



COMMUNITY ARTS NORTH WEST LTD

(a company limited by guarantee)

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR

THE YEAR ENDED MARCH 31 2019



Company number: 1400213
Charity Number: 277135

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**COMMUNITY ARTS NORTH WEST LTD
CHAIR'S INTRODUCTION
FOR THE YEAR ENDED MARCH 31 2019**

It is my pleasure to write this introduction to Community Arts North West's 2018-19 annual report. This year represented the first-year of CAN's new four-year Arts Council England and Manchester City Council portfolio programme funding spanning 2018-22. It was also a year of change for CAN, as well as a year of inspiration and high-quality arts-production.

In December 2018, CAN's Co-Founder and Creative Director Cilla Baynes stepped down her role as Creative Director and joint CEO and, after completing a number of important high level tasks, left the organisation in March 2019. Cilla worked with the company since its inception in 1978, and was a Co-Founder and its first Artistic Director, as well as a well-known Cultural Leader. In January 2019, we welcomed new Creative Director Stella Barnes into the organisation. Stella is herself a Sector Leader in the field of Participatory Arts, and comes with a wealth of experience, growing a large nationally renowned engagement department at Ovalhouse, London. We are extremely pleased with this recruitment, and confident that Stella can lead CAN's artistic programme onto great things.

In 2018/19, CAN continued to co-create a wide range of projects that address contemporary issues and engage with the region's diverse communities & audiences, helping to amplify the voices and expression for some of the most marginalised communities in the North West. This includes refugees, asylum seekers, other migrant-heritage groups, and low income communities in Greater Manchester. CAN's programmes provoke intelligent conversations and interaction for participants and audiences, in interesting, accessible and challenging ways. CAN's participatory arts methodologies encourage people to think, explore and experiment, encouraging creativity that engages and values people's ideas, cultures and experiences. Our work with refugees, asylum seekers and other migrant heritage groups creates new work that reflects the changing times locally and globally.

It was another fantastic programme of achievement for CAN's Children and Young people's Performing Arts programmes in Wigan Borough and Manchester, with a new 3-year programme of continuation funding from Children in Need starting in October 2018. Having a sustained programme enables us to embed practice, build upon the learning and deliver sustainable high quality programmes that deliver significant impact for the children and young people taking part. The programme includes the outstanding *Kámoši Juniors Performing Arts Project* in Leigh with Eastern European Romani heritage and other local children - a model in socially cohesive work practice; and CAN Young Artists@HOME and their exceptional productions *A Generation Rising* (May 2018) and *The Dream Catcher* (April 2019), created with young people from across Manchester neighbourhoods, co-produced with our partner HOME.

A Generation Rising powerfully communicated the narratives of a very culturally diverse group of young people, very ably expressing their take on difference in an honest and thoughtful way. 100% of the group agreed on how profound it had been to work on this piece and how much they have valued the opportunity to work in an intercultural setting. We recently learnt that *A Generation Rising* is a Finalist for a Manchester Culture Award 2019 for *Best Performance*, which we are thrilled about.

We're also celebrating the recent news that Community Arts North West is a Finalist for another prestigious Manchester Cultural Awards in the category of *Promotion of Talent and Leadership*. This nomination celebrates our talent-development work with artists and creatives from refugee and migrant heritage creatives in 2018/19. One highlight was Autumn 2018's project *Still I Rise*, created in partnership with Digital Women's Archive North (DWAN), the Travelling Heritage Bureau, and Manchester Art Gallery as part of Journeys Festival International 2018. The project's visual arts trail and performances took place in October 2018 at Manchester Art Gallery, and featured the work of 15 international women creatives. The trail and performance was experienced by over 1,000 people, receiving outstanding feedback.

CAN's talent-development programme delivered opportunities, development and support to: Fereshteh Mozzafari who performed her new production *One More Push*; the *Amani Creatives* who continued to support Africa-diaspora artists, involving a high-profile collaboration with Afro-Celt Sound System; Manchester International Roots Orchestra; Mahboobeh Rajabi; and Iranian Musician Seyed Ali Jaber and The Hamdel Ensemble. Seyed Ali Jaber and the Hamdel Ensemble have just finished a national tour of cities including Birmingham, Bristol, and Edinburgh as part of the Edinburgh Fringe Festival. CAN supported Seyed Ali Jaber and the The Hamdel Ensemble to develop, produce and market the tour, and access Arts Council England funding to make the tour possible.

Another highpoint was our partnership with HOME on our *Refugee Week Festival* in June 2018, where the creativity, spirit and activism of the city's global communities were celebrated through music, theatre, art, film, workshops, exhibitions and debate.

I would like to thank the staff at CAN, the Board of Directors, and of course our funders, partners and supporters who continue to demonstrate commitment and belief in the company. I would also like to take this opportunity to add one more thank you to Cilla for her many years of inspirational leadership. She guided the organisation through good days and sometimes not so good, leaving CAN in the strong position we are in now.

Here's to CAN's strong and healthy future!

Martin Hazlehurst, Chair

**COMMUNITY ARTS NORTH WEST LTD
ADMINISTRATIVE INFORMATION
FOR THE YEAR ENDED MARCH 31 2019**

DIRECTORS AND TRUSTEES

M Hazlehurst - Chair	
A Rawling - Vice Chair	(resigned 04/12/2018)
C Hall: Treasurer	
M J Fellowes	(resigned 17/09/2019)
S Gbeleyi	(resigned 04/12/2018)
P Mulongo	
R Patel	
M A Sharma	
L Dryburgh	(appointed 24/06/2019)

COMPANY SECRETARY

F. Salisbury

KEY STAFF

Executive Director and joint CEO	F Salisbury	
Creative Director and joint CEO	S Barnes	(from January 2019)
Creative Director and joint CEO	P L Baynes	(until December 2018)

BANKERS

Cooperative Bank plc
70/72 Cross Street
Manchester M2 4JG

SOLICITORS

Hill Dickinson LLP
50 Fountain St
Manchester M2 2AS

REGISTERED OFFICE

Green Fish Resource Centre
46-50 Oldham Street
Manchester M4 1LE

**ACCOUNTANTS
AND INDEPENDENT EXAMINERS**

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

COMMUNITY ARTS NORTH WEST LTD TRUSTEES' AND DIRECTORS' ANNUAL REPORT FOR THE YEAR ENDED MARCH 31 2019

The trustees present their annual report together with the financial statements of the charity for the year ended March 31 2019 which are also prepared to meet the requirements for a directors' report and accounts for Companies act purposes.

REPORTING FRAMEWORK

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and 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 (FRS102) (effective 1 January 2015), referred to as the Charities SORP (FRS 102).

OBJECTIVES AND ACTIVITIES

Community Arts North West Charitable Objects

The company was established in 1978 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 and educational activities with the assistance of the company acting in association with artists, and other specialists, working in partnership with local authorities, voluntary sector groups and agencies.

This objects aims to promote learning, creativity, expression, cultural visibility and a voice for marginalised communities in wider society; supporting personal development and progression through increased self-esteem and confidence through participatory arts programmes.

Aims

Community Arts North West (CAN) is a Manchester based arts development organisation producing work with the communities that live on the fringes of mainstream society in Greater Manchester. CAN's work aims to:

- Create expression and visibility for the complex and alternative narratives of Greater Manchester's diverse peoples to help promote wider understanding of the issues, cultures, experiences and histories that makeup the regions people.
- Contribute to the well-being of marginalised peoples through creative programmes that helps to combat social isolation and enable groups to develop artistic outcomes that create a voice that will be heard.

Activities

- Developing and working in dynamic partnerships with communities, artists, the voluntary sector, independent and mainstream cultural providers and other agencies to deliver creative programmes that create access to cultural resources, new production and platforms for sharing and distributing work.
- Creating sustainable programmes that connect people to the cultural infrastructure; enabling progression through networking and information, employment and training, resources and cultural production opportunities.
- Promoting cross-cultural working, through socially cohesive projects, that provide quality creative experiences that encourage learning and generate rewarding artistic outcomes with meaning and resonance for the people with whom we work and their audiences.
- Advocate for and encourage a culturally diverse contribution to the creative economy through employment, training, and capacity-building within the sector.

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 through participation in artistic activities;
- Facilitate social integration and cohesion by providing opportunities for people from different cultural backgrounds to participate in artistic activities together, fostering a better understanding of each other's cultures.

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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, primarily through its association with its landlords, The Ethical Property Company (EPC). 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 and that the majority of company service users travel to and from meetings and projects via public transport. CAN are also members of MAST. Most of the CAN staff team and the CAN Board are now certified as carbon-literate.

Access budgets are put in place for all participatory programmes of work to remove barriers participants may experience due to disadvantages such as poverty/low income, disability and cultural exclusion.

CAN offer a free service to its beneficiaries and actively seeks to engage with people on the margins of mainstream society. Many of the beneficiaries either live in poverty or low income households. Some beneficiaries have experiences of or live on the fringes of destitution and are therefore subject to the stresses and pressures associated with this status.

Contribution of 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 administrative support for within the charity's office, helping with activities such as reception duties, data entry and marketing. There were 12 volunteers and five placements, in addition to the Board in 2018-2019. Volunteers were recruited largely through CAN Artist Placements and Taking Part Programmes.

ACHIEVEMENTS AND PERFORMANCE 2018-2019

Introduction

We met all 2018/19 objectives which included fourteen high-quality culturally-diverse led projects across three programmes, working with seventy partner organisations across Manchester, Leigh (Wigan Borough), and London. This has been verified by the key funders of our work including: Arts Council England and Manchester City Council, as well as all other funders including Children in Need.

