships and benefits etc

CAN's programme partners included the following:

Action Factory-Blackburn
Africa Oye
Agencia
Ahmed Iqbal Ullah Race Relations Archive
Albino Mosquito
Band on the Wall
Black Cultural Archives, Brixton.
Castlefield New Art Spaces,
Counterpoint Arts
CPAL (Consortium for Participatory Arts Learning)
Curious Minds- Strong Voices
Duct Tape University
Edinburgh Festival- St John's Church
Filmonik
Ginsberg Film Festival in South Africa
KAMOSI Junior Group, Leigh (Wigan Borough)
KAMOSI Senior Group, Leigh (Wigan Borough)
Les Sapeurs Congolais'
Let's Go Global
Lingua Franca
Manchester Central Library

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Manchester Craft Centre
Manchester Histories Festival
Manchester University
Methodist Central Hall, Oldham Street
NESTAC
North West Sound Archive
Odd Theatre Company
Petrus Community (Rochdale)
Platforma
Refugee agencies and drop in centres including WAST, British Red Cross, Rainbow Haven (Salford and Gorton) and Revive
Refugee Week
Rochdale Festival of Literature and Ideas
Rochdale Borough Voluntary Sector Assembly, Rochdale Pioneers Museum, Rochdale Rotary Club, Middleton Probus, Rochdale Borough wide User Forum and local schools.
Royal Exchange Theatre
Royal Northern College of Music
Satellite State Disko
STUN (Sustained Theatre Up North)
The Boaz Trust
The Continental - Preston
Three Minute Theatre
Trinity Youth Centre- Rusholme
WEA (Workers Education Association)
Wigan Ethnic Minority Achievement Service
Wigan Voice and Engagement Team
Z-arts

Achievements and Performance 2014-2015

CAN produced 12 high quality projects, many with multiple, exciting, contemporary and diverse creative-outcomes with a total of 473 participants.

- ***RULE 35, Refugee Women's Theatre***
- ***Manchester International Roots Orchestra***
- ***Lisapo- The Congolese Tales***
- ***Manchester & Wigan Children and Young People's programmes which included 'Our Choice, Their Chance', New Beginning and 42nd street.***
- ***Petrus pop-up live screenings, workshop and advocacy events***
- ***DO -I.T digital arts training***
- ***Platforma North West Hub***
- ***DO -I.T Academy Pilot***
- ***Artist placements scheme***
- ***Artist development packages and Creative apprentices***

Participants, audiences, partners and creative teams continue to comment on: the quality/integrity of our participatory programmes; the high-production values of final events/performances; inspiration gained from the artists working on the programmes; opportunities to work with diverse communities; sharing work with wider audiences; enjoyment and challenge; gains from working as part of a group; connection to wider social/cultural networks; and the rich mix of ideas and diversity.

In particular the feedback from participants involved in the programme is often profound and indicate life changing developments in people's lives. Evaluations indicate that 95%+ of the 422 participants involved in CAN's work 2014/15 recorded satisfaction levels of very good to excellent.

90% 49 partners and all 66 contracted artists recorded very good to excellent feedback.

25 live events resulted in a total live audience of 2010+. Of the 40% combined average percentage audience sample, 87% recorded satisfaction levels of very good to excellent.

We aim to reflect the diverse communities and audiences we work with in our creative delivery teams, core and special project staff and board. CAN continue to attract an able, talented and culturally diverse work-force. 89 contracts were issued to 66 artists of whom 42 were of BME heritages representing 65% of CAN's contracted and special project staff teams.

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We continue to roll out dedicated and high-quality professional development opportunities through CAN's Artist Development programmes which are comprehensive and wide ranging. In 2014/15 this created opportunities for 65 emerging/developing, mid-term and some older practitioners.

We can be proud that in such a difficult fiscal environment over the last three years we have continued to roll out sustained programmes of work which in our experience are critical to quality both through the ability to apply year on year learning, and better understand the communities we work with and the agencies that support them. We have achieved 3 years of sustainable youth arts programmes in both Manchester and Wigan. In the case of Wigan where we have seen huge cuts to services, the work with the Roma community has helped to integrate and create better relations locally –helping to develop confidence and self-esteem of a community in need. We have recently been able to secure further support for our youth programmes in Leigh which looks set to raise the bar in joint working between schools, music services, and parents. The two year Refugee Women's Theatre programme that climaxed with this year's second production, *Rule 35*, gained national profile and press in speaking out against the UK detention system giving voice to one of the most marginalised groups in society, women asylum seekers.

Programme Introduction

This year was the third and final year of CAN's ACE NPO 2012-15 programmes. It included the following strands of work:

- Exodus
- Youth Arts programmes
- New Communities
- Digital Arts
- Artist Development Programmes

Exodus

Exodus is the brand name for CAN's refugee arts programme which has been running since 2004 and is known nationally as one of the most prolific refugee arts programmes outside of London.

Exodus is a dynamic programme of participatory cultural production, working with refugees and host communities across a range of traditional and contemporary art forms. It has a strong focus on cross cultural collaborative production processes, and brings together a great mix of people and partnerships to work creatively together in shared arenas. Exodus draws upon the rich heritage and experiences of Greater Manchester's diverse communities.

Manchester International Roots Orchestra and Refugee Women's Theatre Programme *Hearts Core* were CAN portfolio projects voted as a runner up for the highly prestigious Anna Lindh Foundation, 2013 Euromed Awards for *Migrants as Ambassadors for Mutual Understanding*. CAN's Refugee Women's Theatre programme Year 2 production, *Rule 35* was also recently voted North West Regional Winner of the *Lloyds Bank Championing Change Award*.

Since 2004, Exodus has been significant in creating a voice and cultural expression for refugee communities new to the region. Its diverse programme has included the annual Exodus Festival 2004-2010, Exodus Live music programmes, Exodus Shorts Festival for digital arts & filmmaking, new writing programmes, original theatre and live mixed media performance events, including two full seasons of the Exodus Onstage Theatre Festival in 2006 and 2010. Exodus has also included a comprehensive training and capacity building programme which has seeded an impressive range of independent creative projects and artists that have gone on to contribute fresh culture to the North West region.

In recent years we have seen increased unrest and civil war across the world that has created unprecedented levels of new migration to Europe and other countries. In this year alone we saw in Europe the escalation of a major crisis concerning the desperate plight of displaced people from Syria to Sudan arriving in Europe to seek sanctuary, accompanied initially by a vitriolic and openly racist tabloid press. There has never been a time in Greater Manchester when Exodus has been more important, relevant and timely through giving voice to and humanising the migrant experience, helping to create empathy, understanding and human connections through the arts and society. Greater Manchester is still the biggest conurbation outside London to receive dispersed asylum seekers new to our shores. It also has, through the Exodus programme some incredible partnerships and a culture of inclusion and opportunities for refugees and asylum seekers and other new migrants to get involved in the life/cultures of the region. We will continue to build on this amazing work and to make the case for social cohesion, whilst actively supporting participants and artists to transform the cultural landscape of the North West. *"Over the last 3 years, the Boaz Trust has hugely benefited from its partnership with Community Arts North West, firstly through the Heart's Core project, then latterly through Rule 35. We work with destitute asylum seekers and refugees, and as the majority of our clients have been refused, they are not entitled to work or access benefits.*

Many of the men and women we support have experienced untold horrors in their home country, and have fled for their lives, seeking sanctuary here in the UK. Without regular rhythms of work or study, and also trying to deal with the impact of their experiences, life can be very, very hard.

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Rule 35 has provided a fantastic open and safe opportunity for the women we work with (current and former clients) to speak out, to share their experiences, to be heard, to relax, to have fun, to build relationships and to grow in confidence. Since taking part in Rule 35, one of our clients, Mary, has become more actively involved in other projects and is now keen to continue speaking out on behalf of women who have experienced abuse and trauma overseas as well as here in the UK.

