

COMMUNITY ARTS NORTH WEST LTD
(a company limited by guarantee)
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR
THE YEAR ENDED MARCH 31 2018



**COMMUNITY ARTS NORTH WEST LTD
ANNUAL REPORT AND FINANCIAL STATEMENTS
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**COMMUNITY ARTS NORTH WEST LTD
CHAIR'S INTRODUCTION
FOR THE YEAR ENDED MARCH 31 2018**

It is my pleasure to write this introduction to Community Arts North West's 2017-18 annual report. This year represented the last year of our Arts Council England and Manchester City Council new portfolio programme spanning 2015-18. It was once again a year of inspiration and high-quality production, co-created with a wide range of partners, in intercultural settings in Manchester, Wigan, Rochdale, Bristol and Amsterdam.

All of the work involved projects that have helped amplify the voices and expression for some of the most marginalised communities in the North West; from refugees and asylum seekers, to people experiencing homelessness, substance abuse and mental health issues; as well as other low income communities from BAME and White British communities.

CAN's programmes provoke intelligent conversations and interaction for participants and audiences, in interesting, accessible and challenging ways. This is born out through sustained take-up all our programmes are voluntary. People only take part because they want to and part of our cultural offer is to ensure that any barriers due to disadvantage are removed.

CAN's participatory arts methodologies encourage people to think, explore and experiment, encouraging creativity that engages and values people's ideas, cultures and experiences. *'Bright As The Moon'*, the co-production film made with Amsterdam based Stichting de Vrolijkheid, very clearly articulates this concept, arguing that co-creation in intercultural settings helps to release new creativity and thinking, to take risks and to be bold in a way that benefits all people, artists and partners.

This concept was also powerfully expressed in the piece of work created by our CYA@HOME young theatre company in *A Generation Rising* who 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 about how profound it had been to work on this piece and how much they have valued the opportunity to work in an intercultural setting.

Programme feedback documents the depth and quality of experience and its relevance to the people we work with and society in general. Our work with refugees, asylum seekers and other migrant heritage groups creates new work that reflects the changing times locally and globally.

Equally the second phase of *Hidden Tales* with Rochdale's Homeless community enabled people to speak up and out about the increasing plight of Britain's poor through a digital arts trail featuring 8 powerful artworks as well as a performance based event and screening as part of the Rochdale Festival of Literature and Ideas. The project created a bold public platform for hidden narratives of alienation, survival and recovery that spanned addiction, mental health, ADHD, poverty, austerity, and being new to a country. The project not only had a major town centre visibility but was able to reach national and global audiences digitally.

It was another fantastic programme of achievement for the Children and Young people's programmes in Wigan Borough and Manchester in their third and final year of Children in Need funding (2015-18), that has enabled 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. It includes the outstanding Kámoši Performing Arts Project in Leigh with Eastern European Romani heritage and other local children - a model in socially cohesive work practice. And of course CYA@HOME and their exceptional production *A Generation Rising* mentioned above, created with young people from across 11 Manchester neighbourhoods, co-produced with our HOME partners in their iconic venue.

Flying Carpets - a magical family friendly promenade performance took place at Manchester Museum on Saturday 7th October 2017 for the Journeys Festival International Take Over Day that transported audiences across centuries, civilisations and continents through theatre, music and dance performed by refugee artists. An ancient storyteller and a musician led audiences on a journey of some of the museum's unique collections, exploring ancient and modern day links to Manchester's new communities. Audiences experienced the African Gallery set alight with the dance and music of a Congolese Saturday night out; they listened to stories of Mesopotamian Goddess, Ishtar, in search of her missing belongings and the lament of a dancer, whose profession is banned in her native Iran. The day brought 2,474 visitors.

CAN's Incubated Artists scheme is still delivering new opportunities and impactful development and support to 4 initiatives. This year we welcomed newcomer Ferestah Mozzafari and her fabulous new production of *One More Push*.

Another high from this year was the national award afforded to Cilla Baynes, Creative Director in March 2018 from South Bank Centre WOW Festival for *Women in the Creative Industries* in the *Inspiring Change* category. This was for the development of the Exodus Refugee Arts Programme, described as one of the most significant arts programmes in Britain working with refugees. The award recognises 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. This was a very prestigious award against a very high profile shortlist of people and the only one given to a woman from the North of England. Cilla's award is an accolade for the whole company and its work with refugees.

I would also especially like to give special thanks to the hard-working and inspirational team at CAN, the Board of Directors who volunteer their invaluable time and of course a very special thanks to our funders, partners and supporters who have demonstrated commitment and belief in the company.

Here's to the next four years!

Martin Hazlehurst, Chair

**COMMUNITY ARTS NORTH WEST LTD
ADMINISTRATIVE INFORMATION
FOR THE YEAR ENDED MARCH 31 2018**

DIRECTORS AND TRUSTEES

M Hazlehurst - Chair	
A Rawling - Vice Chair	
C Hall: Treasurer	
P Cookson	(resigned 28/06/18)
M J Fellowes	(appointed 19/09/17)
S Gbeleyi	
S Lee-French	(resigned 6/03/18)
P Mulongo	
R Patel	
M A Sharma	(appointed 18/09/18)

COMPANY SECRETARY

F. Salisbury

KEY STAFF

Creative Director and joint CEO
Executive Director and joint CEO

P L Baynes MBE
F Salisbury

BANKERS

Cooperative Bank plc
1 Balloon Street
Manchester M60 4EP

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 2018**

The trustees present their annual report together with the financial statements of the charity for the year ended March 31 2018 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. The CAN staff team and most of 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 20 volunteers and placements in addition to the Board in 2017-2018. Volunteers were recruited largely through CAN Artist Placements and Taking Part Programmes.

ACHIEVEMENTS AND PERFORMANCE 2017-2018

Introduction

We met all 2017/18 objectives which included 22 projects across 4 programmes and 12 programme strands and services working with 70 partner organisations in Manchester, Leigh, Rochdale, Bristol, London and Amsterdam, enabling the company to achieve all 3 year goals.

This has been verified by all key funders of our work including Arts Council England and Manchester City Council, as well as all charitable trusts and 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/performance; 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 17 performances, showcases, screenings, exhibitions and learning events totalling 29 events, for and with known & estimated audiences of 11,463 in 21 public spaces including arts and cultural venues, museums, libraries, schools, community-centres and church-halls; and the streets of Rochdale and Leigh town centres,

From a 30% sample average across 11,463 audience members, indications are that audiences represented a diverse mix of people from both first time attendees as well as members of the general- public, interested in the subject matter and from a broad mix of backgrounds.