Participants, audiences, partners and creative teams continue to comment on: the quality and integrity of the participatory arts programmes in particular the social and personal progression; the inspiration and high-production values of final events/performances; the talent and integrity of the artists working on the programmes; the rich creative diversity; opportunities to work with and learn from diverse communities and artists; and ability to engage with wider audiences and wider society through the sharing of work.

We produced 61 live performances, showcases, screenings, exhibitions and learning events, for and with audiences of 17,821 in 13 public spaces including arts and cultural venues, museums, libraries, schools, community-centres and church-halls; and the streets of Leigh town centres.

All programmes targeted people that face barriers to cultural inclusion and included refugees & asylum seekers, other migrant heritage communities including EU Romani and disadvantaged White British. In 2018/19, a total of 468 people took part in 3,460 participatory arts opportunities.

We worked with diverse and international communities mainly based in the UK from Manchester and other Greater Manchester wards with high IMD's. 76% of participants identified as BAME and 7% identified as disabled.

We continue to:

- Increase participation of Middle/Near Eastern people (mainly Iranian-artists) through CAN's *1000 Friends* programme; and Rochdale women participants through CAN's new Rochdale programme (both currently in development).
- Maintain CAN's culturally cohesive work with children and young people, and achieve programme smart objectives through delivering two strong CYP performing arts programmes in Manchester & Leigh (Wigan Borough) during 2018/19. Continuation funding from Children in Need allows the programme to continue for another three years during 2018-21. Youth Music also supported *Kamosi* music-making activity in Leigh (Wigan Borough) during 2018/19.

In 2018/19, CAN increased its digital audience engagement, reaching a local/national/international digital audience of 937,338, through:

- CAN *Refugee Week Festival @HOME* social-media campaign
- Social media campaigns and digital distribution that increased the profile of creatives taking part in CAN talent development programmes

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Evaluation and Learning

Increases in quality and impact are measured through satisfaction-levels (1-10), narrative-feedback, distance travelled from baseline figures at the start of each project as well as ongoing evaluation throughout each project and evidence of sustained take-up. Final evaluation figures are measured against baseline and individual case-studies, feedback from participants/audiences/partners/creative-teams/volunteers/parents/carers/staff self-evaluation review. The Metric-System is used in CAN-self-evaluation to help measure quality of the artistic processes/outcomes.

Project participants rate high satisfaction levels, often citing profound narratives of transformational outcomes for individuals & groups; in particular, opportunities to engage with issues around diversity, migration, the refugee-crisis, mental-health and personal growth and development, as well as issues facing young people from marginalised communities.

We know from narrative-evaluation data from audiences/participants/partners/arts-teams/self-evaluation that 2018/19 programmes presented relevant, exciting, inspirational opportunities and challenges; demonstrated significant development of creativity and creative skills, increased self-esteem, confidence and well-being, often citing examples of deep-engagement.

For example, CAN's Children in Need funded Performing Arts programme - Year 3 Evaluation (September 2017 - August 2018) found that 62 children and young-people had achieved significant-progress towards the project outcomes from a total of 94; 27 started to experience progress; and 5 were yet to experience progress (largely because they were only able to attend one or 2 sessions). Figures indicate sustained increases from the previous year.

Our Children in Need Officer reported: *'This was an outstanding report in almost every respect. You have clearly made a huge difference in the lives of children and young people and you have documented this, and all the amazing differences you have made, in brilliant detail. The case study you provided was also heartwarming to read; I feel like I can really see the benefits of this amazing work. Overall, this was a wonderful report which I very much enjoyed reading; Thank you!!!'*

Again, all of CAN's Youth Music programme outcomes were met during 2018/19, and our Youth Music Officer reported: *'In your evaluation section, you present some really good examples of progression towards intended outcomes. You also provide a very good mix of both qualitative and quantitative data. I appreciate all the time you have put into collecting and analysing data; as such, this is a very good evaluation plan.... All in all, you present an outstanding report.'*

Programme of Work

CAN had a hugely successful year, with a large number of projects and events. This was Year One of CAN's four-year Arts Council National Portfolio Organisation (NPO) Programme (2018-22). The year's work was underpinned by three main programmes of activity. CAN delivered a total of 14 participatory arts and talent development projects and other services, working with 70 partners from Manchester, Leigh (Wigan borough), London and beyond. CAN also continue to advocate for the work through a range of conferences, events and consultations, and co-operated and worked in partnership with a wide range of organisations.

Projects, events and services included the following:

Programme One: Exodus Refugee-led Arts Programme

- *One More Push* performance by Fereshteh Mozaffari at the New Adelphi Theatre in Salford (8th June 2018) and HOME (18th June 2018)
- Refugee Week Festival at HOME, involving 33 events (June 2018)
- Planning for *Horizons Festival at HOME, June 2019 (rebranded Refugee Week Festival)*
- *Still I Rise* project and performance with the Travelling Heritage Bureau (7th October 2018)
- *A Thousand Friends* project-development

Programme Two: Children & Young-People

CAN Young Artists @HOME

- A series of outreach and consultation sessions
- A series of creative workshops and rehearsals
- *A Generation Rising* performance (18th May 2018)
- Promotional film
- Outreach and consultation
- Theatre visits
- *The Dream Collector* project, performed in April 2019

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Kámoši Juniors Performing Arts Project**

- A series of outreach sessions
- A series of weekly term-time creative workshops and rehearsals
- On-going weekly music-tuition in schools
- *How Night Came* performance (7th April 2018)
- Leigh Carnival performance (10th June 2018)
- *No Stories Allowed* performance (8th December 2018)
- *RO:BOTS* performance x 2 (23rd March 2019)

Programme Three: Artist/Talent-Development

- 3 x artist residencies for Fereshteh Mozaffari, Mahboobeh Rajabi, and Seyed Ali Jaberri & the Hamdel Ensemble
- Support for Amani Creatives ACE funded programme
- Ongoing advocacy and support for Manchester International Roots Orchestra(MIRO)
- One placement - Anna Nguyen as Assistant Producer on *Still I Rise* (Anna was on Tamasha Theatre Producer Training)
- Small commission for Emmanuel Bajiji to do vox pops interviews for *Refugee Week at HOME Festival 2018*
- Taking Part opportunities
- Artsnet Online Information Services

Projects and services included the following:

Programme One: Exodus Refugee Arts

Exodus is the brand name for CAN's nationally acclaimed refugee arts programme which has been running since 2004. *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.

Greater Manchester hosts the biggest conurbation of dispersed asylum seekers, outside of London. The *Exodus* programme has helped create some incredible partnerships that have encouraged new cultures of inclusion and opportunities to get involved in the life and culture of the region for refugees, asylum seekers and other new migrants. The 2018/19 programme continued to build on this work through a range of highly responsive and exciting projects that enabled participants and artists to have a creative voice and a platform for their artistic work.

One More Push performance at The Adelphi Theatre (8th June 2018) and HOME (18th June 2018)

One More Push was a solo performance written and performed by Fereshteh Mozaffari, with dramaturgy and mentoring by Rani Moorthy. In this piece, Fereshteh used her experience of settling in the UK, to grapple with the challenges and joys of life in a new country. Using storytelling and dance, she led the audience on a bitter-sweet journey of displacement, integration, change and resilience.

The first full-length performance took place on 8th June 2018 at the New Adelphi Theatre in Salford, followed by a performance at HOME on 18th June (as part of the CAN/HOME Refugee Week Festival). *One More Push* has helped to launch the career of new theatre-maker Fereshteh Mozaffari with her sharp, poignant and often comedic storytelling ability.

Both performances saw a large audience turn-out and received positive audience feedback and reviews:

"Just saw this very powerful performance as part of Refugee Week."

"It was my first CAN production and I thought it was absolutely wonderful, funny and moving and with a beautiful light touch, despite the serious subject matter."

"A refreshingly original and poignant look at the topic of refugees."

'Mozaffari sets a warm tone... The play would be a perfect fit for the tea-time comedy slot on Radio 4... A refreshingly original and poignant look at the topic of refugees.' **Manchester Theatre Awards**

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Refugee Week at HOME 2018 and planning for Horizons Festival 2019

June 2018 saw CAN co-produce a full programme of 33 events for partnership-project Refugee Week at HOME; including workshops, music performances, theatre productions, Q&A sessions, art exhibitions, a staged performance/protest, film screenings and spoken word. The festival engaged around 100 artists, of mainly refugee or migrant heritage, many of whom received paid contracts for work and significant exposure.

CAN led on the community outreach programme to ensure refugee participation in the event. Working with partner organisations British Red Cross, Rainbow Haven, Rethink Rebuild Society, Women Asylum Seekers Together (WAST) and others, this engagement programme enabled 150+ audience members from refugee and asylum seeker backgrounds to attend events in the programme and participate in workshops and activities.

A few highlights from the 2018 programme included:

- **Travelling Heritage Bureau Exhibition:** A group exhibition in HOME's Gallery Space by the collective of 22 women visual artists from refugee and diaspora heritages (Iranian, Syrian, Iraqi, Kurdish, Bangladeshi, Pakistani, Polish, Guatemalan, Mexican and Zimbabwean). Around 500 people attended the exhibition over two days (which compares favourably with other HOME exhibitions), and gave glowing feedback. CAN initially helped Digital Women's Archive North to outreach women artists for this project, which was designed as a *'co-learning and research project supporting displaced women to document their work and access wider opportunities in the cultural sector'*.
- **All Because of Love:** Seyed Ali Jaberri and the Hamdel Ensemble performed a high-quality music, poetry and dance performance celebrating the life and philosophy of Rumi in HOME's Main Theatre to a highly receptive, well attended audience including high numbers of Iranian heritage people. The ensemble received a standing ovation.
- **Amani Stages:** As part of the Refugee Week launch event, Amani Creatives produced a series of bespoke events including a well-attended, well-received drumming and dance workshop by West African artists, and a fabulous evening music performance in the HOME Café-Bar.
- **One More Push:** Fereshteh Mozaffari's first solo production performed to a highly receptive audience gaining positive feedback and a positive theatre review.