We are so grateful to CAN for developing this important piece of work, and are encouraged by the awareness it has raised of the injustice of our country's immigration detention centres." Ros Holland, CEO Boaz Trust.
The Exodus Programme in 2014-15 supported 3 major strands of work which included Theatre, New Music and Heritage Arts.

Exodus Live

CAN's cross-cultural music programme, *Exodus Live* gives voice to Greater Manchester's wealth of home grown world music talent.

Since it was launched in 2005, *Exodus Live* has nurtured a generation of refugee heritage musicians to:

- Develop and share their music with new audiences
- Make new links with musicians from diverse heritages resulting in a range of eclectic and exciting musical collaborations
- Access a wide range of mainstream cultural opportunities including the Manchester International Festival and Manchester Jazz Festival
- Create a sense of place and belonging for migrant musicians new to the region
- Infuse the region's already unique musical mix with the vitality of new cultures

Since 2005 *Exodus Live* has showcased the music of over 600 performers, engaging with audiences of over 50,000 through festivals and live music events.

Exodus Live has also been a catalyst for a range of exciting musical collaborations between refugee and other diverse heritage musicians from Greater Manchester.

Manchester International Roots Orchestra (MIRO)

The Manchester International Roots Orchestra (MIRO) is a unique ensemble of musicians with global roots. The orchestra currently includes 15 musicians representing 10 different countries. MIRO'S current repertoire combines diverse musical influences from haunting Eastern European melodies, Middle Eastern percussion, woodwind and vocals; Kurdish and Azerbaijani love songs, raw Sufi acappella/cantata from South Asia, through to soulful Congolese African Gospel - embracing rap, hip-hop, classical and jazz along the way. The orchestra also includes RNCM students, some also from international backgrounds. The orchestra is led by Romanian born, double-bass maestro and composer, Michael Cretu.

MIRO was created by CAN in partnership with CAN's Exodus Live music partner RNCM in 2012 with the aim of providing an opportunity for musicians to experiment, play, create and perform challenging new music drawing on a global music vocabulary which is also reflective of the changing demographic that has brought new opportunities and culture into the region through recent, old and new migration.

Since its creation, MIRO has achieved exciting and inspiring artistic outcomes receiving rave reviews from audiences and press alike, including a 5 star rating at the 2014 Edinburgh Festival. There is no doubt that MIRO are hugely important as cultural ambassadors, able to inspire audiences from all walks of life through their music and songs of exile, love and longing, peace, harmony and joy.

Following a consultation with orchestra members and our partner RNCM, this year's programme aimed to support the orchestra onto the road of becoming an independently managed project.
2014/15 provision included:

- Rehearsal space at RNCM and equipment loan from CAN
- A package of professional project management support, training and mentoring, marketing and promotion support
- A new CD recording for promotional purposes, *Time for Change* (completed in 2015/16)
- Project management and financial support for 5 performances at 3 venues playing to live audiences of 587 at the Continental in Preston, the Edinburgh Festival (2 performances) and Rochdale Festival of Literature and Ideas.
- The production of a development plan for the future artistic and operational development of the group.

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'from traditional West-African songs to new compositions, from a haunting Kurdish Solo to a dragon taming rap, the diversity of the materials and the talents of every member of the orchestra were stunning'..... Edinburgh-Reporter 5 star review for MIRO's Edinburgh Festival Performance

Refugee Women's Theatre Programme

Rule 35

CAN's theatre work aims to create a voice and visibility for people in this country with experience of forced migration and displacement. This programme follows on from the company's diverse body of theatre work with refugee groups that have achieved both strong well-being agendas for the participants involved; exciting and fresh new work that is relevant and of interest to audiences; and a voice for one of society's most marginalised groups. Projects such as 'How I Became an Asylum Seeker' was performed widely in the North West as well as London and achieved significant national media coverage helping to create a voice for women asylum seekers in Britain.

With support from the Lloyds Bank Foundation for England and Wales and the Network for Social Change, we have been able to run a two-year theatre production workshop project with women asylum-seekers, which started in September 2012 and culminated in the second and final production of this programme in March 2015.

The first year's project offered a programme of new writing, dance, story-telling, filmmaking, drama and vocal workshops that aimed to engage and connect with the complex social, emotional, political and cultural interests of the group. These workshops provided a dedicated safe space for the women to come together and build new friendships which considerably helped to expand support networks and develop confidence through enjoyable creative activity.

Most of the women were originally involved through the key refugee groups, agencies and drop-in centres including WAST, Refugee Action, The Boaz Trust, British Red Cross, Rainbow Haven (Salford and Gorton) and Revive.

The project facilitated and directed By Cheryl Martin, culminated in a moving and immersive celebratory promenade performance, *Hearts Core* which told from the heart, the emotional story of displacement, its impact and personal consequences. The resulting theatre piece was thought-provoking, educational and challenged misconceptions. The first year programme, although extremely successful on many fronts – also proved to be a huge challenge. Originally designed for 25 project participants, we very quickly realised that we had seriously underestimated demand with the project oversubscribed and a regular attendance of between 35-45 women per workshop. We actually ended up working with a total of 112 women over the entire project.

During Year 2, with additional support from our partners, the Boaz Trust, we were able to double the resources for the project through a successful Grants For The Arts award. This meant we were able to extend the project to better meet the varied and individual needs of the wider group by running additional drop-in activities in singing and dance aimed at women who wanted to take part and who got a lot from the project but were unable to commit to the new theatre production, due to personal circumstances. This was a good development enabling us to cater for more women whilst also creating the flexibility to support women who **did** want to take part in the final performance but not take on any major role, to be involved in the choral numbers of the production's music commentary and some of the choreographies.

This freed up the director to really focus on the core performance group, many of whom had been part of the first production, to develop their performance skills, devising and development of the show as well as the promotional publicity including radio, TV and press interviews.

The theme of the play – the impact of detention on women's emotional and physical well-being, was put forward by the women, many of whom had endured the trauma of the British detention centre, Yarl's Wood, with some involved in the national campaigns to end the abuses taking place there. The second production was developed with the expressed aim of bringing this story to the public's attention, drawing on the personal experiences and testimonies of 10 women from the group.

The title of the play, *Rule 35* related to a rarely applied Home Office directive to detention centres, which is supposed to safeguard particularly vulnerable detainees including pregnant women, those suffering from mental distress and victims of torture.

The workshops led towards three immersive performances and one post-show discussion of *Rule 35* which took place at the main theatre of Z-arts on Saturday 28th March and sold out several days beforehand. A total of 300 audience members attended 4 performances but the box office staff indicated that the interest far exceeded the tickets available. Audience members came from as far afield as London, Birmingham and Exeter to see the play.

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Rule 35 was a powerful piece of work that also galvanised public interest, coinciding with a Channel 4 documentary about the shocking attitudes and practices operating in Yarl's Wood Immigration and Removal Centre, as well as the release of an All-Parliamentary Inquiry into detention. This confluence of events put us at the centre of current affairs in the weeks running up to the performance and resulted in the Rule 35 play being featured on BBC Radio 4's PM show, in the Guardian Online and the Observer newspaper amongst other key press coverage. We certainly felt that we contributed to the national debate about detention. It also generated two powerful post show reviews, insightful audience/participant feedback with 50% audience sample-92% rating the performance 8 to 10 out of ten, with 50% of the same sample rating it 10/10.

The final performance was followed by a packed after show discussion that included the MEP for the North West, who said that the performance has helped to educate her about an issue she knew very little about.