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 17/18 a total of 270 people took part in 1679 participatory arts opportunities. This brings our 3 year total to 802, far exceeding original 3-year targets of 300.

We worked with diverse and international communities mainly based in the UK from Manchester and other GM wards with high IMD's. 67% of participants identified as BAME and were of the following breakdown: UK: 37%(13% BAME), Africa:18%(DR Congo, Eritrea representing biggest African sample), South Asia:9%; East Asia:1%,Central/South America:1%, Middle/Near East(predominantly Iran):20%, Europe:14% (7%Eastern European).

16% of participants told us that they were disabled with 15% of the sample, attributing their disability to mental health conditions. 34% of our participant totals volunteered information regarding their sexuality with half of the 34% preferring not to say and 3% lesbian, gay or questioning.

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We continue to:

- Increase take-up of Middle/Near Eastern people- (mainly Iranian-artists) through targeted programmes, +1%.
- Maintain & increase African-heritage participants from 12 African nations, +5%.
- Maintain CAN's culturally cohesive work with children and young people, e.g. CYA@HOME comprised a total of 32 young people (11 boys & 21 girls) consisting of 1 Middle-Eastern, 8 Pakistani, 9 African/Caribbean/White Mixed-Heritage, 2 African, 9 White-British, 1 African-American, 2 Eastern-European. They came from pupil-referral, youth-centres, refugee-agencies, parents/carers through CAN networks.

We continue to increase our digital audience engagement reaching local/national/international audiences, continuing to build on the success of creative-digital platforms for distribution across the artistic programme with an offer that includes the CAN Digital Studio, mobile-studio production, bespoke training, born & made digital arts products, live web-streaming, and an expanding range of channels to distribute and profile work with 2017/18 You-tube and Vimeo views of 14,765.

In 17/18 CAN increased digital engagement through:

- bespoke digital projects e.g. phase 2 of *Hidden-Tales*; born & made digital content; blogs; social media channels
- social media campaigns and digital distribution that increased profile for creatives taking part in CAN talent development programmes
- Visibility of Greater Manchester diverse cultural programmes e.g. born-digital work for international screening & distribution Tandem and screening of Learning Lab-2 for Tokyo University *Cultural Typhoon*
- 35 NW practitioners were inspired by international digital storytelling through *Stories of Conflict, Migration and Place* as part of Learning Lab-1

At the close of March 2018, digital-data collation indicates continued growth from 2017/18 baselines with CAN digital channels showing strong increases e.g. CAN twitter: 10%, CAN Facebook: 8.5%, Arts net twitter: 5%, Website visits:-27%, Flickr: 14%, YouTube: 45%, Combined-projects-Facebook: 2.5%, CAN Google-group: 1.4%.

Overall digital-audience growth of 102,528-350,542- increase 242% and digital-engagement from 57,359-261,322, increase 355.7% from previous years figures.

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 rated 90–98% 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, homelessness, mental-health and personal growth and development, as well as issues facing young people from marginalised communities.

In 2017/18, 60 children and young-people achieved significant-progress from a total of 76; 11 started to experience progress and 7 were yet to experience progress, largely because they were only able to attend one or 2 sessions. Figures indicate healthy sustained increases from previous year.

We aim to sample 6%+ of audiences, through satisfaction-scores and narrative feedback from questionnaires, vox-pops and post-show discussion. 17/18 audience samples averaged 24% return for completed project- events. Live-audience samples from known-attendance of 4906 indicate 96% completed questionnaires scored the work 8-10, (very good-excellent), 3%:4-7, and 1%:1-3. This represented marked increases against 16/17 data.

We know from narrative-evaluation data from audiences/participants/partners/arts-teams/self-evaluation that 17/18 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.

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Programme of Work

2017-18 represented the third and final year of CAN's three-year NPO programme (2015-18). The year's work was underpinned by five main programmes of activity. CAN delivered a total of 13 participatory arts and Talent Development projects and other services working with 47 partners from Manchester, Leigh and Wigan, Rochdale, Bristol, London and Amsterdam. CAN also continue to advocate for work through a range of conferences, events and consultations, and cooperated and worked in partnership with a wide range of organisations.

Projects and services included the following:

Programme One: Exodus - Refugee Arts Programme

- Flying Carpets – Manchester Museum
- Hamdel Ensemble @RNCM
- Dancing The Lash and One More Push performances - React festival, Bristol
- Consultation events for Refugee-Week@HOME2018 Consultation events, recruitment
- Travelling Heritage-Bureau-HLF project

Programme Two: Children & Young-People

CAN Young Artists @HOME

- Year 2: Snow dragons-rehearsals and performance
- Year 3: recruitment/workshops/rehearsals-Generation Rising

Kámoši Performing Arts Project

- Year 2: Wizard of Leigh and Leigh Carnival summer-term
- Year 3: Big Battle for December and How Night Came spring-term

Programme 3 New-Communities

- Petrus: Hidden-Tales Phase 2 -Digital Trail Production, & Launch-Event; and Hidden-Tales Performance-Poetry-Screening @ Rochdale Festival of Ideas and Literature

Programme 4: Artist/Talent-Development

- Artist Incubation
- 7 Artist placements
- Platforma Conference (Newcastle) - Presentation about CAN's approach to intercultural co-production including screening of an extract of Bright as the Moon
- Artsnet Online Information Services
- Taking-Part Volunteer programme
- International Exchange

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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 and asylum seekers and other new migrants. The 2017/18 programme continued to build on this work, helping to make the case through socially cohesive projects, whilst actively supporting participants and artists to create a voice for people new to our shores.

Flying Carpets – Manchester Museum

Flying Carpets promenade performance was a journey into the hidden stories behind some of Manchester-Museum exhibits, transporting audiences across centuries, civilisations & continents through music, dance & storytelling, performed & written by local refugee-artists. Flying Carpets was a development of the previous year's collaboration for Journeys Festival International's Manchester Museum Takeover Day. It aimed to progress the format that had been developed in the previous year through a performance experience which responded more integrally to the Museums spaces and exhibits, using the rich source material as inspiration for pieces which linked to the overall theme of migration and related themes of conflict, colonisation and globalisation.