Audience feedback:

"It's great how the organisers have brought the festival together to show these kinds of films, and these kinds of stories."

CAN ran an artist evaluation session on 24th June 2018 to enable participating artists to feedback on the overall programme and offer ideas towards the next festival. Ten artists and producers took part in the evaluation-session, seven of whom were from migrant or refugee heritage. A lively discussion took place around the balance of programming between work that highlighted and celebrated the cultures of refugees, work that gave a platform to artists from refugee and new migrant heritages, and work that explored the complex issues around migration.

CAN continued to work alongside HOME to develop partnerships and programme ideas towards *Refugee Week Festival at HOME 2019*, which was rebranded as the *Horizons Festival 2019*.

Based on feedback from the 2018 festival, CAN held an ideas session and several meetings with refugee sector organisations and groups to gather ideas for deeper refugee sector involvement in the 2019 festival. Based on these ideas, CAN submitted a successful Awards for All application to support a *Sanctuary Souk* marketplace, community outreach and a range of refugee-led performances and workshops.

CAN worked alongside HOME to develop plans and programming for the 2019 *Horizons Festival* at HOME. This included:

- Attending a national Refugee Week conference in London to share ideas with partners, find out about national plans for Refugee Week and raise the profile of the festival with national partners.
- Allocating two refugee-led artistic commissions of £1,000 to: Fiza for a dance production exploring one woman's journey to find sanctuary in the UK; and to Serge Tebu alongside Kooj Chuhan, for a music/multi-media collaboration about refugee human-rights including recorded and live interviews with detainees, campaigners, human-rights activists, and legal case-workers.
- Liaising with Kashif Ali, Seyed Ali Jaberri, MIRO, Amani Creatives, and other refugee-heritage producers and artists about collaboration in the festival
- Liaising with refugee sector partners (British Red Cross, Refugee Action, Rainbow Haven, LISG, Yaran and others) about ideas for workshops, performances, films etc.

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Still I Rise project and performance

Working with Digital Women's Archive North (DWAN) and the Travelling Heritage Bureau, *Still I Rise* was a partnership project featuring an interactive Visual Arts Trail around Manchester Art Gallery. The work explored issues of race, gender, representation, and power, and the limited representation of BAME women artists in galleries and collections. The event was staged as part of *Journeys Festival International* and Black History Month in October 2018.

Between July and September 2018, CAN delivered creative workshops with 15 women visual artists of diverse cultural heritages and countries of origin from The Travelling Heritage Bureau collective. The powerful collective of international women creatives were Aida Foroutan, Ana Lucia Cuevas, Anya Mikolajczyk, Ekua Bayunu, Firoozeh Fozouni, Gloria Saya, Kani Kamil, Khalda Alkhmri, Many Alkhmri, Mei Yuk Wong, Mahboobeh Rajabi, Roxana Allison, Shaheda Choudhury, and Shahireh Sharif.

The Gallery space and the Maya Angelou's *Still I Rise* poem, with its themes of resistance to racial and gender oppression, were the inspiration for the artists to work together to create the narrative for the trail. The creative sessions were led by Mancunian Somali Director and Writer, Yusra Warsama and explored how the women related to these themes, personally and in their creative work.

The women worked independently to develop 15 individual visual arts installations for the trail. The final trail featured the work of Aida Foroutan, Ana Lucia Cuevas, Anya Mikolajczyk, Ekua Bayunu, Firoozeh Fozouni, Gloria Saya, Kani Kamil, Khalda Alkhmri, Many Alkhmri, Mei Yuk Wong, Mahboobeh Rajabi, Roxana Allison, Shaheda Choudhury, and Shahireh Sharif.

The *Still I Rise* Visual Arts Trail took place on Saturday 7th October 2018 at Manchester Art Gallery and featured three performance events, attracting huge audiences of around 1,500 people, far exceeding the initial ambition of the project, and received fantastic feedback. Cllr. Luthfur Rahman, attended and personally met with the women following their performance. The feedback was overwhelmingly positive and the project has had a significant impact on Manchester Art Gallery's thinking around future programming.

Audience feedback included:

"It was absolutely amazing. So inspiring. PLEASE put it on again so that I can tell everyone I know to go and see it. Such a shame only three performances. MORE people need to see this powerful, emotive and ESSENTIAL work."

"A tremendous victory in so many ways! Unforgettable, powerful, and - most of all - overflowing with talent on so many levels!!!"

"Fantastic, great juxtaposition in the gallery space"

"It became more and more engaging. You didn't know what to expect next."

Twitter feedback included Cllr Luthfur Rahman: *"What powerful performances by the Travelling Heritage Bureau, an awesome collective of international women artists, glad I got to see this inspiring project".*

60% audience members rated the event as 10/10.

CAN embarked on a very thorough evaluation of the project, which included self-evaluation, evaluation with the artists, and partnership evaluation.

A Thousand Friends project

CAN has a long history of collaborating with the diverse communities of Greater Manchester to develop exciting new creative projects. During January-March 2018 CAN started to develop ideas towards a major new heritage project in partnership with artists and communities of Middle Eastern heritage called *A Thousand Friends*.

Programme Two: Children and Young People

CAN's Children and Young People's programme involves young people from new migrant backgrounds working collaboratively with young people from more established communities in Greater Manchester who are living in challenging circumstances. Our programmes promote social cohesion and value children and young people for who they are, providing opportunities to develop new and existing creative skills, explore, share and learn about themselves, each other and the world. CAN projects are ideal for helping young people to both develop new skills and find enjoyable, meaningful and challenging ways into creativity.

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Projects work across a wide range of media with a view to creating original high-quality live performance-based creative-outcomes including combinations of the following media:

- Drama including the devising of new work through exploration, research, improvisation, discussion, debate and development of performance and presentation skills.
- Dance: freestyle movement, Hip Hop and Street, contemporary dance, African, Asian and other cultural genres.
- Writing: encouraging poetry, script, and lyric writing and spoken word.
- Music: song, soundscapes, music tuition, arranging and composition, D-Jaying and MCing.
- Digital Arts production: film, photography, animation, graphic design, web based platforms, interactive, locative and mobile technologies and live streaming.

All projects are free, work in safe, supportive and accessible environments that value young people's heritage and diversity, and where they are able to shape, create and perform high-quality artistic outcomes that speak to audiences beyond their own communities and of which they can be proud. At the same time we encourage young people's unique creative energy through the distinct contemporary art-forms that are part of youth-culture where they can work with inspirational Arts Leaders, as part of close-knit teams.

CAN works with a range of partners including community agencies/groups, cultural venues/organisations and other relevant agencies such as music services, schools and other statutory providers. Support is provided for travel, meeting young people's access requirements and other barriers to participation. All projects provide healthy refreshments.

CAN delivered two strong Children & Young People's performing arts programmes in Manchester & Leigh (Wigan Borough) during 2018/19. Continuation funding from Children in Need allows the programme to continue for another three years 2018-21. Youth Music also supported the Kamosi Juniors music-making programme in 2018/19. Wigan Music Service, Wigan Ethnic Minority Achievement Scheme and HOME in Manchester are key partners and have provided financial support and in-kind resources.

CAN delivered 228 sessions with a total of 161 children and young people, of which 28 were aged 5-7, 40 were aged 8-11, 50 were 12-14, 25 were aged 15-16, and 18 were aged 17-18 years. We also produced 16 events.

More than 90% of the children & young people live in economically deprived areas of Greater Manchester and are from low income families. Over 50% are from refugee/asylum-seeker/new migrant backgrounds. Many speak English as an additional language, several are unaccompanied asylum-seekers, living with foster families or in supported living. Many are facing the complex challenge of the asylum-system.

Manchester: CYA@HOME (CAN Young Artists @HOME)

CAN Young Artists @HOME is an integrated group with participants from a wide range of cultural backgrounds, largely living in various Manchester boroughs. For many young people, this project has been their first engagement with an arts organisation, because they have found a historic difficulty to find suitable opportunities where they can develop their creative skills and meet new young people from other social and cultural backgrounds.

It was clear from the previous year's evaluation that working in such a culturally-integrated group had profound resonance for the young people with 100% highlighting that the diversity of the group was what made it unique, special and important to them. For this reason they undertook the development of a piece of work which would reflect and share their experiences with audiences.

The programme has worked with over 100 young-people largely aged 13-18, 87% BAME, and largely from disadvantaged communities in Manchester. Some were unaccompanied minors and looked after children.

A Generation Rising performance (18th May 2018)

The young people worked with the highly regarded writer and performance artist Ria Hartley, and visual artist Benji Reid to devise and rehearse a site specific performance called *A Generation Rising*, that intertwined biographical narratives, visual performance, live music and audio soundscapes. The piece came out of last year's evaluation where the young people talked profoundly about how they valued the diversity of the group. The final piece was an incredibly moving, thought-provoking and challenging piece of theatre where the young people spoke from the heart about their understanding and experience of diversity. The piece was performed at two sharing events, and three public performances, all of which were sold out at HOME, on 4th and 5th May 2018. *A Generation Rising* gained incredible audience feedback with lots of people saying it should be toured. A total of 53 Young People took part in this project from start to finish, the majority were Manchester residents. CAN Young Artists (CYA) are a richly diverse group including: White British, African (Eritrea and Nigeria), Asian (including Pakistan and Iran), Black British, and mixed heritages.

Twitter feedback: *'Generation Rising' a wonderful play of young people expressing their views and sharing their real life experiences stories and providing a vision of fairness & equality for the future @comartsnw* Councillor Luthfur Rahman

'Congratulations to @comartsnw and the Company for creating such a lovely piece of work with inclusion at the heart of its voice!! It's so refreshing to see young people of colour empowered and being vocal about their experiences that make us unique.'