*...innovative, distressing and defiant....the honest, angry and heartfelt performances from its actors is what makes Rule 35 uniquely powerful.....a marvel of immersive theatre. **Jack Stocker, Northern Soul***

*'One of the most powerful performances I have ever seen'
'Powerful, hard-hitting, personal, moving. Should be shown to politicians and media-people'*

Lisapo- The Congolese Tales (Heritage Arts)

Lisapo is a word in Lingala, meaning tales. *Lisapo -The Congolese Tales* focused on the narrative oral histories of the Congolese community who have been migrating to Britain since the late 1980's as a result of the destabilisation of the country and consequent civil war. This was CAN's first Heritage Lottery Funded project that aimed to capture, record, share and interpret the narrative histories of migrant communities new to Greater Manchester.

As well as recording, preserving and sharing the stories of the Congolese community in Greater Manchester, the project aimed to develop ways in which the arts can develop exciting interpretations of people's history that will communicate well with modern audiences.

LISAPO was delivered in two phases. Phase 1 took place between April 2013- January 2014, and included the recording and transcription of the histories carried out by trained volunteers from the community.

There are now 29 oral histories deposited in the University of Manchester's *Ahmed Iqbal Ullah Race Relations Resource Centre* at the new Manchester Central Library, providing a permanent public archive of Congolese oral histories: where the participants came from and when; why people left DR Congo and came to Britain; what and who were left behind; how people have made a place for themselves in Britain; and of course the cultures that were brought to the UK such as music, fashion, food, values, traditions and thinking.

The histories are also available in the North West Sound Archive and The Black Cultural Archives in Brixton, London, with extracts available digitally through CAN's website and the LISAPO blog.

This was a huge programme of work multi layered with many projects within the main programme.

Lisapo- The Congolese Tales (Music Theatre event)

From February to June 2014 over 102 participants aged 16-60+, from diverse backgrounds took part in the second phase of this programme through 40 workshop-sessions. The sessions, which took place at Federation House in Central Manchester aimed to create a music theatre oratory, based on the 29 oral history recordings. Supported by a talented and diverse artistic team, led by Music Director/composer Tyndale Thomas and Theatre Director/writer Cheryl Martin, the participants explored key heritage themes through drama, dance and music.

The project involved a 20 strong artistic team which included the project manager, a theatre writer/director and librettist, composer and arranger, musicians and vocalists, workshop leaders, digital artists and filmmakers, a costume designer and maker and artist placements. Twenty volunteers were engaged during Phase Two of the project, which included:

- A core team of nine who supported workshops, social media, publicity and marketing, research/documentation, blog development, filming and photography, costumes and make-up, administration, catering, decoration, audience evaluation, front-of-house and backstage support.
- Thirteen additional event volunteers supported the final performance on 28th June 2014.

Volunteers came from diverse background and ethnicities (9 were Congolese, 3 Nigerian, 3 Pakistani, 7 British, 1 Irish, 1 Ivorian, 1 Cypriot, 1 Rwandan, 1 Malagasy, 1 Trinidadian, 1 Mixed heritage and 1 Iranian), and collectively they brought a range of skills to support the project.

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The musical compositions, created by Congolese musicians and a Musical Director, drew upon contemporary and traditional music and song inspired by the different regions/cultures and different periods in Congolese history. All of the songs were written in a mixture of different Congolese contemporary and traditional music's representing a very diverse range of Congolese regional styles and including traditional Congolese Griot' style narration. Congolese musicians supported the performance and songs were sung in English, Luba, Lingala, French and Swahili.

The narrative wove together different threads from the oral history stories, beginning in DR Congo in 1960, at an Independence Day Party, where we move from the hopes and dreams of a new country through to the political chaos, war and destruction that ensued. We are introduced to three families: a nurse's family, a man with many wives, and the family of a poor water-seller; whose lives we follow as they are forced to leave Congo to start a new life.

The final performance took place at Band on the Wall, Manchester, on 28th June 2014 in celebration of Congolese Independence Day, its people, cultures, food, fashion, music, dance, stories and art. A cast of 51 performers/musicians/dancers, including the incredible **les Sapeurs-Congolais**, performed the music-theatre piece inspired by the oral archive and set against a live digital mix-moving image backdrop. The performance featured the music, dance and languages of East-West-North and South Congo, and the moving story of the civil war. Amongst the performers were Congolese artists including musicians, performers, dancers, fashion designers, writers and chefs. It was a point of pride that the project also attracted people from other communities interested to share, learn and enjoy Congolese culture, as participants and audiences.

Beautiful contemporary traditional Congolese costumes were designed and made for every one taking part and the performance was followed by an awesome Congolese buffet, more music and dance. This was a night to remember.

This was an incredible achievement shared with a sold-out, full-capacity audience of 300, and live streamed to 12 different countries across the world. Live audience members included local, regional and national representation from the Congolese community in the UK; as well as many other audience members of culturally diverse and white British heritages. There was also wide representation from: the cultural, public, voluntary, education and local government sectors, and people attended who were interested in African culture and arts.

Audience feedback was hugely positive. From a 20.5% sample questionnaire of 300 total audience members attending the final performance, 86% of the sample rated the performance 10 out of 10; with the remaining 24% sample rating it between 8-9 out of 10.

"This is how culture should be taught in school – through music, costume and food";

"This event was wonderful! People from diverse cultures celebrating Congolese heritage was simply – Wow! "

"Involving, interesting, informative, human"

"Fantastic music, atmosphere, colour and stories... A fantastic interpretation of the oral histories and great work!! Knowing they are real life stories really brings it home. I loved the overriding pride and optimism that was put across".

"Colourful celebration of life, resilience and hope. I loved the joy, the colour, the music!"

"Really powerful stories, it is good that art allows people to share their stories. I did not know about Congolese communities before! Informative and educational!"

"The whole event was vibrant, celebratory and inclusive, showcasing the diversity of the Manchester community. The live streaming also gave the opportunity for an interesting international element to the event. Attending Lisapo inspired me, on a personal level to take more time to explore the rich cultural mix that exists in our city.....The performance was energetic and enthralling.....I had the chance to hear a perspective I would not usually get to hear. I felt privileged as an audience member that the performers shared their stories of home and childhood which felt both joyful and painful.many of the performances were stunning and engaging. I enjoyed the non-traditional presentation of the stories through song, dance and drama....."

Lisapo - The Congolese Tales (Digital Production Programme)

The project also supported a strong digital production programme working across many levels, creating a dynamic and intelligent online discourse with people from across the UK and the world whilst building audiences for online distribution of the work which deepened the engagement of the project.

A talented and committed team of professional artists and volunteers drove this success which included:

- **Digital dissemination and distribution of the Oral Histories** gathered in Phase One of the project.
- **Lisapo Live Digital Video Mixing (VJing)** An important element of the storytelling on the night came through the digital video art that was mixed live as part of the performance. As the narrative unfolded the digital projections acted both as a backdrop to the action indicating time and location and as conveyor of historical, political or geographical information that added detail to the story. It was created by a small group of participants and volunteers led by lead digital artist Gary Stewart.
- **A variety of short publications, exhibitions** were produced with timelines and short histories of DR Congo which were also disseminated online.
- **Lisapo live web broadcast** This was a first for CAN, enabling audiences from across the world to watch the performance online in real time. The broadcast of the show was mixed live from the 3-camera system installed at Band on the Wall, resulting in a highly professional broadcast from a variety of camera angles. Online audiences were able to text chat to the Lisapo web team in English and French throughout the broadcast. There were 198 views of the web stream from 35 locations in 12 different countries and 5 continents.
- **The Lisapo Website and Social Media campaign** Christina Fonthes, a talented writer and cultural commentator of Congolese heritage led the design and coordination of the *Lisapo* website <http://lisapotales.wordpress.com>, as well as taking a lead role in the *Lisapo* Twitter and Facebook campaigns. The Twitter and Facebook campaigns drove traffic to the *Lisapo* website which was a pivotal element in terms of disseminating information about the project, and also allowing exploration of the wider historical, political and social context around the *Lisapo* Oral Histories Archive. There were also regular *Lisapo* workshop programme blogs, links to the photographs and short films created by the documentation team. The website also hosted the digital extracts from the Oral History interviews and information about how to access the full interviews. The website received 6,550 views from March to June 2014, effectively engaging the wider Congolese Community, primarily from Manchester, London, Paris and Kinshasa, including Congolese model Lisette Mibo and Director, Producer, Writer and Actor Shana Mongwanga.
- **Lisapo Video/Photographic Documentation and Documentary** There were three main outcomes for the documentation of *Lisapo*:

The first told the story of the 'making of *Lisapo*' in photographs and bite size video shorts that were released at regular stages throughout.