It was also a development opportunity for 15 artists from refugee heritages to be centrally involved in creating the content for the performance through a total of 4 commissions, to work in different ways, in an unusual space and contemporary format, to critically engage with the space, exhibits and audiences. CAN invited proposals from refugee heritage artists to create cross-art form work to respond to Manchester Museum's exhibitions and spaces which resulted in:

- A recreation of a Saturday Night out in DR Congo by the Amani Creatives (inspired by fabrics in the Living Culture Gallery)
- Ishtar, the Mesopotamian Goddess of love, war, beauty and power who bemoans the loss of her possessions and kingdom to Western institutions by Writer/Storyteller, Fereshteh Mozaffari (inspired by a stone relief in the Archaeology Gallery).
- Dancing the Lash: A multimedia-installation telling the story of a Persian dancer whose art form is banned in Iran and who is trapped by British bureaucracy as a refugee dreaming of freedom led by Mahboobeh Rajabi (inspired by the Living Cultures Gallery).
- Storyteller Abas El Janabi, and Musician Arian Sadr, who guided the audience along the performance journey.

Each artist commission was then developed independently by the artist or group (engaging with 20 artists and community participants in total), with scriptwriting support and direction from Cheryl Martin. It was successfully performed 4 times (1 dress rehearsal for invited audience and 3 public performances) audiences were much larger than anticipated, reflecting strong engagement and interest and performances very well received with 74% of the audience rating the event as excellent.

Artist Feedback : *"Professionally, the project has been an opportunity to enter the world of creating and performing commissioned work enabling me to extend my career; to work in a site specific context, and to engage with new audiences."*

Audience Feedback:

"Magical and moving performance."

"Lovely to learn about different cultures through performance. Theatre always brings things alive. It has deepened my sympathy and highlights the importance of building bridges and friendship"

"Very powerful images of dance as freedom of expression in Flying Carpets today. Beautifully performed."

Partner Feedback: *"We had 2,474 visitors on the day. A great turn out!!" Andrea Winn, Manchester Museum."*

Ali Jaberi and the Hamdel Ensemble

The Hamdel Ensemble is a contemporary mystic & Sufi Music ensemble formed in 1997. The group's aim has been to gather and interpret traditional world folk & Sufi music for global audiences, incorporating language, culture and history.

The group's founder and leader, Seyed Ali Jaberi is a world renowned award-winning maestro of the Tanbour, and composer in exile from Iran who has produced and directed performances of Hamdel internationally.

Seyed Ali Jaberi became known to CAN through our artist's Do IT course during 2014-15 when he was relatively new to the UK. Ali approached CAN in 2017 with a request to help him develop relationships with venues that would support his work, aiming to build audiences in the UK. Hamdel's new production, explored the life of 13th century mystic Sufi poet, Rumi. CAN supported the production through brokering links with RNCM as well as marketing and mentoring support.

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All Because of Love was a multi art-form music performance which took place on Saturday 11 November 2017 at RNCM concert hall drawing a high attendance of 600 Iranian, as well as RNCM audience members. The performance was highly professional, hauntingly beautiful and extremely well-received. We have continued working with Seyed Ali Jaberi and the Hamdel Ensemble as part of CAN's 2018/19 Talent Development programmes.

Dancing The Lash and One More Push - React festival, Bristol.

CAN was delighted to contribute two Going Solo performances to the REACT Festival; a festival of theatre made by refugees which took place in Bristol from 26-29 March 2018. The festival featured performances, workshops and presentations from international companies (from Sicily and Holland) as well as a range of national companies from across the UK.

Going Solo is a theatre project working with emerging solo artists from refugee communities that focuses on the insightful narratives of artists new to the UK. Both artists have been supported through CAN's talent development programme and both productions co-produced with CAN.

Both performances were presentations of multi art form works in progress, performed under the banner of Women of the Revolution, as both were produced and performed by emerging Iranian women theatre-makers, who both reflected upon the impact of the Iranian Islamic revolution on women's rights and personal histories.

Dancing the Lash first piloted as part of Flying carpets was dramatically reshaped and was performed by incubated artist, Mahboobeh Rajabi with mentoring and direction from CAN Creative Director Cilla Baynes. This show examined the impact of the revolution on young women of the 2008 Green Revolution and the impact of heavy state censorship and control on her generation.

One More Push written and performed by incubated artist, Fereshteh Mozaffari was supported with dramaturgy by Rani Moorthy and was a humorous and poignant reflection on her life experiences including memories of the Iran-Iraq war, the early days of the Islamic Revolution and her life in exile.

The shows were performed as a double bill to a sell-out audience of 100 people and both received fantastic feedback with the vast majority of the audience joining Mahboobeh on stage after her performance for a group dance. The shows were followed by a post-show discussion and elicited excellent feedback.

Travelling Heritage Bureau of Women Artists

The Travelling Heritage Bureau of Women Artists is an exciting new project (supported by HLF), exploring the challenges of identifying, collecting and sharing the heritage of displaced women artists from migrant backgrounds including refugees and asylum seekers. The project aims to provide 12 months of CPD-opportunities for 16 women visual-artists as well as work with Manchester Arts institutions to explore and challenge who is curated and collected.

CAN supported Digital Women's Archive North to tailor their Heritage Lottery Funded project to meet the needs of the brief which involved helping shape the project brief as well as recruitment and delivery of the consultation events in February 2018 at the Portico Library, Manchester. A phenomenal group of 23 women visual artists from migrant and refugee heritages have been brought together including women from Iranian, Iraqi, Syrian, Guatemalan, Mexican, Congolese, Chinese, Chilean, Bangladeshi, Pakistani, Kurdish, Polish, Sudanese, Thai, Libyan and multiple heritages. The core group was identified by CAN and the group has since grown to include other local and national artists. DWAN* were delighted with the resulting group whose arts forms included , painting, sculpture, photography, video and installation work, textiles and documentary film making.

In addition to their HLF project, we have continued to identify further opportunities for the group. This has so far resulted in two commissions, one which took place in the following year at HOME for Refugee Week and a Manchester Art Gallery project as part of Journeys Festival International.

** Digital Women's Archive North is an arts and heritage organisation, delivering a programme of community-based projects and research relating to gender (culture, heritage, spaces, equality, social participation, wellbeing). [DWAN] supports women and girls to identify, collect, disseminate and celebrate their cultural heritage through Feminist creative and digital interventions. Women and girls are empowered and skilled to be active citizens participating in culture and heritage, and wider educational opportunities.*

Refugee-Week@HOME 2018

CAN undertook a series of consultation events with Home creative team, refugee heritage artists and other key arts and cultural organisations working in the sector as well as refugee agencies to develop a new programme of work. The aim was to bring back to a prime city centre location over the next 4 years, a refugee week festival involving a week of arts and cultural events to take place at HOME in celebration of Refugee Week.