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Participant feedback: *"I now feel comfortable expressing myself in words. I can say things I couldn't say before."*

The company also took part in a short film project around *A Generation Rising*. It started with an initial planning workshop, sharing ideas about how the piece might translate into film before starting the shoot. Over a two-week period, we ran nine workshops/filming sessions working with Director Kate Bradnam and film production company Shortform, to film the piece. Sixteen CAN Young Artists took part in this process, of which eleven were young women and five were young men.

Promotional film

During August 2018, CAN Young Artists@HOME also created a short promotional film made over one week for the British Council in partnership with the MCC City Policy team. 'International is in our DNA', Global Cities Strategy event. Nine young people from CYA worked with artist/facilitator Kate Bradnam and Modfly Productions to create the film, which explored themes outlined by the British Council, through debate, discussion and creative writing. The group mapped out the city in order to establish the areas/places of meaning and those they wanted to share during the film. The outcomes were: a group spoken-word piece, rehearsed conversations and a route map of locations for the film. The film was shot over one weekend, on location in Manchester City Centre with production company Modfly Productions. The film was used as an introduction to a round table consultation event which took place at Manchester Art Gallery on 18th October 2018.

Outreach and consultation for new 2018/19 CYA programme

Outreach and consultation took place in November and December 2018 at HOME, Abraham Moss School, Trinity House (Ladysarn), and HOPE Youth Group at Children's Society Youth Group. A total of seven outreach workshops and consultation sessions took place engaging with 36 young people, of which 21 were new to the programme. They were aged from 12-16, from a variety of cultural-heritages including Pakistan, the UK, Spain, Italy, India, Afghanistan, Portugal, Senegal and Nigeria.

Theatre visits

During October to December 2018, three theatre visits were organised for young people to the HOME productions of *Future Bodies*, *Shakespeare and Slapstick*. Ten of those young people were returning young people from the 2017/18 CYA programme. Of the 15, 11 were female and four male, aged 14-18 from Pakistan, Iran, Nigeria, and the UK including White, Black British and mixed heritage.

The Dream Collector

In January 2018, CAN began working on *The Dream Collector*, devised by CYA@HOME and Lead Facilitator David C. Nguyen. Participants chose to explore the themes of dreams and future, and co-created a piece of ensemble theatre, giving voice to their concerns, whilst inspiring them to strive towards new possibilities, and develop confidence and increase wellbeing. A core group of 24 participants attended 23 sessions (11 evening sessions and 6 full days), in preparation for *The Dream Collector* performances on 12th and 13th April 2019 at HOME, to audiences of 248.

Kámoši Juniors Performing Arts Group - Leigh (Wigan Borough)

The *Kámoši Juniors Performing Arts Group* supports the needs of children aged 7-12 years, resident in Leigh, who are from a range of cultures including Romani children from EU countries (Slovakia, Czech Republic, Romania), African-Refugee-Heritage, Chinese, White-British, Mixed-race and other EU-migrant heritage children from Leigh, showcasing the company's pioneering commitment to cultural diversity in another Greater Manchester borough. The Romani families are in the UK to escape the long-term persecution of Eastern European Roma-people, to escape international conflicts and make a better life for their families.

The *Kámoši Juniors* project was developed as an early intervention approach to combat issues faced by older siblings in Leigh. The group is supported by parents, local schools and volunteers from the Ethnic Minority Achievement Service (EMAS) and higher education students. It aims to reinforce positive choices and to encourage integration through enjoyable activities and working across community, home and school. Performing arts is integral to this development as music and dance are central to Roma culture, making it an accessible way to engage the children. This is also evident through the natural talent and enthusiasm expressed by the group.

The 2018/19 programme focused on developing this work through the provision of high-quality dance, drama, and music-making activities for 61 children in Leigh (Wigan Borough) who were aged 5-12 years, 31% Romani, 40% other BAME, 29% White-British, a model in socially cohesive work practice. It has continued to work as part of an existing strong partnership with the Ethnic Minority Achievement Service, three Leigh primary schools, Wigan Music Service, parents and local volunteers.

The programme aims are to increase the children's:

- Self-confidence and self-esteem, in particular around their sense of pride in their cultural identities.
- Musical and performance skills, through structured music-making and performance opportunities.
- Positive interaction with people from the wider-community in Leigh through encouraging the participation of local Leigh children from other communities, and through performing their work locally.

Wigan-Music-Service (WMS) provided music instrumental tuition for 21 children in three Leigh Primary Schools during 2018/19. Children received weekly tuition in guitar, piano, violin and voice in their schools, as well as benefiting from long-term instrument loan. They learnt composition and arrangement skills and how to utilise musical technology. Care has also been taken to follow individual's preferred paths with an emphasis on enjoyment and encouragement to create and perform music. The work created in the sessions was integrated into end of term productions.

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The instrumental-teacher supported through WMS attends all Kámoši creative team training, evaluation and planning sessions. This has helped to set standards and deepen engagement for both arts-practitioners and participants. WMS continued to support music-lessons for some of the musically-gifted children moving on to secondary-school. This partnership for WMS is a first in music-provision services for the target group, and is held up by their Director at regional, local and national gatherings as an example of best practice.

Feedback:

Parental feedback on Kamosi: *"My children can't wait for Kámoši each week, it's their favourite activity."*

Feedback from Partner Wigan Music Service was outstanding: *'The programme has upskilled expert music practitioners in the wider context of delivering music to less familiar minority groups'*

How Night Came performance (7th April 2018)

The children worked on a new production based on Eastern European, Chinese and Brazilian folk tales in preparation for a final performance event which took place on 7th April 2018 on International Roma Day at Turnpike Centre, Leigh. The piece *How Night Came* was based on a Baba Yaga Eastern European folk tale, devised and refashioned by the children, led by their formidable creative team: Graham Proctor (Principal Music Leader), Sarah Atter (Assistant Music Leader), Jana Kennedy (Drama Leader), and Bridget Withycombe-Wharton (Dance Facilitator).

The performance took audiences on a spell-binding journey to discover how night falls through music, storytelling, shadow puppetry and dance. Night, from the deep seas, meets Light, from the Earth. The production was a very creative, eclectic and musically diverse performance with strong Latin and Eastern European music influences, and included a children's orchestra complete with guitar, key board, voice, beats and percussion.

Created and performed by children aged 5 to 11 years, the event brought the local community together in a vibrant celebration of International Roma Day. The children worked with professional musicians, a drama worker and a choreographer to devise this magical performance; fusing upbeat Latin Rhythms with haunting Chinese flute, Hip Hop and Eastern European folk music.

The group included 29 girls and 11 boys of Eastern European, Roma, African, Chinese, mixed and White British heritages which reflect the diverse heritages of the children that CAN engages with through this programme.

Leigh Carnival (10th June 2018)

Kámoši Juniors Performing Arts Group took part in Leigh Carnival in June 2018, where they formed part of the colourful parade through the town centre. The project was a flagship example of successful cross-cultural collaboration, in a community which has experienced deep racial divisions. The Carnival brought the children, their parents and carers and the town's communities together in a joyful celebration. The newly invigorated carnival included decorated vehicles, stunningly costumed troupes of dancers and a newly crowned Rose Queen. There was also a vibrant mix of live entertainment, stalls, crafts, games, and a funfair. The Kámoši Juniors Group also performed on the main stage. They worked with Music Leader Graham Proctor, to compose and perform samba rhythms using drums and percussion instruments. They worked with choreographer Bridget Withycombe-Wharton to create an accompanying dance sequence. Costumes were created in response to the theme 'Carnival of Sound'.

In July 2018, the children also performed their carnival composition and dance to the local community at the Turnpike Centre in Leigh as part of Refugee Week celebrations.

No Stories Allowed performance (8th December 2018)

No Stories Allowed used myths and legends from Portugal, Germany, Scotland, Romania and England. Children chose two stories to share - a Portuguese fable 'Why Do Dogs Sniff' and a German tale 'The Pied Piper of Hamelin'. *No Stories Allowed* consisted of dance, drama, singing and music where the children performed to an invited audience of parents, carers, teachers and arts professionals. Artists who worked on this programme included Chelsea Morgan (Lead Artist and Drama Facilitator), Bridget Withycombe-Wharton (Dance Facilitator), and Tosin Akindele and Miranda Hunter (Singers and Song-writers).

RO:BOTS performance (23rd March 2019)

The group created an immersive, promenade theatre piece called RO:BOTS, exploring the relationship between humans and robots. The children worked alongside Lead Artist and Theatre-maker Chelsea Morgan, Dance Facilitator Bridget Withycombe-Wharton and Music Tutor Thomas Griffin, to develop their own music, theatre and movement performance. From script to stage, the project was youth-led and co-devised by participants. The group developed new skills in co-devising immersive theatre, craft workshops for props as well as dance and drama. This performance was unlike conventional theatre, which enabled participants to develop new skills and build confidence. The RO:BOTS performances were attended by 53 parents, friends and members of the local community. CAN was supported by 5 local volunteers throughout the term.

Programme Three: Artist Talent Development

Talent development programmes benefitted 90 refugee & migrant heritage creatives.

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Artist Incubation

This scheme aims to support emerging independent groups, enterprises, projects or individual artists. It supports a range of initiatives, exciting new creative ideas and talent through packages of tailored support from combinations of the following: mentoring; supporting and/or partnering ACE applications; residencies; business development; hot desks with access to broadband, meeting rooms and other building-based resources; access to CAN digital studio and equipment; connecting people to production and performance spaces, partners and networks; access to other Artist/Talent Development training programmes and artist placements; and marketing and project management support.