The second was a high quality video of the performance at Band on the Wall. 500 copies of the *Lisapo* audio-visual DVD, one-hour and a twelve-minute edit of the performance were distributed amongst the 133 participants, Congolese communities, Greater Manchester schools, community centres, and targeted educational institutions. Live screenings have also taken place at 3 Minute Theatre and Manchester Central Library. The films are also accessible through Youtube.

The third longer-term outcome was the creation of a documentary that celebrated the contribution of Congolese culture and heritage to Manchester and has already been viewed at Film Festivals across the world. This documentary, weaves together video documentation and VJ footage from the *Lisapo* rehearsals and performance, memories of DR Congo recorded through the Oral Histories, and video footage of the Congolese community living in Manchester today.

The *Lisapo* permanent archive is also available at The North West Sound Archive; and the Black Cultural Archives in London in their newly renovated building.

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Youth Arts Programmes

CAN is a specialist Youth Arts provider offering unique programmes where young people from diverse heritages can work together; are valued and encouraged in their creativity, and can become part of exciting production processes that create profound cultural memory.

CAN's youth projects have involved new young-migrants, working collaboratively with other young people from Greater-Manchester host-communities from culturally-diverse/white-British excluded backgrounds. Baseline-information tells us that: at the start of their involvement the young people are often disconnected from cultural opportunities at school/college/or in their communities and often struggle to find environments for self-expression and development they enjoy.

This was the third and final year of CAN's 3-year Mixed-Media Live-Performance based Young People's programme, comprising two major-projects in Wigan and Manchester. During this year we worked with 145 children and young people, 10 partners and created 6 events. 70% aged 12-19 years, 78% from BAME communities and 22% White-British.

Both programmes have supported personal and creative-development, helped build self-esteem and confidence where young people are able to share and explore ideas, what's happening in their lives and the world around them, working in intensive learning environments where they can shape work as part of small creative-teams, led by inspirational artists. CAN engage some of the most vulnerable young people from the region in young people-centred, innovative work where they can create original work that has a positive impact on their development. CAN is also an Arts Award provider.

**Wigan Children and Young People's Programme
*Kamosi Year Three and New Beginning***

Kamosi Year Three: we continued to work with young-migrants from EU Roma-heritage communities' resident in Leigh, originally from Slovakia, Czech Republic, Lithuania and Romania. Their families are predominately in the UK to escape the long-term persecution of Eastern European Roma-people. The Kamosi group also includes smaller numbers of more-settled African Refugee-heritage young people who reside in the borough due to dispersal who have made lasting friendships from previous years Children in Need programmes and who have a positive influence on the group as role-models.

The multiple-problems faced by the young people at both school and home are complex; including school exclusion and host community hostility. Our main partner, Wigan Voice and Engagement Team (Wigan VET- previously Wigan Youth Service) are committed to helping the group's integration and progression.

Kamosi young people love music and have benefited from opportunities to connect with their cultural traditions. Just as important are opportunities for expression through contemporary British youth culture such as Hip-Hop and other music including; expressive-writing through song, rap and poetry. Highlights include traditional Roma/Hip-Hop/Afro-fusion music, dance and spoken-word composition, that has helped to evolve their British/Roma identity and to share this work with their own and wider audiences. The Young People have also benefited from the positive-local profile generated through their work through local media-coverage, opportunities to showcase their work, as well as working with young people from CAN's Manchester programmes at the Royal Exchange Theatre over 2 years.

From January to 8th April 2014, for CAN's third and concluding Kamosi project, we introduced an additional new-strand of work targeted at younger Roma-children through their regular Saturday Club. The Kamosi Junior group was developed as an early intervention approach to combat the issues faced by the senior group, supported by parents, schools and volunteers in the area. The project aims to work with the under 11s to support and encourage their integration within their local community to help reduce the problems faced by the older young people.

For the first time, the Kamosi Juniors were able to take part in their own theatre, dance and music workshops which they did with relish, enthusiasm and evident natural talent. Over 16 sessions they created a short performance, *Pandora's Box* and a dance extravaganza that took the audience on a journey of dance from across the world.

The work with the senior group however was more challenging. An increase in hostility from members of the local community was having a detrimental impact resulting in major setbacks evidenced by low confidence and self-esteem and expressed through bad behaviour. CAN engaged the young people through offering a wide-range of workshops and by letting them lead on their creative interests and passions. They developed new work in spoken-word in English/Slovak/Romanian, original music-compositions and recording, digital-montages and documentary, new trans-cultural choreographies, and some of the most original beat-box medleys ever with 4 part rhythms.

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New Beginning was an explosive and vibrant celebration of Afro-Romani culture combining Eastern European rhythms, dance, languages, stories with spoken word, beat box/rap and Hip hop, creating a soulful celebration of Roma culture past and present, with fresh dynamic expressions of new identities. *New Beginning* was about starting life afresh in Britain and explored what was good about being Roma, past, present and what they wanted for the future. *Wake up Roma* was about the pride they felt about Roma culture and of which they were not ashamed. It was showcased on International Roma Day on Tuesday 8th April 2014 at the Conservative Club, Leigh. Over 150 people attended the final performance. The stars of the show were the children-whose obvious natural talent and raw energy won the hearts of the 120 strong local audience.

CAN worked with 59 children and young people over 44 sessions from the Kamosi Senior and Junior youth groups which largely consisted of males/females aged 5-18 originally from Slovakia, Lithuania, Romania and the Czech Republic; as well as African Refugee Heritage, White British, Mixed Race and Pakistani young people.

Manchester Young People's Programmes

'Our Choice, Their Chance'

'Our Choice, Their Chance' was the third and final interactive performance of CAN's Manchester youth arts programme, created with 46 young people from diverse backgrounds, from 7+ Manchester neighbourhoods. It included drama, spoken-word, movement and digital-arts production with 4 performances taking place at STUN'S studio (Z-arts) attended by over 180 audience members. 8 young-producers confidently led on the creative content, shaping and directing the final pieces with support from the creative team.

'Our Choice, Their Chance' was an intelligent and entertaining production, set in a 'gallery of decisions' where the young performers 'improvised, rapped, body-popped through a tombola of outcomes; a random raffle of live performance and digital wizardry'.

Upon entering the studio, the audience were introduced to the various characters and their particular dilemmas, through individual interactive installations. An interactive game then determined choices and outcomes and the sequence of the different scenes, which were performed according to where the *dice fell*. It told stories of young people lives in today's world and of how decisions that are made, impact upon their lives. In particular it explored themes of hypocrisy, double standards and the seemingly arbitrary nature of some of the decisions made on their behalf by peers, parents, media, schools and society. Post the show, 8 young people went on to get their Bronze Arts Award. On observation and from feedback and evaluation from carers, parents and youth leaders and the young people themselves there is no doubt that the project created profoundly beneficial outcomes for young participants.