CAN organised a one-day, refugee-led consultation event in collaboration with HOME and Counterpoints Arts on Monday 19th June 2017. This event featured discussion, music, food and film to explore how participants would like a Refugee Week festival event based at HOME to take shape over four years starting from 2018. We engaged with 40 people over the course of two consultation events and artist pitches. Over three quarters of the participants were from refugee or migrant heritages. The event also featured a film screening of *The War Show @ HOME* (highlighting the Syrian uprisings from the perspective of young activists) and a performance of up-and-coming Iranian MC, Farhood Jafari.

Continued development took place in this year in partnership with HOME which included further, research, project-development, fundraising, programming, and planning for the first festival to take place in the following year.

Programme Two: Children and Young People

CAN's Children and Young People's programme involves new young migrants, working collaboratively with other young people from Greater Manchester host communities from excluded, culturally diverse and White British backgrounds.

Our programmes promote social cohesion and value children and young people for who they are, providing opportunities to develop new and existing skills and explore, share and learn about themselves, each other and the world. CAN projects are ideal for helping young people both develop new skills and find enjoyable, meaningful and challenging ways into creativity.

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.

We work 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, disabled young people's access needs and other barriers to participation. All projects provide healthy refreshments.

Both programmes span over two financial years. September 2017 was the start of the third year of CAN's 2015-18 Children and Young People's programmes in Leigh (Wigan Borough) and Manchester. Both programmes have run over three years, with support from Children In Need and additional funding from Youth Music in Leigh in the programme's first and third years only. Wigan Music Service and HOME in Manchester are also key partners and have provided financial support and resources.

CAN delivered 92 sessions plus with a total of 94 children and young people, of which 25 were aged 5-9, 36 were aged 10-15, 31 were aged 16-18 and 2 were aged 19 years. We worked with 15 partners and produced 14 events.

75% of the children and young people were from BAME communities and 25% from White-British communities. 98% said they had made much progress in confidence and creative skills. 29 children and young people across both projects also completed their Arts Awards: 4 Bronze, 25 Discover. One young person is still working on completion of their gold arts award.

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

CYA@HOME, now in its 4th year, is an acting company with young-people aged 14 to 18 years, developed and managed through a CAN and HOME partnership. HOME is Manchester's new iconic arts centre for film, theatre and contemporary arts in the heart of the city centre and where the project takes place.

Since 2015 over 6 months of every year, a new workshop and production programme takes place to develop new work created and performed by the young company. An additional programme of cultural offers has included film production, Arts Award, seminars, theatre visits and other associated projects. The young company have also taken part in the World Stages Festival and the National Theatre Connections Festival and were the first young people's theatre company to perform on the main stage in Theatre One at HOME the production called The Snow Dragons. Although the final rehearsals and performance for this production took place in the first month of this annual reporting year April 2017 and because we did report fully on the project in the last annual review, we will therefore focus on describing the groups final year 3 project and production, 'A Generation Rising'.

CYA@HOME is an integrated group with participants from a wide range of cultural backgrounds from approximately nine different Manchester boroughs. For the majority, this project has been a first for the young people who have found a historic difficulty in finding places 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 final 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 and for this reason they undertook the development of a piece of work which would reflect and share their experiences with audiences.

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Therefore their last production in May 2018 worked towards an intimate and powerful performance that centred on the stories and voices of the young company, creating a piece of work that articulated and celebrated difference and their hopeful vision of the future. **'A GENERATION RISING - we are the ones we have been waiting for'** intertwined biographical narratives, visual performance, photography, live music and audio soundscapes, offering a generous and honest account of the lives and experiences of a collective of young people living in Manchester.

The unique diversity of the group has resulted in a programme that is highly creative, producing strong and impactful creative outcomes that resonate with audiences and impact the personal and social development of the young people. This is something that we aim to continue to build upon for the future.

Twitter feedback on 'A Generation Rising':

'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 @HOME_mcr @HYCmanchester@ManCityCouncil', Councillor Luthfur Rahman

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

'Simply Superb' homemcr @comartsnw #youngpeople #rising #theatre... [instagram.com/p/BiX1ThLhDAG/...](https://www.instagram.com/p/BiX1ThLhDAG/)

Kámoši Juniors Performing Arts Group – Leigh (Wigan Borough)

My son is singing all the time at home – it makes him very happy! A parent

Kámoši Junior Group supports the needs of young children aged 7-12 years, who are mainly from Slovakia, Czech Republic, Romania and other EU countries and are residents of Leigh. Their families are predominately in the UK to escape the long-term persecution of Eastern European Roma-people and to make a better life for their families.

Kámoši Junior group 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 2015-18 programme has therefore focused on developing this work through the provision of high-quality dance, drama, and music activities, supported by Children in Need over the three year programme, and Youth Music for the first and final years. It has built on existing positive partnerships with the Ethnic Minority Achievement Service, parents and local volunteers. It has also brought on board great partnership working with the three Leigh primary schools and Wigan Music Service. The group also includes smaller-numbers of African Refugee-heritage children who reside in Leigh due to dispersal, White-British, Mixed-Race and other cultural-heritages.

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, though 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.

The 2017-18 programme took place during term time over the course of a year with a regular Saturday-morning workshop club and weekly instrumental tuition for 20 children from the programme in the three primary schools, supported by Wigan Music Service. The Saturday sessions concentrated on drama, singing and dance, where the children were able to create dramatic narrative based music theatre. Five performances took place in schools, their local community centre, the Turnpike Arts Centre and Leigh Carnival, attended by parents and families, school children and teachers and other members of the community.

At the start of the Year 3 programme we continued to witness notably dramatic increases in confidence and self-esteem from returning children from Year 1 and 2 who brought with them lots of ideas, incredible enthusiasm and willingness to showcase their artistic-skills. At the same time a good proportion of last year's intake had moved on to senior school and we therefore also had a significant intake of new younger children.

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This meant the programme had to quickly adapt to allow for this. With the encouragement of older members of the group new-members quickly settled in and were able to enjoy and take part in the project. 41 children participated in Kámoši-year3 with 19 returning from Year1&2. We welcomed 22 new children this year; many having never taken part in an arts activity outside school. Of the total of 41, 37-children experienced noticeable significant progress through increases in creative-abilities and performance-skills, confidence and self-esteem across the following range of activities:

- Music-making: Music tuition for 20 children, including instrumental and vocals, arranging and composition. Traditional Roma with Breakbeat, Pop, Hip Hop and other genres. The creation of an orchestra for *How Night Came* that produced soundscapes and instrumental accompaniment.
- Drama: devising, scripting, physical theatre, directing and acting.
- Dance: Romani, Latin, African and Caribbean Dance, & Freestyle choreography,

Five Creative-outcomes included:

- 2 innovative new-productions: 'The Big Battle for December' - end of Christmas-term, and 'How Night Came', a Brazilian come Eastern-European Folk-Tale performed as part of International Roma-Day end of Easter-term
- 1 Dance and Drumming performance for Leigh-Carnival in June
- 1 Performance at the Turnpike-Centre as part of Refugee-Week in July
- 1 end of year performance in local-schools of music created with Wigan Music Service

Since 2015 Wigan-Music-Service (WMS), have provided music-instrumental-tuition in three Leigh Primary Schools as part of the Kámoši project, funded through CAN's Youth Music programme and WMS. 20 Children have received weekly instrumental-tuition programmes (guitar, piano, violin & voice) in their schools, as well as long-term instrument loan. They have learnt composition and arrangement skills and how to manipulate and perform musical ideas using 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 also integrated into end of term productions.