The following programmes were supported:

Fereshteh Mozaffari

Having supported Fereshteh gain a Grants for the Arts - Arts Council England grant, CAN supported Fereshteh to rehearse and deliver her solo theatre-production *One More Push*. This resulted in script development, rehearsals, a successful publicity campaign and two well-attended, well-received performances at the New Adelphi Theatre and HOME in June 2018. Following on from CAN's support for the *One More Push* production, CAN supported Fereshteh to evaluate and report on the full programme to the Arts Council, to fulfil her funding agreement. Fereshteh has since gone on to develop her own arts organisation *Sheba Arts*, focusing on work with migrants and refugees. Fereshteh also secured a commission for Journeys Festival International 2018 and the PUSH Festival at HOME January 2019, and her artistic career has continued to flourish.

Mahboobeh Rajabi

CAN provided mentoring and partnership support for Mahboobeh's arts company DIPACT's co-creation network's sessions and performances, which resulted in two workshops at CAN and a performance for Japan Day (June 2018), involving support from a range of cultural venues. CAN supported intensive work on Mahboobeh's Grants for the Arts application which was unfortunately unsuccessful. CAN also supported the development of her solo performance *Dancing the Lash* with script development, dramaturgy and direction, and by providing free rehearsal space, access to the digital studio, and mentoring.

Amani Creatives

CAN provided mentoring, publicity and production support to Amani Creatives' programme of bespoke *Amani Stages* for venues and festivals during Summer 2018. This programme included an exciting cross-cultural music collaboration with the award-winning band AfroCelt Sound System, achieved through a successful funding application to Arts Council England, supported by CAN.

As part of this programme, they performed to an 8,000 strong audience at the Cropedy Festival, participated in a promo video for AfroCelt Sound System gaining 4,088 views online, and performed and ran workshops at The Festival of Manchester through CAN support. In October 2018, Amani performed at Waterside Arts Centre on 12th October 2018, and in Cathedral Gardens on 13th October 2018 as part of the Journeys Festival in Manchester, performing to around 350 people. They also performed at The Barbican Centre, and with AfroCelt Sound System at RNCM on 23rd November 2018 to an audience of 500 people; in total engaging with around 70,096 audiences. CAN provided support to Amani's heritage project final event, which including sharing photos and costumes, free loan of musical instruments, and social media and publicity support. CAN also brokered relationships between Amani and HOME, Journeys Festival International and Oldham Library, resulting in two performances as part of Refugee Week 2018. The Amani Creatives were a Finalist for a Manchester Culture Award for the Promotion of Equality and Diversity.

More recently, CAN supported Amani to make links with Lesbian Immigration Support Group (LISG) towards the delivery of a community choir project, alongside their own choir in Moston. The resulting performance was showcased at Refugee Week celebration at HOME in June 2019 as part of the CAN/HOME Refugee Week *Horizons Festival*.

An evaluation and next steps meeting was held to evaluate CAN's support for this programme and ideas for future development which includes potential for an online international collaboration with African diaspora artists in the Democratic Republic of Congo, Cuba and Brazil. Amani are keen to continue to work in partnership with CAN, demonstrating our strong relationship.

Seyed Ali Jaber and the Hamdel Ensemble

CAN supported Iranian Master Musician, Seyed Ali Jaber and the Hamdel Ensemble to develop partnerships and content towards an Arts Council application for a national tour of their *All about Love* performance, celebrating the life, poetry and spiritual beliefs of Persian poet Rumi. The tour proposed a post-show discussion with a chance for audiences to discover more about Rumi and Sufi culture, as a form of cultural sharing and education. The application was successful and to prepare for the national tour, CAN helped the Ensemble to secure bookings at HOME, Birmingham Symphony Hall, Sage Gateshead, St George's Hall in Bristol, the Edinburgh Fringe Festival and Migration Matters Festival in Sheffield. Support also included a marketing partnership with Band on the Wall and large digital engagement. The UK wide tour has been extremely well received by audiences.

Manchester International Roots Orchestra (MIRO)

Manchester International Roots Orchestra (MIRO) continued to work with HOME due to a relationship brokered by CAN. MIRO performed several times over the Summer 2018, sometimes due to links brokered by CAN, and sometimes through their own connections. CAN linked MIRO to the Festival of Manchester (1st September 2018) which resulted in a successful headline performance and two smaller performances. CAN also supported the orchestra to link with an Arts Council Officer for application advice, leading to a successful Arts Council grant. The Orchestra have also secured funding from Awards for All to support community outreach, performances and workshops.

MIRO's Remi Adefeyisan was also selected as a Manchester International Festival Jerwood Fellow and one of 12 Young Producers on The Old Vic Producer Programme.

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Magdalen Bartlett

CAN supported Magdalen Bartlett to set up a new African and Caribbean dance workshops in Burnage. Workshops were held on Thursday evenings during term-time from 20th September 2018 at Burnage Community Centre. 15 participants aged 20-65+ explored different styles of dance from across Africa and the Caribbean, as well as learning about the traditions and customs of some of the countries within these regions. Magdalen then received £900 from Manchester City Council's Neighbourhood Investment Fund to further support these workshops from January 2019. CAN continued to support the programme through social media marketing. The classes engaged with participants from the UK, Spain, Ethiopia, Ireland and Croatia.

Artist Placements

This programme supports the professional development of emerging artists and other arts-sector placements offering invaluable learning for people wanting to work in participatory arts or related sectors. The scheme is fruitful in helping CAN to identify and nurture new talent and help people gain access to future work in the creative sectors.

Anna Nguyen as Assistant Producer

CAN hosted a young BAME Producer on the *Still I Rise* programme. Anna Nguyen was on a national Producer Training Programme offered by Tamasha Theatre and chose to work with CAN on her placement as Assistant Producer. Since completing her placement Anna has had two professional producing contracts in the North-West, and has recently been appointed at HOME in the Talent Development department

Taking Part

Taking Part is CAN's volunteer programme. It offers worthwhile and enjoyable short and longer term placements and experience for people, young and old from all communities. It also includes smaller numbers of professionals who want to dedicate their skills to some of our community focused projects, such as teachers and community workers who provide support for projects from start to finish. This year CAN supported 12 volunteers from Manchester and Greater Manchester.

Partnership with DWAN

Digital Women's Archive North (DWAN) is an arts and heritage organisation, delivering a programme of community-based projects and research relating to gender. DWAN unlocks women's histories in archives and collects cultural memories, using feminist curatorial practices to support women's services and encourage women's active citizenship and self-empowerment. CAN worked in partnership with DWAN on an HLF funded co-research and learning project, *The Travelling Heritage Bureau*.

The project provided a learning opportunity and supportive network with and for displaced women artists, including refugees, asylum seekers and other migrant women with direct experience of displacement. The aim was to challenge the lack of representation of displaced women within arts and cultural archives and to ensure that their work is identified, supported, collected and shared. CAN helped DWAN refine the original project brief and deliver a consultation event at the Portico Library to outreach both new and established women visual artists from Greater Manchester. The Travelling Heritage Bureau project has been hugely successful, engaging with 25 women recruited including sculptors, painters, filmmakers, digital artists, animators, makers and photographers from Iran, Kurdistan, Guatemala, Mexico, Zimbabwe, Bangladesh, Syria and beyond, and resulting in a number of successful exhibitions and artistic collaborations and a digital archive..Their successful debut exhibition took place in the gallery space at HOME for Refugee Week 2018.

The partnership with DWAN was further developed towards co-delivery of *Still I Rise* in October 2018, as part of *Journeys Festival International 2018*. The group has since gone on to establish *The Centre for International Women Artists*; a shared studio, gallery and workshop space.

Artsnet Online Information Services

Artsnet circulated recruitment, commissions, training and CDP opportunities, as well as publicising events and programmes of work. Artsnet Facebook membership was 2,082 and Google Group membership was at 609. Through Artsnet 10,946 strong twitter followers, we recorded twitter engagement of 34,141 twitter impressions.

Membership is made up of both grassroots and voluntary organisations; freelance artists/creatives and mainstream, voluntary and independent arts organisations wishing to reach wider audiences. Open to anyone to post and publicise information, offering an effective free flow of information between mainstream cultural providers and independent and voluntary projects and creatives.

Advocacy

CAN continue to advocate for the work, through contributions to the following regional and national events, initiatives and conferences.

- Creative Director Cilla Baynes (until December 2018) was interviewed for the **Cultural Cities Enquiry** at HOME organised by BOP Consulting, Manchester City Council and Core Cities.
- CAN successfully nominated **Amani Creatives** for a **Manchester Culture Award 2018** (they were a Finalist).
- Creative Director, Cilla Baynes, attended **International is in our DNA** on 18th October 2018, a British Council Global Cities Strategy round-table event in partnership with the City Policy team at MCC at Manchester Art Gallery. The aim was to inform development of British Council's Global Cities Strategy 2019-25 and ongoing work connecting cities in the UK with cities around the world. Kate Bradnam, the Lead Artist for CYA@HOME, presented a short film to stimulate discussion, commissioned especially for the event.