The group comprised of new migrants from African heritages and diverse British communities of Asian, Asian mixed heritage, African, African Caribbean, African Caribbean mixed heritage, Arabic and White backgrounds. Most of the children were from various excluded backgrounds, including economically disadvantaged, those with emotional and behavioural difficulties and some disabled young people. 4 young people were from refugee backgrounds and 4 were looked after children. A significant proportion of the children had experience of being bullied and /or felt different from or hard to fit into their regular peer groups.

In particular, the project created an extremely nurturing creative environment where everyone was supported and encouraged. For many it was a chance to start again with a new supportive peer group where it was okay to put forward ideas and 'not be laughed at', supported by inspirational practitioners who place young people, and their creativity and development at the heart of the delivery process.

Audience Feedback:

Brilliant Performance. Very Moving. Great to see young people expressing how they feel about life.

Fantastic performance great concept good showcase of young talent.

A lively production -some very fruitful and intelligent speeches scenarios some nice merriment too, friendly welcoming and humorous.

I was blown away by the writing, deep stuff here... really interesting

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Participant Feedback:

My successes were that I got on with everyone and that I learnt a new talent and developed on it. My highlight was that the show came together.

I felt that my personal success was performing my written work in front of an audience and people listening to it

I loved how we were all supportive of each other

I worked with people I never knew (sic) and made an amazing performance

Foster Carer:

Thank you so much for giving xxxxxx this opportunity to take part in the play. This is exactly what she needs to build up her self – confidence and improve her speech. Really enjoyed the play. The young people were amazing.

Martin Stannage, Writing Facilitator:

Simple ice-breaker games aim to encourage the young people to get to know each other. If anybody feels like their voice isn't being heard, or that they're being laughed at, we address it straight away. I feel that mutual respect one of the most important elements of bringing the team together.

New Communities

Petrus- Digital Sparks

In the life of this NPO 3-year plan, our aim was to develop work with communities new to CAN's portfolio of work. As well as our work with Wigan-based EU Roma young people, in 2012/13 we also made great strides developing new work with the service users of the Petrus Charity in Rochdale through *Digital Sparks*. The Petrus Community is Rochdale's largest homelessness-charity providing residential and day-support services throughout the borough. The *Digital Sparks* project aimed to create work to raise the organisation's profile and the plight of homelessness to the wider public, through an intensive participatory digital arts programme with Petrus service users.

Digital Sparks culminated in a screening of two film shorts at 'Pop Up' Arts event in and around Rochdale. Including the council chambers and at a later debate on homelessness in Parliament on 18 December 2013, where the MP for Rochdale contributed: "If politicians are serious about addressing homelessness, they should watch a video called "RoofLess" that Petrus produced with Community Arts North West "

The year 2014/15 programme continued to include unprecedented screenings throughout the borough including schools, the Co-op Pioneers Museum and many other venues. Each of the screenings were accompanied by the services users as film makers and panellists. Petrus Service staff and users and CAN were also invited to participate in and screen *Digital Sparks* at *Step Up - Backstage Me Homeless Arts Festival* in April 2014, organised by and at the Royal Exchange Theatre. Additionally, the film was screened at the Ginsburg Film Festival in South Africa as part of the *Made in Manchester* programme.

The 'pop up' screenings have now played to a total of over 2000 live audiences and we estimate that a further 10,000 people have accessed the work through Petrus/CAN social media.

CAN continued to work with Petrus in 2014 supporting a young paid creative apprentice, Katrina Coombes, jointly recruited and managed by both organisations. Katrina was able to run various arts based programmes with service users and volunteers in Rochdale, as well as receive a range of artist development opportunities at CAN including training, mentoring and placements on CAN projects.

CAN are currently supporting Petrus to develop resources for a new sustained programme of digital-work, as well as developing new partnerships with Rochdale Library and Cartwheel Arts which will strengthen this work within the borough.

Digital Arts Programme

Making Connections

Since the appointment of the CAN Digital Arts Creative Producer in 2013-14, we have continued to significantly increase the digital arts cultural offer across the whole artistic programme which has progressed dramatically year on year.

Every creative project now has a strong digital cultural offer which includes strong online presence and digital profile through social media, webpages and, blogs and other platforms. This includes for some projects, specific digital educational content such as blogs, cultural commentary, articles and reviews of related subject matter that deepen engagement.

Additionally, trailers and final documentaries produced for most projects which are widely distributed online, alongside ongoing documentation of workshop processes. The latter is a relatively new, but we think really useful tool, which enables conversations around the subject matter and the projects as part of the process.

On the whole we have found that our digital reach is as much about the quality of engagement, as it is with all our analogue programmes. Therefore when we focus on digitally specific programmes we gauge success both through quality of engagement; which we assess primarily through the quality of the blogs, feedback, online social media conversations as well as through numbers. What is evidently clear is that effectiveness lies to some extent in the way that digital engagement is integrated with high quality face to face activity to create a joined up user experience, helping to deepen engagement and extend reach.

Do I.T. The second ESF funded digital media training programmes for artists and creatives (detailed in other parts of this report), have in particular helped CAN to identify the huge gaps in provision and potential for development that we are keen to progress into the future. That is, developing skills, access and production opportunities for people and creatives at the grass-roots.

Overwhelmingly successful has been the many new and emerging creatives who have been able to develop their skills through our training and creative production programmes. Not only creating a new generation of skilled creatives but also making strong contributions to CAN's artistic programme. This has been achieved via CAN's Artist Development Programmes.

We have also produced a range of imaginative digitally-created media for live-performance in partnership with Digital-Producers/Artists who share CAN's ethos in creating innovative work in participatory-arts contexts, as in the case of our young people's programmes. Of particular note, *Lisapo- The Congolese Tales*, helped us to make great strides in our Digital media programme; creating a whole other life, with new layers of work and new levels of engagement and reach, as detailed above.

CAN Online Information Services Over the life of our ACE - NPO years we aimed to increase the amount of activity made available to audiences digitally by strengthening distribution and online platforms. The heart of these services feature CAN's interactive website.

The programme has included:

- The ongoing development of CAN's new website as a promotional, information and advocacy tool for CAN and community/participatory arts in general. It now contains archives of CAN's past work. In 2013/14 a major new overall of its design took place with an improved new look.
- Major new increases in the use/s of CAN's social networking sites on Flickr, Twitter, Facebook, Vimeo, MySpace and You Tube for marketing and distribution purposes; additional blogs, Facebook and other social networking set up for particular projects.
- The development of a strong online profile for all CAN's programmes of work and in some cases, increased engagement and reach such as *Lisapo - The Congolese Tales* which reaches out to the Congolese diaspora across the world.
- Continued provision of Artsnet twitter/Facebook service and CAN Google group for general information exchange and dissemination.

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We have made huge gains with significant increases in the amount of activity made available digitally by strengthening distribution and online platforms, far exceeding original KPI baseline levels.

Increases from 11/12 baseline:

- *Artsnet Twitter*: 2600 to 9329 followers.
- *CAN Twitter stream*: 306 to 2812
- *Artsnet Facebook* 1236 to 1809
- *CAN Page* 666 likes, 2000 advocacy activity*
- *Exodus Facebook*: 1048 to 1809
- *Exodus Facebook*: 6.4K engagement-activity*
- *Online video profile*: 100%-YouTube and Vimeo now have 113 CAN videos uploaded with total views of 19,013
- *CAN Flickr* : 200photos increase to 5627 with 214,574 views
- Website: 33,550 sessions by 23,083 users in 142 countries. 92,621 pages were visited. 84.55% of visitors were from the UK, 5.38% from the USA, other countries including Australia (0.63%), Germany (0.58%), and Canada (0.54%)
- 8,511 documents were downloaded from the website, including event flyers & programmes, 436 reads, 4167 impressions, 8 shares of CAN's annual reports and event publicity on Issuu -

Artist Development

We have combined the Artist Development section with Strategic programmes as CAN's major strategic programme Platforma is primarily about the development of talent and opportunity for refugee and migrant artists.