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.

37 children performed, devised & created material for final-performances developing the ideas and original concepts, characters & storylines adapted from Eastern European, Brazilian and other European folk tales. They scripted scenes, created and performed their music arrangements, choreographed dance routines, acted, recited, sang, beatboxed and performed with enthusiasm and confidence to the delight of their audiences. The project also continued to achieve a great social mix of children (55% Romani, 25% White-British, 20% other BAME). This outcome has greatly helped the Roma children integrate and make new friends, increased positive interaction and understanding from members from the wider community, evidenced at school and in the community. Parents from all communities got behind the project.

Notably, all the children benefited and hugely enjoyed the programme, partly because all children taking part were offered the same opportunities and also made significant progress. Their increased confidence was evidenced in the Saturday workshops, at home and at school, where children made huge gains in their creative skills. The diversity of the group became its strength as all children were able to develop new work, skills, knowledge and appreciation of music, dance and stories around a diverse curriculum. Kámoši has helped to create positive profile for Romani-children. The public-sharing of the work is a visible and important platform, helping to break-down barriers and allowing local-people to share and enjoy the children's work through their 5 public-performances, with local audiences of 4000 plus attending Leigh-Carnival.

Volunteer-feedback: *'they grow from strength to strength....they can express themselves really well..... In school many find it difficult without the necessary language-skills but language has no barriers at Kámoši. Many have displayed increased self-confidence.....I saw....less-confident children really come out of their shell.'*

Partner-feedback *'I've noticed many children have gained much-confidence. One young Roma-boy would initially not engage and needed coaxing.....On my recent visit he was taking the lead and encouraging others.'*

Parental-feedback: *'This kind of project is really good for the kids because it builds their confidence& team-work, and how to make new friends' '.....it's nice seeing all the confidence coming from the children and how they all interact and get along together, it's really nice' 'My children can't wait for Kámoši each week, it's their favourite-activity' 'I am very happy because my children's English is improving so much'*

Programme Three: New Communities

The New Communities programme aims to diversify the CAN portfolio and develop new audiences through creative projects delivered with hard-to-reach communities.

Hidden Tales from the Rochdale Underground

Hidden Tales was a 20-month partnership project spanning 2016/17 and 2017/18. It was delivered by CAN in partnership with The Petrus Community a charity providing supported housing and related services to people at risk of being homeless since 1972, throughout the Borough of Rochdale.

Inspired by the work of the northern poets from the Maskew Collection in Rochdale Library, the project aimed to create an artistic platform to amplify the profound narratives and hidden lives of Petrus Community members. An intensive twenty-month programme led by Creative Producer, Sara Domville and a team of 11 artists delivering 100 sessions of education and training working closely with 87 people to produce 26 new artistic products and commissions for combined live and online audiences of 291,104.

Delivered through a sustained creative digital arts project with music, spoken word and poetry, video, animation and mobile technologies workshops, the project was delivered in two phases and ran from May 2016, culminating in an interactive digital trail through Rochdale town-centre in October 2017. Phase one of the projects produced a successful trail-blazer event reported on last year and from which phase 2 of the project was developed.

Hidden-Tales-Phase 2 project – March to October 2017

Digital Trail production & launch-event and Rochdale Festival of Ideas and Literature: live performance event and screening.

The second phase began with a 6-month programme of weekly creative writing and music workshops leading to the production of eight powerful and moving video portraits, which explored the different challenges faced by members of the Petrus Community.

The group continued to work with filmmaker Mat Johns and writer Martin Stannage with an expanded creative team to include video technician, Phil McDowell, who helped progress their film making skills. Digital and Graphic artist Mark Brown facilitated the design of the Digital Art Trail and Tommy Ollerenshaw worked with the group to design a digital platform for the project that worked in conjunction with the trail.

The Hidden Tales Digital Art Trail was launched on 3rd October 2017 placed in 7 venues around Rochdale Town Centre. Eight large format digital prints comprised of a poem, portrait and QR code which when scanned on smartphones linked to a video portrait.

Hidden Tales had a strong presence across the town centre, and succeeded in creating a visual platform for Rochdale's Homeless community to speak out. The work made a huge impact, with 8 hidden stories that would otherwise be invisible. Placing the work throughout the Town Centre, the artworks were accessible to all and seen and commented on by many people who wouldn't usually visit a gallery. Local billboards advertising the project, really helped spread the word throughout Rochdale, it created a real 'buzz' and sense that everyone was talking about it.

The 8 portraits which told real-life stories of strength, survival and self-discovery resonated and connected with audiences. The media responded, and stories were re-told in the press helping to spread the word regionally and nationally including: BBC North West, Daily Mirror and many others. Press coverage reached audiences of over 220,000 with additional radio coverage through BBC Radio Manchester and Crescent Radio Rochdale of 32,000.

For audience members without access to a smart phone, Hidden Tales was supported by a bespoke digital platform. All the films were featured on a specially commissioned Hidden website which is available to view at www.hiddenrochdale.co.uk.

As one audience member described the experience: *'I was amazed by the stories, poetry and their life; they were inspiring. So often we're just looking at the negative side without realizing what's underneath and the struggles people have. It's opened my eyes'.*

Hidden Tails Digital Art Trail was launched on Tuesday 3rd October and ran until 31st October engaging over 1,400 recorded people who completed the trail. We were also able to promote the trail as part of Rochdale Literature and Ideas Festival with a live event featuring music and spoken word performed by service users and screenings of the eight digital shorts at Touchstones Art Centre on 17th October 2017. The event sold-out for a second year running and was hosted by well-known Mancunian poet and performer Mike Garry. The event demonstrated the power of performance and the ability of the arts to shine the spotlight on social issues.

'Hidden Tales changed my life'. Petrus community participant.