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- Cilla Baynes attended a research interview on 6th December 2018 with **MMU/Stockholm University** about Manchester's strategy/development around culture and creativity, which focused on culture and creativity in Stockholm, Gdansk and Manchester. It was funded by the Swedish Research Council.
- **Cultural Ambition group:** A small group exploring one of the key objectives from Manchester's cultural ambition, led by John McGrath leading on Objective 2: 'Manchester will be the UK's most culturally democratic city, engaging with a much greater number and diversity of people across Greater Manchester'. CAN staff participated.
- **South Asia Museum event:** Cilla Baynes attended Manchester Museum special lunch and discussion to help shape the future vision of the new South Asia Gallery.
- CAN Creative Director Cilla Baynes (until December 2018) received a national award in March 2018 from South Bank Centre **WOW Festival, Women in the Creative Industries** in the *Inspiring Change* category, for her development of the Exodus Refugee Arts Programme, one of the most significant arts programmes working with refugees. The award recognised the actions of women who have been instrumental in effecting positive social change and who have given a platform to important stories and unheard voices
- **Manchester Metropolitan University event March 2019:** *The Politics of Provocation: The ethics of community arts practice with refugee-background young people* - CAN's new Creative Director Stella Barnes took part in the event. The conversation was led by Dr Dave Kelman (Western Edge Youth Arts; Victoria University, Australia). Drawing on recent research that examined a community theatre project in an Australian regional city, the presentation interrogated the ethical dilemmas that confront an external arts practitioner when working with refugee-background communities. The presentation included film clips, script readings and published research articles to set up an urgent conversation about the ethics of contemporary community arts practice. Members of CYA@HOME presented a response along with Stella.
- **Impact Conference:** Creative Director Stella Barnes attended Cartwheel - Arts and Health Conference in Rochdale March 2019.
- CAN staff attended a **National Refugee Week planning meeting** at Amnesty International in London in February 2019, to find out about national plans for Refugee Week and to promote *Horizons Festival 2019*.

Co-operation with other Organisations

CAN work with in partnership and/or and cooperated with 70 organisations, included the following:

Mainstream cultural-venues, services and agencies: Band on the Wall, Royal Northern College of Music(RNCM), HOME, Touchstones Arts and Heritage Centre, Manchester Museum, British Council, Dukes Theatre, Wigan Music Service, Manchester International Festival (MIF), Contact Theatre, Manchester Art Gallery, Royal Exchange Theatre, Link4Life.

Independent Cultural Sector: Sustained Theatre Up North (STUN), Platforma, Afrocats, Amani Creatives, Leigh Carnival, MIRO, Digital Women's Archive North, The Travelling Heritage Bureau, Sahba Music Academy, Hamdel Ensemble, Truth Be Told, Satellite State Disco, Sheba Arts, Dorna Arts, In Place of War, Portico Library, Lingua Franca, Kurdistan Arts and Culture, Tamasha Arts, Virtual Migrants, Music Action International, Take Back Theatre., M6 Theatre Company

Charities and community agencies and groups: The Children's Society (Manchester), Trinity House Community Resource Centre (Rusholme, Manchester), Sacred Heart Church (Leigh), The Petrus Community (Rochdale), WAST (Women's Asylum Seekers Together), Regenda Homes, The CommuniTea Room, Oldham Youth Centre, Rusholme Youth Centre, Rethink Rebuild-Syrian Community Organisation, Levenshulme Youth Centre, Asylum-matters, Greater Manchester Immigration Aid Unit, PRIDES Pakistani Community organisation, Lesbian Immigration Support Group, British Red Cross, Refugee Action, Rainbow Haven, Yaran Arts and Heritage. NESTAC, KYP (Kashmir Youth Project Rochdale) .

Mainstream education and services: Manchester University, Manchester School of Art, Faculty of Arts & Humanities, MMU, Manchester Pupil Referral, Wigan Ethnic Minority Achievement Service, Leigh Central Primary School, Sacred Heart Primary School and St Peters Primary School (both in Leigh), Applied Theatre- Manchester University, Abraham Moss School(Manchester), Salford University.

National Partnerships: Platforma, Counterpoint Arts, ACTA, Journeys Festival International, Art Reach, Birmingham Symphony Hall, Sage Gateshead, Edinburgh Festival Fringe, Migration Matters Festival, Bristol St George's, Counterpoint Arts,. In addition, CAN also provided outreach services and consultation for the benefit of organisations wanting to develop their reach. They included: Journeys Festival International, HOME, and Manchester International Festival.

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FINANCIAL REVIEW

Overview

The charity had a surplus on unrestricted funds for the year of £20,592 which is better than the small surplus projected at the December 2018 Board meeting. This improved position is the result of hard work and determination by the staff, continued tight control of costs, as well as staffing changes within the company. This included:

CAN Creative Producer Sara Domville left the company in Spring/Summer 2018. Sara was leading CAN's Children and Young People's Arts programme during October 2017-July 2018, due to her wealth of CYP experience. The Creative Producer CYP post was then covered by various freelance and PAYE staff for the remainder of 2018/19.

In December 2018, CAN's Co-Founder and Creative Director Cilla Baynes stepped down her role as Creative Director and joint CEO and, after completing a number of important high level tasks, left the organisation in March 2019. Cilla had worked with the company since its inception in 1978, and was a Co-Founder and its first Artistic Director. In January 2019, new Creative Director Stella Barnes was welcomed into the organisation. In addition, CAN's new Executive PA Lizzie Hobbs started working for the company in July 2018.

£20,000 has again been designated for budget support in 2019/20, although the latest forecasts are for a small surplus due to the staffing changes outlined above. Staff changes and recruitment have also delayed programme and organisational development plans. Therefore, the company is undertaking much of this work in 2019, now that new Creative Director Stella Barnes has settled in.

Starting 2019/20 in a strong financial position with a new Creative Director is allowing the charity to commit resources to developing its programme and the organisation with confidence. Two new part-time Creative Producers Children & Young People (mainly funded by Children in Need), have also complemented the staff-team since September 2019.

Statement of the review of risks

The charity continues to receive the greater part of its income from Arts Council England and Manchester City Council which contribute towards the company's core-costs, principally core salaries and overheads. Remaining monies are raised from other public bodies, trusts and foundations, lottery programmes, and earned income through the delivery of some partnership projects. A small amount of monies is also received via donations. A contribution of 10-15% is also generally raised towards the core costs of the company through project fundraising and some earned-income programmes.

The charity is highly reliant on the continuing support of grant-awarding bodies, trusts and foundations and is aware that this funding has suffered a downturn in recent years in the charitable giving and public funding sector. However we will continue to receive *National Portfolio Organisation* funding for the next 3 years from the Arts Council England totalling £764,408 (at an annual standstill amount of £191,102 per year). We also successfully applied to MCC to continue as a Cultural Partner during 2018-22.

Funding for our children and young people's programmes has also been secured. Monies secured during 2015-18 for CAN's 3-year Children & Young People's arts programme in Manchester and Wigan totalled £154,450 (Children in Need & Youth Music) and finished in July 2018. A Youth Music grant of £30,000 supported Kamosi music-making activity during 2018-19.

CAN has secured continuation funding from Children in Need, with an increased grant of £119,918 awarded for programmes in Wigan and Manchester 2018-21. HOME also allocated £23,000 of their Young Manchester grant towards CAN's support of the CAN Young Artists@HOME programme during from October 2018 - March 2020, as well as a great deal of in-kind support.

Our successful partnership with HOME continues to contribute a significant amount of resources necessary for CAN to deliver our Refugee Week programme. CAN also accessed an Award for All grant to increase refugee community group involvement in the Refugee Week Festival 2019. We are therefore in a strong position to proceed with confidence.

The Board all agreed that to achieve key objectives, CAN needed to limit risk through maintaining healthy reserves, and ensuring a strong core staff-team that will support the dynamic development of the organisation. For this reason, CAN restructured its core staffing in 2016/17, to create a more sustainable staff team that is able to manage an ambitious artistic programme, as well as strengthen company fundraising capacity. Since 2017/18 onwards the plan has involved an Executive Director and Creative Director sharing executive function for the company.

The new Executive Director post leads on operational management and management of income generation programmes. Fundraising is shared between the Executive and Creative Directors, both experienced and successful fundraisers, providing the high-level support and strategic management necessary to free the Creative Director to lead the artistic programme, develop new projects, partnerships and areas of work, maintain and develop strategic partnerships, and develop CAN's wider profile. CAN is confident that this plan and the allocation of resources to help realise this are workable with enough built-in flexibility to respond to the current uncertain financial climate. The restructured Creative and Executive Directors share CEO responsibility which ensures strong sustainable operational and artistic leadership, providing the necessary continuity for succession planning to mitigate any future leadership risk should one person leave.

CAN's Board and SMT carefully monitor CAN's fundraising progress against income/expenditure targets.

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Reserves

The Board recognise that maintaining healthy reserves enables the company to take calculated risks to help generate future investment; and occasionally assist the company's cash flow for those funders that pay on receipt of expenditure invoices. It has also become a given in terms of demonstrating good stewardship and financial management to future potential funders. The previous free reserves target was set at 12 weeks running costs, estimated at c£64k.

On 10/03/2019, the figure for 12 weeks running costs was reviewed by our Treasurer and our minimum reserves figure continues to be £64,454. At the close of 2018-19 we had free reserves of £121,068 (unrestricted funds not invested in fixed assets or otherwise designated). This is a healthy reserves fund, and allows CAN to take calculated risks to help generate future-investment.

This would mean that our free reserves at the year end are c£56k above the target level. As we plan beyond 2019/20, we will explore how best these reserves can be used to meet ongoing revenue and capital needs

FUTURE PLANS

CAN has continued core support from Arts Council England over the next three years until March 2022 as a *National Portfolio Organisation*. CAN also has continued support from Manchester City Council as a Cultural Partner for the same period.

CAN also has Children in Need continuation funding, to support our Children and Young People's Performing Arts programmes in Manchester and Wigan during 2018-2021. Additional funding for the CYA@HOME programme in Manchester has also been achieved through our partnership with HOME. CAN is also about to reapply to Youth Music for additional support for the Kámoši project in Leigh (Wigan Borough) for a music-making programme to run during 2020-22.

Fundraising activity will continue into 2019-20. Major areas of development will focus on the Exodus Refugee Arts Programme. CAN will continue development for the large-scale *Horizons Festival 2020*, our Refugee Week @HOME programme (deviered in partnership with HOME). This follows on from its first two successful years in 2018 and 2019. We will also programme, develop and deliver the 2020 week of events which is currently taking shape.