This programme supports the Arts Council England goals that wants to see an arts leadership and workforce that is diverse and highly skilled working towards the following ACE priorities:

- Establishing a coherent, nationwide approach to the development of artistic talent, particularly for emerging and mid-career artists
- Supporting an artistically-led approach to diversity in the arts and creating equal opportunities to enter the arts workforce

CAN is passionate about supporting the development of emerging and mid-career practitioners. We offer a range of opportunities across our artistic programme from quality voluntary arts placements and internships through to training and apprenticeship-based schemes. Not only is the intake highly diverse but placements and programmes offer opportunity to take part, showcase, extend networks on programmes of work that support artistically-led approaches to diversity in the arts such as the Platforma National Festival and hubs, and the CAN artistic programme. CAN also regularly takes graduates from a number of higher education establishments such as Manchester University and some European Universities.

We continue to roll out dedicated and quality professional development opportunities including:

Artists placements 24 in-depth placements on CAN Artistic programmes for emerging/developing artists provided invaluable experience for people wanting to work in the participatory arts sector.

Event volunteers 28 opportunities for volunteers aged 18 to 72 years from all communities/ and backgrounds helped CAN to deliver all our final events. Generally speaking we target anyone who enjoys taking part and helping out which includes hands old and new.

Artist packages 15 tailored opportunities were provided through a combination of placements, mentoring, commissions, training, access to CAN training courses, resources, paid work, access to the Do-I.T Drop in digital aftercare workshop and brokered opportunities for artist with other cultural organisations such as HOME. 2 were **paid creative apprentices**: **Katrina Coombes** as detailed in the Petrus report and the second creative Apprentice, **Abdin Khan**, was appointed as a paid Digital Media Assistant for 24 days through the Curious Minds, Strong Voices scheme. Although recruited in 13/14 most of Abdin's apprenticeship actually took place in 2014/15 through the delivery of the second Do-I.T. programme as well as the Manchester Youth Arts programme. Our third creative apprentice was the wonderfully talented Iranian film artist **Mahboobeh Rajabi** who worked across most of the artistic programme on the digital production of the Exodus and Young People's programmes.

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Do-I.T. The second Do-I.T. digital-media training project course aimed to provide supportive and informative route into developing digital-media skills and access to digital-media resources for unemployed and underemployed culturally diverse 'creatives' living in Greater Manchester. It offered 120 hours of learning through weekly workshops and drop in sessions, access to digital resources and the opportunity to become part of a creative learning community. For 20 artists aged 19-65. 35% were from refugee-backgrounds and 75% in total of diverse cultural-heritages including Iran, Iraq, Bangladesh, Pakistan, DRC Congo, Rwanda, Barbados, Jamaica, Nigeria and Eastern-Europe. 55% were women, 15% lone-parents, 20% had disabilities. All had a wealth of skills to contribute to Greater-Manchester's cultural life.

Trainees reported significant increases in their digital skills; paid work opportunities; levels of well-being through being part of a shared learning community/network. 90% rated the course "Excellent". 10%:"Very Good"

"Skills I have learnt on the course have given me the confidence to take on new projects that have resulted in new paid commissions"

"My professional presence has increased and I have gained freelance work through the course"

"The course helped me learn how to use social media to promote my book launch and reach people who might be interested in my work"

"I have made new and important contacts within the arts sector that are supporting me to develop my business"

Artist development bursaries were made available for professional placements for two Congolese Artist Practitioners; **Pat Makela** and **Emmanuela Macholi Yogolelo** as part of the *Lisapo- The Congolese Tales*. Refugee heritage artist **Serge Tebu's** project management placement for Manchester International Roots Orchestra led onto a paid work placement for the same project which extended into April 2014/15.

Platforma

The Platforma Arts and Refugee Network support and develop arts by, about and with refugees and migrants. It brings together groups and artists of any background or political status (e.g. refugees and non-refugees), whose work examines the varied experiences of refugees both before and after they arrived and settled in their host country.

The main elements of the project are the website, national events - Platforma Festivals have been held in London (2011) and Manchester (2013) and the regional networks or 'hubs', which are involved in developing and promoting related activities, managing relevant sections of the website and contributing to the development of the national events.

Platforma is run by Counterpoints Arts, with the support of Oval House Theatre and Platforma Regional Hub partners across England. Funding is from The Baring Foundation and Arts Council England.

Platforma North West Hub

CAN is the Regional Coordinator for the Platforma North West Hub. We achieved and exceeded all targets for the year through targeted networking and support for the development of opportunities targeted at refugee and other migrant artists.

From April 2014 – March 2015, the hub:

- Maintained the regional network website with regular information.
- Provided one-to-one support for 16 artists from refugee and marginalized migrant backgrounds towards their career development.
- Facilitated 61 performance opportunities for at least 48 individual artists (43 paid) from refugee and other marginalised migrant backgrounds. These included; Refugee Week events in Blackburn; Lisapo - The Congolese Tales at Band on the Wall; MIRO at the Edinburgh Festival, The Continental in Preston, Rochdale Library for The Rochdale Literature and Ideas Festival and Wakefield Cathedral; The Journey's Festival, Leicester; Rule 35 performance at Z-arts, Manchester. Somali artist, Yusra Warsama was also offered an Assistant Director position at Home, Manchester on recommendation from CAN.

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- Organised 2 network events including: 1) **A Grant for the Arts Surgery** for 7 people delivered by ACE officer, David Gaffney. 2) **A Musician's How to Guide to 'World Music' Promotion** aimed at musicians from the Platforma network whose work fitted or crossed into 'World Music' genres providing musicians with useful information and contacts to help promote and perform their music on the live music circuits. This event included presentations by key North West-based venue and festival promoters including, Gavin Sharp (Band on the Wall), Geli Berg (Lingua Franca), Paul Duhaney (Africa Oye), Ruth Daniel (Agencia). It was attended by other music agencies such as Brighter Sounds and More Music and 20 refugee/migrant musicians.

FINANCIAL RESULTS AND RESERVES

Overview

Income has decreased to £285,374 (2013 - £354,011)

Expenditure has decreased to £338,082 (2013 - £359,324)

Although expenditure exceed income overall, this was because the charity was utilising restricted funds received in the prior year, so that on unrestricted fund there was a virtual breakeven result of a small surplus of £645.

Reserves Policy

The reserves policy has been established to ensure that the company can undertake its core activities for thirteen weeks should all other sources of income cease, covering the redundancy period of non - project funded employees. In order to prosecute this policy, the charity estimates that it needs free reserves of £60,000. The charity currently has free reserves of £74,803 and a designated reserve of £20,000 to support the 15/16 programme. The charity expects that it will have to commit further reserves in future periods which will reduce the free reserves to the target level.

FUTURE DEVELOPMENTS

CAN'S Application for 2015 -18 National Portfolio Organisation support from Arts Council England was successful. Equally, Manchester City Council (MCC) have managed to protect their arts budgets and we have successfully secured another 3 years of funding, albeit, a reduced figure in line with all MCC Clients.

In 2015-16 year CAN will undertake a major development programme to secure the resources for the 2015-18 programmes.

- Exodus Theatre:** Evaluation of the second Refugee Women's Theatre project *Rule 35* in April/May 2015. CAN will spend the remainder of 2014/15 on arts development for a new programme of work to run 2016-17 and 2017-18. This will involve consolidating partnerships, evaluating previous programmes, capacity-building and fundraising activities. We will also potentially work with the asylum-seeker women theatre group to develop a small scale new production for the ACTA national community theatre festival in Bristol.