'I was amazed by the stories, poetry and their life; they were inspiring. So often we're just looking at the negative side without realizing what's underneath and the struggles people have. It's opened my eyes'. Audience member

Programme Four: Artist Talent Development

Artist Incubation

This scheme aims to support emerging independent groups, enterprises, projects or individual artists over 2015-18 programme. It supports a range of initiatives, good ideas and talent through packages of tailored support from combinations of the following: Mentoring; supporting and/or partnering GFA 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 performing spaces, partners and networks; access to other Artist/Talent Development programmes such as Creative Media Training and Artist Placements; marketing and project management support. The following programmes were supported:

Mahboobeh Rajabi Digital and Theatre artist

- Submission -ACE Grants for the Arts application to develop new international company DIPACT's co-creation processes through workshops and open access sessions. Application was unsuccessful but plans to resubmit put on hold. Delivery of Artist Hub sessions continued with alternative funding.
- Artist Commission for Flying carpets.
- Development of solo show, *Dancing the Lash* for performance at the REACT Festival in Bristol.
- Brokering of partnerships with a range of other venues and organisations, MIF, Home, and Journeys Festival international.
- Awarded Jerwood Creative Fellowship with Manchester International Festival 2017, working with Shunt on *Party Skills for the End of the World*.

Fereshteh Mozaffari - Writer/Storyteller and Theatre-Maker

- Artist commission for the Flying Carpets programme
- Support to write and submit a successful Arts Council England Grants involving new solo theatre-production *One More Push* including Scratch performance for REACT Festival in Bristol and full performances at New Adelphi Theatre, Salford and HOME Manchester, scheduled for June 2018.
- Mentoring, project management and office based support for new production plus venue and partnership brokering.

Amani Creatives: Contemporary-African-Music Artist-Development Platform

- Support given for *Amani Creatives* with PA and publicity for their community choir series and Christmas concert in Moston,
- Proof read and inputted into a range of successful grant applications.
- Commission for the Flying Carpets programme.
- Support for successful Grants for the Arts application of £15,000 for an exciting cross-cultural music collaboration with the award-winning AfroCelt Sound System to include bespoke Amani Stages for Summer-Autumn 2018 venues and festivals.
- Brokering relationships with HOME, Journeys-Festival-International and Oldham Library, resulting in two performances as part of Refugee Week.
- Support for Amani African Arts Festival in Salford showcasing a range of artists, workshop leaders and their community choir (July 2017).

Manchester International Roots Orchestra (MIRO)

- Successful relationship brokered by CAN with HOME where they went on to perform for 3 events in Manchester and London.
- Many gigs lined up for summer 2018, some of which are the result of links brokered by CAN.

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. In 2017/18 we supported a total of 7 successful Placements, across 3 projects. Artists were able to gain experience working alongside experienced practitioners with placements covering a range of learning outcomes from project management to artistic deliver. 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.

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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 we supported 11 placements across 4 projects.

Platforma Festival 2017

Platforma is a UK-wide project for the development of refugee related arts. It supports and develops arts by, about and with refugees and migrants. It brings together groups and artists of any background or political status (e.g. refugees and non-refugees), whose work examines the varied experiences of migration. The National Platforma Network is run by Counterpoints Arts, based in London. The 4th national Platforma Festival took place in Newcastle, Gateshead, Stockton and Middlesbrough 19-31 October 2017, with the main 2-day Platforma Conference in Newcastle 27-28 October.

As Regional North West Hub Organisers since 2011, CAN's role is to encourage a North West response, participation and contributions to the festival. CAN brokered links to the festival with three key refugee music groups in the region (engaging with around 34 artists in total) and shared opportunities around potential showcases, workshops, film screenings and performances with three local filmmakers and two visual artists.

The focus of this year's festival was very much on supporting developments in the North East meaning less national opportunities for participation in this year's festival. However eight artist bursaries were given to the North West region (six of whom were refugees). CAN's Exodus Producer, Katherine Rogers and Digital Marketing assistant and Incubated Artist Mahboobeh Rajabi presented the *Bright as the Moon* film followed by a provocation and discussion about CAN's approach to inter-cultural co-creation to the full conference which was very well-received.

International Exchange 2016/17 -17/18

Tandem international production, brighter than the moon, Netherlands

TANDEM (initiative of the European Cultural Foundation and MitOst e.V.), is an international exchange programme that assists cultural organisations in developing long-term working relationships, knowledge development and networking opportunities with project partners from Europe and beyond. The aim is to connect and inspire Cultural Managers by supporting sharing of knowledge and experience across geographical and cultural borders. CAN's partnership with Netherlands based Stichting de Vrolijkheid (Amsterdam) explored co-creation within the arts in an inter-cultural setting with people from a refugee background.

This was followed by an exchange programme between the two organisations, which kicked off in August 2016 and ran until July 2017 which involved exchange trips between both organisations in Manchester and Amsterdam. Throughout this process of exchange, we recorded great examples of co-creation with participants from diverse backgrounds, including refugees. This whole process, which includes two projects from each organisation, has been neatly produced into a short film *Bright as the Moon*. The film is intended to inspire and trigger discussion and has the potential to be used as new training material within both organisations and to inspire other European organisations interested in working in similar ways.

The making of the short film supported the development of two digital artists from refugee backgrounds: Mahboobeh Rajabi, a CAN incubated artist from the UK and Jamil Makhoul, a Syrian Refugee volunteering with Stichting de Vrolijkheid in Amsterdam. MC and Poet Mahmood Billal, a young artist from Manchester also contributed a spoken word narrative for the film.

The film was premiered in the European Capital of Culture 2018 in Leeuwarden in the Netherlands in July 2017. *Bright as the Moon*, has been very well received in Britain and Europe. The project has been both a really successful professional development opportunities for four CAN sector artists as well as a great learning opportunity for the company, making work with European partners as Britain withdraws from the EU against a backdrop of growing anti-immigration agendas across Europe. It has also provided the opportunity to articulate and express the core of the company's work through telling the story of the power of the creative process in intercultural settings and its ability to transform lives.

The film highlights how a higher level of cohesion and access can be attained with the participants of the project and how to allow participants to take the leading role not only the receiving one, to be creative and collectively innovative, to take risks and dare to make mistakes within a familiar space.

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Learning Lab as part of Cultural Typhoon 2017, Waseda University, Tokyo, 24-25 June 2017

A video documenting the presentations, provocations, debates and group discussions from CAN's Learning Lab event called, Brexit, Migration and Communities in 16/17 year was screened at Waseda University in Tokyo as part of an exhibition to explore art, community, Brexit and Cultural Studies in the UK. This was at the request of Art historian, Curator and Professor, Catherine Harrington at Tokyo University of the Arts and formed part of a two-day archival exhibition.