We are in the process of applying for a National Lottery Heritage Fund grant for the *One Thousand Friends* project that focuses on communities new to Britain from the Middle and Near East who are a growing demographic of people settling in Greater Manchester. CAN is also developing a new programme with Rochdale-women, and will apply to the Paul Hamlyn Foundation for funding during 2019/20.

Applications will also be made to support CAN new arrivals project working with refugee drop-in centres in Greater Manchester.

CAN will continue to offer a comprehensive range of programmes to support the professional development of established, mid-career and emerging artists from BAME and other communities as well as an events volunteering-programme for all members of the community.

CAN are also in discussions with a wide range of potential new partners, that bring significant resources to our programmes. CAN's new Creative Director will also increase opportunities for partnership-development.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Status

The charity is a company limited by guarantee governed by its memorandum and articles of association dated November 16 1978 as amended by special resolutions November 16 1979 and July 7 1995. It is a registered charity with the Charity Commission.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at year end was 28. The trustees are members of the charity but this entitles them only to voting rights.

All trustees give their time voluntarily and receive no benefits from the charity.

Appointment of Directors

The policy of Community Arts North West Ltd is to recruit new directors through a combination of advertising and recommendations and to appoint according to criteria set down in a job description and person specification to achieve a balance of skills-sets and stakeholder representation. Directors may only be appointed through the membership of Community Arts North West.

Potential new directors are put forward for consideration either at the AGM or quarterly Management Board meetings. If the board wish to proceed further, they are then invited to observe a board meeting and to discuss their potential appointment. After they have left the room the board decide whether to proceed or not and if the potential new director would also like to go ahead, they are voted in at the subsequent board meeting and confirmed in their posts at the annual general meeting. Directors retire after three years' service at the annual general meeting and may stand for re-election at that meeting.

**COMMUNITY ARTS NORTH WEST LTD
TRUSTEES' AND DIRECTORS' ANNUAL REPORT
FOR THE YEAR ENDED MARCH 31 2019**

Trustee induction and training

New Directors receive an induction, written and in person from a member of the senior management team. They also receive detailed information of their legal status and new responsibilities, CAN's memorandum and articles of association, most recent business plan, annual report and audited accounts and other relevant documents. Where appropriate they are also offered training. Directors delegate operational management of CAN to the Chief Executives, monitoring activity quarterly at management committee meetings, and undertaking line-management of the Chief Executives. The trustees reserve the right to make long-term strategic decisions, concerning the mission, aims and objectives of the company.

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 remained 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.

Members of the company

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. Directors automatically become members on appointment. Membership is open to such persons that the Directors admit to the company. The constitution allows a maximum number of 50 members at any one time. 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.

Organisation

The company is able to appoint a maximum 15 directors at any given time. The Board of Trustees meets four times per year and occasional Special General Meetings as and when needed. Directors delegate operational management of CAN to the Chief Executives, monitoring activity at the quarterly management board committee meetings. The Company's joint Chief Executives, the Creative Director and Executive Director are line-managed by the Chair of the Board. The trustees reserve the right to make long-term strategic decisions, concerning the mission, aims and objectives of the company.

TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

The trustees (who are also directors of Community Arts North West Ltd 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:

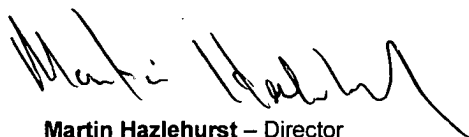
- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2015 (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material 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 charitable company will continue in operation.

The trustees are responsible for keeping adequate 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.

SMALL COMPANY PROVISIONS AND APPROVAL

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies' exemption.

Approved by the Board of Trustees and signed on its behalf by:



Martin Hazlehurst – Director

Date: 5/12/2019

**INDEPENDENT EXAMINER'S REPORT
TO THE TRUSTEES OF COMMUNITY ARTS NORTH WEST LTD
FOR THE YEAR ENDED MARCH 31 2019**

I report to the charity trustees on my examination of the accounts of the company for the year ended March 31 2019 which are set out on pages 19 to 29.

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 *Institute of Chartered Accountants in England and Wales* (ICAEW) 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.



Peter Smith BA FCA DChA

For and on behalf of:
Chittenden Horley Limited
Chartered Accountants
456 Chester Road
Old Trafford
Manchester M16 9HD

Date:

12/12/19



COMMUNITY ARTS NORTH WEST LTD
STATEMENT OF FINANCIAL ACTIVITIES (including the income & expenditure account)
FOR THE YEAR ENDED MARCH 31 2019

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2019 £	Total 2018 £
Incoming resources from generated funds:					
Donations	2	216,302	-	216,302	216,746
Charitable activities	3	20,976	42,808	63,784	87,132
Investment income - bank interest		-	-	-	-
TOTAL INCOME		<u>237,278</u>	<u>42,808</u>	<u>280,086</u>	<u>303,878</u>
EXPENDITURE					
Costs of generating funds	4	10,000	-	10,000	10,000
Expenditure on charitable activities	5	206,686	50,104	256,790	254,799
TOTAL EXPENDITURE		<u>216,686</u>	<u>50,104</u>	<u>266,790</u>	<u>264,799</u>
NET INCOME/(EXPENDITURE) BEFORE TRANSFERS	6	20,592	(7,296)	13,296	39,079
Transfers between funds		-	-	-	-
NET MOVEMENT IN FUNDS	11	20,592	(7,296)	13,296	39,079
TOTAL FUNDS BROUGHT FORWARD	11	<u>120,476</u>	<u>30,415</u>	<u>150,891</u>	<u>111,812</u>
TOTAL FUNDS CARRIED FORWARD	11	<u>141,068</u>	<u>23,119</u>	<u>164,187</u>	<u>150,891</u>

The notes on pages 22 – 29 form part of these financial statements.

COMMUNITY ARTS NORTH WEST LTD
BALANCE SHEET
AS AT MARCH 31 2019

	Notes	2019 £	2019 £	2018 £	2018 £
FIXED ASSETS					
Tangible fixed assets	8		-		-
CURRENT ASSETS					
Debtors	9	11,162		17,612	
Cash at Bank and in Hand		<u>159,360</u>		<u>141,668</u>	
		170,522		159,280	
CREDITORS					
Amounts falling due in one year	10	<u>6,335</u>		<u>8,389</u>	
NET CURRENT ASSETS			<u>164,187</u>		<u>150,891</u>
NET ASSETS			<u>164,187</u>		<u>150,891</u>
FUNDS					
Unrestricted	11		141,068		120,476
Restricted	11		<u>23,119</u>		<u>30,415</u>
TOTAL FUNDS			<u>164,187</u>		<u>150,891</u>

The notes on pages 22 – 29 form part of these financial statements.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small company's regime.

For the year ending March 31 2019, 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.

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

Approved by the Board and authorised for issue on: 5/12/19

And signed on their behalf by:



Martin Hazlehurst - Director

Company registration number 1400213

COMMUNITY ARTS NORTH WEST LTD
STATEMENT OF CASH FLOWS
AS AT MARCH 31 2019

	notes	2019 £	2018 £
Cash used in operating activities	17	<u>17,692</u>	<u>21,517</u>
Cashflows from investing activities			
Interest and dividends		-	-
Purchase of tangible fixed assets		<u>-</u>	<u>-</u>
Cash provided by/(used in) investing activities		<u>-</u>	<u>-</u>
Cashflows from financing activities			
Proceeds from new borrowings		-	-
Repayment of borrowing		<u>-</u>	<u>-</u>
Cash used in financing activities		<u>-</u>	<u>-</u>
Increase/(decrease) in cash & cash equivalents in the year		17,692	21,517
Cash and cash equivalents brought forward		141,668	120,151
Cash and cash equivalents carried forward		<u>159,360</u>	<u>141,668</u>
Cash and cash equivalents consist of:			
Cash at bank and in hand		159,360	141,668
		<u>159,360</u>	<u>141,668</u>

The notes on pages 22 – 29 form part of these financial statements.

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2019

1 ACCOUNTING POLICIES

Basis of preparation and assessment of going concern

The financial statements have been prepared: under the historic cost convention, in accordance with the Statement of Recommended Practice – Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) effective January 1 2015; FRS102; and the Companies Act 2006. The charity constitutes a public benefit entity as defined by FRS102.

The accounts are prepared in sterling, which is the functional currency of the charity.

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

Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Income recognition

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably. The following applies to particular types of income:

Grants, whether of a capital or revenue nature, are recognised when the charity has entitlement to the funds, any performance conditions have been met and it is probable that the income will be received.

Donations from individuals and other bodies (not being of the nature of a grant) are recognised when receivable.

Earned income is measured at the fair value of the consideration received or receivable for services and goods supplied, net of discounts and VAT.

Deferred income

Income is only deferred and included in creditors when:

- 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

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 the settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

Costs of raising funds including those associated with fundraising activities, managing investments and commercial trading by the subsidiary company.

Charitable activities costs of undertaking the work of the charity.

The charity is not registered for VAT and costs are stated inclusive of VAT where this has been charged.

Support costs

Support costs are those functions which assist the work of the charity either by supporting the delivery of charitable activities and are set out in note 4.

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2019

1 ACCOUNTING POLICIES (continued)

Pension contributions

In order to meet its obligations under auto-enrolment, the charity operates a defined contribution pension scheme for its employees and meets the minimum statutory requirements. The company will contribute up to 3% if matched by the employee.

The company has agreed that for members of staff employed before the introduction of auto enrolment and for who it was already making contributions on the basis set out above to their personnel pension schemes, that it would continue these arrangements for employees who chose to opt out of the auto enrolment scheme. However, this option is not available to any employee who was not already taking advantage of it.