- Exodus Live Music programmes**

We will support a programme of professional development and performance opportunities with the Manchester International Roots Orchestra.

We will fundraise for a new RNCM partnership project to benefit our target groups for a new programme of work to be rolled out in 2016-18.

- Exodus Heritage programmes**

We will develop a new music and digital arts cultural production programme about the Roma Holocaust.

We will start to consult with communities regarding another large scale Heritage Lottery project, and undertake development activities.

- Young People:** 2015-16 marks the first year of delivery of our new Children and Young People's Arts Programme in Wigan and Manchester funded by Children in Need and Youth Music. This programme will start in September 2015 and continues until July 2018.

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- We will continue to develop our **Digital Arts Programmes** and resources including delivery of a training programme called *Community SpirIT* targeted at people who lead community based cultural programmes in Greater Manchester.

A comprehensive digital cultural offer will run alongside every programme of participatory arts work. CAN's online information services will continue to extend the reach of work.

- **New Programmes:** We will continue to diversify CAN's portfolio through the development of new programmes with other communities in Greater Manchester, as well as develop a significant programme of work with Rochdale's Petrus Community, a homelessness charity, to start in Spring 2016.
- **Artist and Talent Development Programmes.** We will offer a comprehensive range of programmes to support the professional development of established, mid-career and emerging artists from BME and other communities as well as an events volunteering-programme for all members of the community.
- CAN will continue to manage and support the **Platforma North West Hub** activity to include coordinating a strong North West contribution at the Autumn 2015 Platforma Festival in Leicester, as well as a number of learning events for the region.

DIRECTORS RESPONSIBILITIES

Company law requires the Directors to prepare financial statements for each financial year which give a true and fair view of the state of the Company and of the surplus or deficit of the Company for that period. In preparing those financial statements the Directors have:-

- selected suitable accounting policies and applied them consistently
- made judgements and estimates that are reasonable and prudent
- stated whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements.
- prepared the financial statements on the going concern basis.


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

TRUSTEES' EXPENSES

In 2014-15 none of the board claimed expenses. (In 2013-14 none of the board claimed expenses).

SMALL COMPANY PROVISIONS

This report has been prepared in accordance with the special provisions for small companies under Part 15 of the Companies Act 2006. Approved by the directors and signed on their behalf by

.....Date: 26/11/2015

M. Hazlehurst Director

**INDEPENDENT EXAMINERS REPORT
TO THE MEMBERS OF COMMUNITY ARTS NORTH WEST
FOR THE YEAR ENDED 31 MARCH 2015**

I report on the accounts of the company for the year ended March 31 2015 which are set out on pages 20 to 27.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of the ICAEW.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

- 1 which gives me reasonable cause to believe that, in any material respect, the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charitieshave not been met; or
- 2 to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Peter Smith BA FCA DChA

Chittenden Horley Ltd
Chartered Accountants : Charity Specialists

456 Chester Road
Old Trafford
Manchester
M16 9HD

Date: 4/12/15



COMMUNITY ARTS NORTH WEST
STATEMENT OF FINANCIAL ACTIVITIES (including the income and expenditure account)
FOR THE YEAR ENDED 31 MARCH 2015

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2015 £	Total 2014 £
INCOMING RESOURCES					
Incoming resources from generated funds:					
Voluntary income - Grants & donations	2	226,790	-	226,790	226,017
<i>Activities for generating funds</i>					
Bank interest		1,317	-	1,317	966
Incoming resources from charitable activities:					
Revenue grants	3	-	25,433	25,433	94,311
Other unrestricted income	4	31,834	-	31,834	32,717
TOTAL INCOMING RESOURCES		259,941	25,433	285,374	354,011
RESOURCES EXPENDED					
Charitable activities:	5	250,677	78,786	329,463	349,555
Governance costs	6	8,619	-	8,619	9,769
TOTAL EXPENDITURE		259,296	78,786	338,082	359,324
NET INCOMING/(OUTGOING) RESOURCES BEFORE TRANSFERS (net expenditure for the period)					
		645	(53,353)	(52,708)	(5,313)
Transfers between funds					
		-	-	-	-
NET INCOMING/(OUTGOING) RESOURCES AFTER TRANSFERS		645	(53,353)	(52,708)	(5,313)
FUND BALANCES BROUGHT FORWARD					
		99,385	63,998	163,383	168,696
FUND BALANCES CARRIED FORWARD		100,030	10,645	110,675	163,383

The notes on pages 22 to 27 form part of these financial statements.

**COMMUNITY ARTS NORTH WEST
BALANCE SHEET AS AT 31 MARCH 2015**

	Notes	2015 £	2015 £	2014 £	2014 £
FIXED ASSETS					
Tangible Assets	10		5,227		5,282
CURRENT ASSETS					
Debtors	11	6,331		14,865	
Cash at Bank and in Hand		<u>110,108</u>		<u>153,372</u>	
		116,439		168,237	
CREDITORS					
Amounts falling due in one year	12	<u>10,991</u>		<u>10,136</u>	
NET CURRENT ASSETS / (LIABILITIES)			<u>105,448</u>		<u>158,101</u>
NET ASSETS			<u>110,675</u>		<u>163,383</u>
FUNDS					
Unrestricted	13		100,030		99,385
Restricted	13		<u>10,645</u>		<u>63,998</u>
TOTAL FUNDS			<u>110,675</u>		<u>163,383</u>

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime and the Financial Reporting Standard for Smaller Entities (effective April 2008).

For the year ending March 31 2015, the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies and no notice has been deposited under section 476 requiring the company to obtain an audit of its accounts for the year in question.


Directors' responsibilities

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

The notes on pages 22 to 27 form part of these financial statements.

Approved by the Board and authorised for issue on: 26/11/15

And signed on their behalf by:


DIRECTOR
M HALLENURST
Company registration number 1400213

COMMUNITY ARTS NORTH WEST
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2015

1 ACCOUNTING POLICIES

Basis of Preparation of Financial Statements

The financial statements have been prepared under the historical cost convention and in accordance with the Financial Reporting Standards for Smaller Entities (April 2008), and comply with the Statement of Recommended Practice: Accounting and Reporting by Charities issued in March 2005 and the Companies Act 2006.

Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Incoming Resources

Income, including grants, is recognised in the accounting period in which it is receivable, except in the following circumstances, when the income is deferred and included in creditors:

- The income relates to a future accounting period
- A sales invoice has been raised ahead of the work being carried out and there is no contractual entitlement to the income until the work has been done
- Not all the terms and conditions of the grant have been met, including the incurring of expenditure and the grant conditions are such that unspent grant must be refunded.

Income includes grants in respect of revenue and capital items.

Grants received in respect of capital expenditure are treated as restricted funds and included in incoming resources in the year of receipt. Once the related assets have been acquired the grant is transferred to unrestricted funds unless there are continuing restrictions over their use or disposal.

Where such restrictions apply, the grant remains in restricted funds and in so far as the conditions are being met and the grant is unlikely to be repayable, the related depreciation is charged against the restricted fund each year.

Expenditure

Costs are defined as follows:

Charitable expenditure

The costs delivering the charitable activities.

Governance costs

The costs associated with meeting the constitutional and statutory requirements of the charity and include fees for external scrutiny of the accounts and costs linked to the strategic management of the charity.

All costs are allocated between expenditure categories of the SoFA on a basis designed to reflect the use of resources.

The charity is not registered for VAT and, where applicable, costs are stated inclusive of the VAT incurred.