The documentation formed part of the Cultural Typhoon 2017 exhibition which asks questions around how cultural studies and the arts should best respond to current changes in society and across the globe. The exhibition featured work by international artists and also featured video and discussion events using the Learning Lab documentation as a platform for debate. It was attended by Japanese and British Curators, Artists, Students, Researchers and interested members of the public.

Artsnet Information Exchange Network

Artsnet circulated jobs, commissions, training and CDP opportunities as well as publicising events and programmes of work. Artsnet-Facebook membership was 2095 and Google Group membership 600. Through Artsnet 11,000 strong twitter followers, we recorded twitter engagement of 32,689 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.

- Art, Freedom and Protection Symposium -January 2018. Katherine Rogers presented CAN's work with exiled artists at the symposium hosted by the Artist Protection Fund and The University of Manchester.
- Refugee Week National Conference. Katherine Rogers contributed to national planning day at the Amnesty International Headquarters in London for Refugee Week 2018.
- British Council symposium for the Baltics delegation on 31 January 2018 at Manchester Museum. Symposium on Arts for Social Inclusion to increase knowledge and understanding of the UK's approach to Arts for Social Inclusion. Cilla Baynes presentation on arts of social cohesion and inclusion.
- Culture and the Arts as Social Determinants of Health North West Arts & Health Network event in partnership with Manchester Metropolitan University supporting Arts for Health in its long-term strategic objectives, focusing on inequalities, social justice and how participation in the arts and cultural activity might influence life experiences, health outcomes and social change. At Manchester School of Art, Manchester Metropolitan University. Cilla Baynes presentation on CAN's work.
- 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'.
- South Asia museum event: Manchester Museum special lunch and discussion to help shape the future vision of the new South Asia Gallery. Cilla Baynes.
- Mahboobeh Rajabi: Panellist and speaker- Role of the arts in supporting the mental health of refugees, World Health Organisation, United Nations, Copenhagen (Aug 2017).
- The ACTA REACT Festival of Community Theatre, a national platform, advocating for the work created by and with refugees through performance and post show discussion. CAN presented two performances by Iranian women theatre makers under the banner of "Women of the Revolution" and contributed to a post-show discussion.
- Cilla Baynes- panel member for Contact Theatre's - Journeys Festival International at Contact.
- Future Fires talk for Contact Theatres emerging community artists- Cilla Baynes

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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: RNCM Concert Halls, HOME, Z arts, National Theatre, Touchstones Arts and Heritage Centre, Rochdale Festival of Ideas and Literature, Manchester Museum, Oldham Library Theatre, Rochdale Town Hall, Rochdale Central Library, British Council, Wigan Music Service, Whitworth Art Gallery, MIF, Contact Theatre, and BBC.

Independent Cultural Sector: Sustained Theatre Up North (STUN), ZARTS Platforma National Festival, Counterpoint Arts, Amani Creatives, Leigh Carnival, The Hive- Rochdale, MIRO, Rochdale Pioneers Museum, Digital Women's Archive North, The Travelling Heritage Bureau, Odd Theatre, Sahba Music Academy, Hamdel Productions, Truth Be Told, Dorna Arts.

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), Vibe Youth Music, Rochdale Women's Welfare Association, Regenda Homes, The CommuniTea Room, Oldham Youth Centre, Rusholme Youth Centre, Rethink Rebuild- Syrian Community Organisation.

Mainstream education and services: Manchester University, Education, Innovation and Enterprise Lab(MMU), 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),Royal Northern College of Music, Applied Theatre- Manchester University.

National Partnerships: Platforma, National Theatres Connections Festival, Counterpoint Arts, ACTA Community Theatre Festival 2018, Journeys Festival International, Art Reach, South Bank Centre, Chapel FM-East Leeds.

Business sector: Wheatsheaf Shopping Centre, Exchange Shopping Centre.

International-partners: TANDEM, Stichting de Vrolijkheid (Netherlands), European Cultural Foundation and MitOst e.V, Cultural Typhoon 2017- Waseda University (Tokyo).

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, Manchester International Festival, Shrewsbury Folk Festival, Contact Theatre and Sick Festival.

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FINANCIAL REVIEW

Overview

The charity had a surplus on unrestricted funds for the year of £21,904 which is better than the budgeted break-even position projected at the December 2017 Board meeting. This improved position is the result of hard work and determination by the staff, continued tight control of costs, and staffing changes within the company.

One key staffing change was CAN Creative Producer Sara Domville's replacement of Magdalen Bartlett as CAN's Children and Young People's Arts Manager during October 2017-July 2018, largely funded by Children in Need/Youth Music. This arrangement was beneficial to CAN in many ways due to Sara's wealth of CYP experience, although it also reduced CAN's staffing capacity elsewhere on the programme.

£20,000 has again been designated for budget support in 2018/19, although the latest forecasts are for a surplus due to the staffing changes outlined above, and also the resignation of CAN Creative Producer Sara Domville in May 2018, and the delayed start of CAN's new Executive PA in July 2018. The recruitment of a new Creative Director to replace Co-Founder and Creative Director Cilla Baynes has also delayed programme and organisational development plans for the company.

Therefore, the company are anticipating that much of this work and the recruitment of additional staffing will happen in 2019/20, once the new Creative Director has settled in. Starting 2019/20 in a strong financial position with a new Creative Director will allow the charity to commit resources to developing its programme and the organisation with confidence. A new full-time Creative Producer- Children & Young People mainly funded by Children in Need, project funders and a small amount of CAN core-monies, will also complement the staff-team.

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 funding for the next 4 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, as well as raising all monies for our Children and Young People's programmes. Additionally we have brought on board a successful new partnership with HOME who contribute the majority of resources necessary for to deliver our Refugee Week programme, as well as making a financial and resource contribution to our young-people's theatre company. We are therefore in a strong position to proceed with confidence as we enter this next phase.

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, in 2016/17, CAN restructured its core staffing to create a more sustainable core staff team that is able to manage an ambitious artistic programme, as well as strengthen company fundraising capacity. Since 2017/18 onwards the plan involves an Executive Director and Creative Director sharing executive function for the company.

The new 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.

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 Board has set a target level for free reserves equivalent to 12 weeks operating costs which was initially set at c£64k, and was revised in 17/18 to c£67k for that year. In February 2018, looking ahead to 2018/19, the Board increased the target level to c£80k.

At the close of 2017-18 we had free reserves of £100,476 (unrestricted funds not invested in fixed assets or otherwise designated).