Tangible fixed assets and depreciation

Individual fixed assets costing more than £500 are capitalised at cost and are depreciated over their estimated useful lives on a straight line basis as set out below.

Depreciation rates are as follows:

Furniture and equipment 25% pa straight line.

Debtors

Trade and other debtors are recognised at the settlement amount due and prepayments are valued at the amount prepaid.

Cash at bank and in hand

Cash at bank and 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.

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.

Financial instruments

The charity has only basic financial instruments which are initially recorded at cost, and with the exception of investments (as set out above) subsequently measured at their settlement value.

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2019

	2019			2018		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
2 DONATIONS						
Core grants						
Arts Council England	191,102	-	191,102	191,102	-	191,102
Manchester City Council	25,000	-	25,000	25,000	-	25,000
Donations	200	-	200	644	-	644
	<u>216,302</u>	<u>-</u>	<u>216,302</u>	<u>216,746</u>	<u>-</u>	<u>216,746</u>
3 INCOME FROM CHARITABLE ACTIVITIES						
Project grants						
BBC Children in Need	-	39,808	39,808	-	30,921	30,921
European funding - Tandem project	-	-	-	-	769	769
Youth Music	-	3,000	3,000	-	27,000	27,000
	<u>-</u>	<u>42,808</u>	<u>42,808</u>	<u>-</u>	<u>58,690</u>	<u>58,690</u>
Earned income						
Fee invoices	20,976	-	20,976	28,442	-	28,442
	<u>20,976</u>	<u>-</u>	<u>20,976</u>	<u>28,442</u>	<u>-</u>	<u>28,442</u>
Total	<u>20,976</u>	<u>42,808</u>	<u>63,784</u>	<u>28,442</u>	<u>58,690</u>	<u>87,132</u>
4 COSTS OF GENERATING FUNDS						
Allocated costs	10,000	-	10,000	10,000	-	10,000
	<u>10,000</u>	<u>-</u>	<u>10,000</u>	<u>10,000</u>	<u>-</u>	<u>10,000</u>

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2019

5 CHARITABLE EXPENDITURE

	2019			2018		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Direct costs						
Staff costs	146,316	-	146,316	143,812	-	143,812
Freelance workers	31,591	-	31,591	33,665	-	33,665
Transport & travel	800	-	800	3,664	-	3,664
Project costs	19,200	-	19,200	16,655	-	16,655
Equipment & depreciation	-	-	-	653	-	653
Support costs & governance						
Printing, postage & stationery	1,497	-	1,497	1,054	-	1,054
Telephone & internet	1,909	-	1,909	1,311	-	1,311
Training & recruitment	3,116	-	3,116	1,019	-	1,019
Rent, rates heat & light	32,490	-	32,490	36,553	-	36,553
Repairs & maintenance	9,087	-	9,087	7,982	-	7,982
Insurance	4,312	-	4,312	4,105	-	4,105
Bank charges	22	-	22	24	-	24
Miscellaneous	2,730	-	2,730	444	-	444
Governance costs	13,720	-	13,720	13,858	-	13,858
Charged to fundraising	(10,000)	-	(10,000)	(10,000)	-	(10,000)
Charged to restricted funds	(50,104)	50,104	-	(41,909)	41,909	-
	<u>206,686</u>	<u>50,104</u>	<u>256,790</u>	<u>212,890</u>	<u>41,909</u>	<u>254,799</u>

Governance costs comprise:

	2019	2018
	£	£
Staff costs	4,500	4,500
Printing, postage & stationery	90	90
Telephone & internet	100	100
Board expenses & training	909	336
Accountancy, legal & professional fees	8,121	8,832
	<u>13,720</u>	<u>13,858</u>

6 NET INCOMING RESOURCES AFTER TRANSFERS

	2019	2018
	£	£
This is stated after charging/(crediting):		
Accountant/Independent examiner's fees		
Report	820	800
Accountancy	944	884
Depreciation of tangible fixed assets	-	653
Directors' remuneration	-	-
Trustees' expenses	78	52
	<u>1</u>	<u>2</u>
Number of trustees claiming expenses		

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2019

7 STAFF INFORMATION

	2019	2018
	£	£
a Employees		
Salaries and wages	138,309	135,810
Pension costs	2,062	2,742
Employers NI allowance	(3,000)	(3,000)
Employer's NI contributions	13,445	12,760
	<u>150,816</u>	<u>148,312</u>

No employees earned more than £60,000 p.a. in either year.

b Key management personnel

The key management of the charity comprise the trustees and senior staff (as set out on page1).

The trustees do not receive any remuneration for their services.

The total employee benefits of other key management were as follows:

£	£
<u>81,531</u>	<u>79,698</u>

c Average staff numbers

The average number of employees was as follows:-

	2019	2018
	Average number	Average number
Direct charitable	5	5
Support /Management and administration	1	1
	<u>6</u>	<u>6</u>

COMMUNITY ARTS NORTH WEST LTD

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2019

8 TANGIBLE FIXED ASSETS

	Computer Equipment £	Equipment £	Total £
Cost or valuation			
As at April 1 2018	69,773	27,962	97,735
Additions	-	-	-
Disposals	(52,717)	(27,192)	(79,909)
As at March 31 2019	<u>17,056</u>	<u>770</u>	<u>17,826</u>
Depreciation			
As at April 1 2018	69,773	27,962	97,735
Charge for the year	-	-	-
Disposals	(52,717)	(27,192)	(79,909)
As at March 31 2019	<u>17,056</u>	<u>770</u>	<u>17,826</u>
Net Book Value			
As at March 31 2019	<u>-</u>	<u>-</u>	<u>-</u>
As at March 31 2018	<u>-</u>	<u>-</u>	<u>-</u>

9 DEBTORS

	2019 £	2018 £
Grants and fees receivable	11,162	17,612
Prepayments	-	-
	<u>11,162</u>	<u>17,612</u>

10 CREDITORS falling due within one year

Other taxation & social security	-	816
Income in advance	1,500	3,000
Accruals	4,835	4,573
	<u>6,335</u>	<u>8,389</u>

11 STATEMENT OF FUNDS

	2017/18				b/f and c/f 31/03/2018	2018/19			
	01/04/2017 £	Income £	Expenditure £	transfers £		Income £	Expenditure £	transfers £	31/03/2019 £
Unrestricted funds:									
General fund	78,572	245,188	(222,890)	(394)	100,476	237,278	(216,686)	-	121,068
Designated Core Support	20,000	-	-	-	20,000	-	-	-	20,000
Total unrestricted funds	98,572	245,188	(222,890)	(394)	120,476	237,278	(216,686)	-	141,068
Restricted Funds:									
BBC Children in Need	9,251	30,921	(22,797)	-	17,375	39,808	(34,064)	-	23,119
European Funding - tandem	1,989	769	(3,152)	394	-	-	-	-	-
Granada Foundation	2,000	-	(2,000)	-	-	-	-	-	-
National Foundation for Youth Music	-	27,000	(13,960)	-	13,040	3,000	(16,040)	-	-
Total restricted funds	13,240	58,690	(41,909)	394	30,415	42,808	(50,104)	-	23,119
	111,812	303,878	(264,799)	-	150,891	280,086	(266,790)	-	164,187

Designations

In setting the initial budget the trustees had assessed a need for budget support in 18/19 at £20,000, but in the event this was not required. The initial budget for 2019/20 assumes that support of £20,000 will be required, although later forecasts have suggested that this may not be needed.

Restricted funds as at March 31 2018:

BBC Children in Need towards project costs of children and young people's work in Leigh and Manchester

These funds will be spent in 2019/20

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2019

12 ANALYSIS OF COMPANY NET ASSETS BETWEEN FUNDS

	Unrestricted Funds £	Restricted Funds £	Total £
Fund balances at March 31 2019 are represented by:-			
Fixed assets	-	-	-
Net current assets	141,068	23,119	164,187
	<u>141,068</u>	<u>23,119</u>	<u>164,187</u>
Fund balances at March 31 2018 are represented by:-			
Fixed assets	-	-	-
Net current assets	120,476	30,415	150,891
	<u>120,476</u>	<u>30,415</u>	<u>150,891</u>

13 FINANCIAL INSTRUMENTS

The carrying amounts for each category of financial instrument is as follows:	2019 £	2018 £
Financial assets		
that are debt instruments measured at amortised cost	<u>170,522</u>	<u>159,280</u>
Financial liabilities		
measured at amortised cost	<u>(6,335)</u>	<u>(8,389)</u>

Financial assets measured at amortised cost comprise: cash at bank and in hand; income receivable and other debtors; and prepayments.

Financial liabilities measured at amortised cost comprise: trade creditors; other taxes and social security; accruals; and deferred income.

14 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.

15 TAXATION

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

16 CAPITAL COMMITMENTS

There were no capital commitments authorised and contracted for at the end of the year (2018 £Nil).

17 RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASHFLOW FROM OPERATING ACTIVITIES

	2019 £	2018 £
Net income/(expenditure)	13,296	39,079
Deduct interest income shown in investing activities	-	-
Add back depreciation of FA	-	653
Deduct profit/add back losses on disposals of FA	-	-
Decrease/(increase) in debtors	6,450	(9,608)
Increase/(decrease) in creditors	(2,054)	(8,607)
Net cash generated from/(used in) operating activities	<u>17,692</u>	<u>21,517</u>

18 RELATED PARTY TRANSACTIONS

The trustees are unrelated to each other and the charity is not under the control of one individual or entity.

During the year the Charity engaged the services of Sunsurfer Arts & Education Consultancy Ltd (SA&EC) to provide mental health awareness training for the staff and board. This company is wholly owned by M j Fellowes who was a trustee of the charity when the services were provided. He took no part in the decision to use his company and in the judgement of the other trustees SA&EC was the most suitable company to provide this training. Total fees paid were £400.