Fixed assets and Depreciation

Assets costing less than £500, and not forming part of a series of related purchases, are not capitalised but written off as revenue expenditure in the year of acquisition. Other assets are capitalised and depreciated over their useful lives.

Depreciation is provided on the cost or valuation of tangible fixed assets in order to write off the cost or valuation after taking account of scrap values over their expected useful lives as follows: -

Furniture and Equipment - 25% straight line

Taxation

The company is a registered charity and entitled to claim the annual exemption from UK corporation tax.

COMMUNITY ARTS NORTH WEST
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2015

2 DONATIONS AND GRANTS

	Deferred b/f £	Received £	Deferred c/f £	Total 2015 £	Total 2014 £
Core grants:					
ACE North West	-	191,102	-	191,102	190,329
Manchester City council	-	35,688	-	35,688	35,688
	-	226,790	-	226,790	226,017

3 REVENUE GRANTS

Restricted income:

BBC Children in Need	-	-	-	-	25,739
Heritage Lottery Fund	-	1,966	-	1,966	23,060
Big Lottery AFA Community Spirit	-	9,983	-	9,983	-
Wigan Youth Programme	-	-	-	-	1,000
The Lankelly Chase Foundation	-	-	-	-	12,000
Lloyds Bank Foundation England & Wales	-	-	-	-	10,000
Network for Social Change	-	-	-	-	11,382
ESF Do IT	-	13,484	-	13,484	11,130
	-	25,433	-	25,433	94,311

4 OTHER UNRESTRICTED INCOME

Fee Invoices	-	19,288	-	19,288	25,055
Platforma	-	4,000	-	4,000	7,662
Donations etc	-	2,242	-	2,242	-
Rochdale MBC	-	6,304	-	6,304	-
	-	31,834	-	31,834	32,717

COMMUNITY ARTS NORTH WEST
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2015

6 ANALYSIS OF CHARITABLE EXPENDITURE

	Unrestricted	Restricted	TOTAL	TOTAL
	£	£	2015	2014
			£	£
Direct costs:				
Staff costs	161,965	-	161,965	189,243
Freelance workers	13,083	-	13,083	10,386
Transport & travel	1,688	-	1,688	1,466
Project costs	100,730	-	100,730	94,528
Equipment & depreciation	2,660	-	2,660	2,686
Direct costs charged to restricted funds	(72,514)	72,514	-	-
Support costs:				
Printing, postage & stationery	1,613	-	1,613	3,856
Telephone & internet	2,129	-	2,129	1,906
Training	228	-	228	1,212
Rent, rates, heat and light	31,690	-	31,690	29,651
Repairs & maintenance	4,951	-	4,951	7,854
Insurance	4,292	-	4,292	3,914
Bank charges	67	-	67	98
Miscellaneous	4,367	-	4,367	2,755
Support costs charged to restricted funds	(6,272)	6,272	-	-
	<u>250,677</u>	<u>78,786</u>	<u>329,463</u>	<u>349,555</u>

7 GOVERNANCE COSTS

	2015	2014
	£	£
Staff costs	4,968	4,939
Printing, postage & stationery	85	203
Telephone & internet	112	100
Rent, rates, heat and light	1,668	1,561
Insurance	226	206
Trustees' expenses	-	-
Other fees	-	-
Independent examiner's fees	1,560	2,760
	<u>8,619</u>	<u>9,769</u>

8 STAFF COSTS

Salaries	151,928	175,603
Social security costs	11,916	16,511
Company Pension Scheme	3,089	2,067
	<u>166,933</u>	<u>194,181</u>

The average number of employees (excluding directors) was 8 (2014-9)

COMMUNITY ARTS NORTH WEST
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2015

9 NET INCOMING RESOURCES BEFORE TRANSFERS

	£	£
This is stated after charging:		
Auditors remuneration:-		
Audit fees	-	2,760
Independent examiner's fees	1,560	-
Depreciation of other fixed assets	2,660	2,686
Directors' remuneration and trustees expenses	-	-
	<u>0</u>	<u>0</u>
Number of Trustees claiming expenses	<u>0</u>	<u>0</u>

10 TANGIBLE FIXED ASSETS

	Cost	Equipment £
As at April 1 2014		95,130
Additions		2,605
As at March 31 2015		<u>97,735</u>
	Depreciation	
As at April 1 2014		89,848
Charge for the year		2,660
As at March 31 2015		<u>92,508</u>
	Net Book Value	
As at March 31 2015		<u>5,227</u>
As at March 31 2014		<u>5,292</u>

	2015 £	2014 £
11 DEBTORS		
Grants & fees receivable	5,053	12,870
Prepayments	470	1,470
Loan accounts	-	525
Refund due re KR pension	808	-
	<u>6,331</u>	<u>14,865</u>

12 CREDITORS falling due within one year

Trade creditors	5,815	3,743
Other taxation and social security	3,616	3,633
Accruals	1,560	2,760
	<u>10,991</u>	<u>10,136</u>

COMMUNITY ARTS NORTH WEST
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2015

13 STATEMENT OF FUNDS

	Balance 1/4/14 £	Income £	Expenditure £	Transfers £	Balance 31/3/15 £
Unrestricted funds:					
General fund	83,717	259,941	(259,296)	(4,332)	80,030
Designated Fund - Core Support	15,668	-	-	4,332	20,000
	<u>99,385</u>	<u>259,941</u>	<u>(259,296)</u>	<u>-</u>	<u>100,030</u>
Restricted Funds:					
Revenue fund:					
<i>Refugee Women's Theatre:</i>					
Network for Social Change	6,136	-	(6,136)	-	-
Lloyds Bank Foundation England & Wales	9,800	-	(9,702)	-	98
ESF Do IT	-	13,484	(10,930)	-	2,554
BBC Children in Need	21,457	-	(21,457)	-	-
Big Lottery AFA Community Spirit	-	9,983	(1,990)	-	7,993
Heritage Lottery Fund	22,462	1,966	(24,428)	-	-
Lankelly Chase Foundation	4,143	-	(4,143)	-	-
	<u>63,998</u>	<u>25,433</u>	<u>(78,786)</u>	<u>-</u>	<u>10,645</u>
Total Funds	<u>163,383</u>	<u>285,374</u>	<u>(338,082)</u>	<u>-</u>	<u>110,675</u>

Designated fund

It is anticipated that the company will need to utilise up to £20k of its free reserves to support its ongoing work in 15/16.

Restricted fund balances

The restricted fund balances will be utilised in 2015/16 for the various projects.

14 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted Funds		Restricted Funds	Total
	Designated	General		
		£	£	£
Fund balances at March 31 2015 are represented by:-				
Tangible fixed assets	-	5,227	-	5,227
Current assets	20,000	85,794	10,645	116,439
Current liabilities	-	(10,991)	-	(10,991)
	<u>20,000</u>	<u>80,030</u>	<u>10,645</u>	<u>110,675</u>
Free reserves:				
Current assets		85,794		
Current liabilities		(10,991)		
Free reserves		<u>74,803</u>		

COMMUNITY ARTS NORTH WEST

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2015

15 CONSTITUTION

The Company is limited by guarantee and does not have a share capital. In the event of the Company being wound up the members are committed to contributing £1 each.

There were 28 members at the year end (2014 - 30).

16 TAXATION

The Company is a registered charity and is entitled to claim annual exemption from UK corporation tax under sections 466 to 493 of the Corporation Tax Act 2010

17 COMMITMENTS

The company had no capital commitments at the year end.

The company had annual operating lease commitments as follows:

	2014	2013
Within one year	Nil	Nil
Two to five years	330	330
Over five years	Nil	Nil

18 TRANSACTIONS WITH DIRECTORS

There are no other transactions with Directors in the year which require to be disclosed in these accounts, either under the FRSSE or the SoRP.