This would mean that our free reserves at the year end are c£20k above the target level. As we plan beyond 18/19, we will explore how best these reserves can be used to meet ongoing revenue and capital needs

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FUTURE PLANS

CAN has continued core support from Arts Council England over the next four years 2018/19-21/22 as a National Portfolio Organisation. CAN also has continued support from Manchester City Council as a Cultural Partner for the same period.

In 2017/18 we successfully resubmitted an application to Children in Need for 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. In early Summer 2019 it is our intention to apply once again to Youth Music for additional support for the Kámoši project in Leigh (Wigan Borough).

Arts Development and fundraising activity will continue into 2018-19. Major areas of development that will take place in 2018/19 will focus on the Exodus Refugee Arts Programme. CAN will continue development for the large-scale Refugee Week @HOME programme, in partnership with HOME, Manchester. This follows on from its first successful year in June 2018 which included 29 events over 7 days. We will also programme, develop and deliver the 2019 week of events which is currently taking shape.

We will also apply to HLF for the Silk Routes 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.

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

CAN intend to also develop a new theatre music programme with Rochdale-based communities, still in its early days but development will start to take place this year 18/19.

In August -October 2018/19 we will deliver a commissioned programme called *Still I Rise* with the Travelling Heritage Bureau at Manchester Arts Gallery for Journeys Festival International. The piece will be directed by writer/director Yusra Warsama and will be a live interactive work performed and presented by the women that will takes the audiences on a journey to view their work in different parts of the gallery.

Artists and Talent Development Programmes: 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.

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

CAN are also in discussions with a wide range of potential new partners.

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 2018**

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-management 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: December 4 2018

**INDEPENDENT EXAMINER'S REPORT
TO THE TRUSTEES OF COMMUNITY ARTS NORTH WEST LTD
FOR THE YEAR ENDED MARCH 31 2018**

I report to the charity trustees on my examination of the accounts of the company for the year ended March 31 2018 which are set out on pages 21 to 31.

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: 7/12/18



COMMUNITY ARTS NORTH WEST LTD
STATEMENT OF FINANCIAL ACTIVITIES (including the income & expenditure account)
FOR THE YEAR ENDED MARCH 31 2018

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2018 £	Total 2017 £
Incoming resources from generated funds:					
Donations,	2	216,746	-	216,746	216,455
Charitable activities	3	28,442	58,690	87,132	67,724
Investment income - bank interest		-	-	-	74
TOTAL INCOME		<u>245,188</u>	<u>58,690</u>	<u>303,878</u>	<u>284,253</u>
EXPENDITURE					
Costs of generating funds	4	10,000	-	10,000	-
Expenditure on charitable activities	5	212,890	41,909	254,799	289,190
TOTAL EXPENDITURE		<u>222,890</u>	<u>41,909</u>	<u>264,799</u>	<u>289,190</u>
NET INCOME/(EXPENDITURE)					
BEFORE TRANSFERS	6	22,298	16,781	39,079	(4,937)
Transfers between funds		<u>(394)</u>	<u>394</u>	<u>-</u>	<u>-</u>
NET MOVEMENT IN FUNDS	11	21,904	17,175	39,079	(4,937)
TOTAL FUNDS BROUGHT FORWARD	11	<u>98,572</u>	<u>13,240</u>	<u>111,812</u>	<u>116,749</u>
TOTAL FUNDS CARRIED FORWARD	11	<u><u>120,476</u></u>	<u><u>30,415</u></u>	<u><u>150,891</u></u>	<u><u>111,812</u></u>

The notes on pages 24– 31 form part of these financial statements.

**COMMUNITY ARTS NORTH WEST LTD
BALANCE SHEET
AS AT MARCH 31 2018**

	Notes	2018 £	2018 £	2017 £	2017 £
FIXED ASSETS					
Tangible fixed assets	8		-		653
CURRENT ASSETS					
Debtors	9	17,612		8,004	
Cash at Bank and in Hand		<u>141,668</u>		<u>120,151</u>	
		159,280		128,155	
CREDITORS					
Amounts falling due in one year	10	<u>8,389</u>		<u>16,996</u>	
NET CURRENT ASSETS			<u>150,891</u>		<u>111,159</u>
NET ASSETS			<u>150,891</u>		<u>111,812</u>
FUNDS					
Unrestricted	11		120,476		98,572
Restricted	11		<u>30,415</u>		<u>13,240</u>
TOTAL FUNDS			<u>150,891</u>		<u>111,812</u>

The notes on pages 24– 31 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 2018, 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: December 4 2018

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 2018

		2018	2017
	notes	£	£
Cash used in operating activities	17	<u>21,517</u>	<u>9,135</u>
Cashflows from investing activities			
Interest and dividends		-	74
Purchase of tangible fixed assets		<u>-</u>	<u>-</u>
Cash provided by/(used in) investing activities		<u>-</u>	<u>74</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		21,517	9,209
Cash and cash equivalents brought forward		120,151	110,942
Cash and cash equivalents carried forward		<u><u>141,668</u></u>	<u><u>120,151</u></u>
Cash and cash equivalents consist of:			
Cash at bank and in hand		141,668	120,151
		<u><u>141,668</u></u>	<u><u>120,151</u></u>

The notes on pages 24– 31 form part of these financial statements.

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) issued on July 16 2014; 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.

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 2018

	2018			2017		
	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	644	-	644	353	-	353
	<u>216,746</u>	<u>-</u>	<u>216,746</u>	<u>216,455</u>	<u>-</u>	<u>216,455</u>
3 INCOME FROM CHARITABLE ACTIVITIES						
Project grants						
BBC Children in Need	-	30,921	30,921	-	30,816	30,816
European funding - Tandem project	-	769	769	-	4,461	4,461
Granada Foundation	-	-	-	-	2,000	2,000
Youth Music	-	27,000	27,000	-	-	-
	<u>-</u>	<u>58,690</u>	<u>58,690</u>	<u>-</u>	<u>37,277</u>	<u>37,277</u>
Earned income						
Fee invoices	28,442	-	28,442	28,821	-	28,821
Platforma	-	-	-	1,626	-	1,626
	<u>28,442</u>	<u>-</u>	<u>28,442</u>	<u>30,447</u>	<u>-</u>	<u>30,447</u>
Total	<u>28,442</u>	<u>58,690</u>	<u>87,132</u>	<u>30,447</u>	<u>37,277</u>	<u>67,724</u>
4 COSTS OF GENERATING FUNDS						
Allocated costs	10,000	-	10,000	-	-	-
	<u>10,000</u>	<u>-</u>	<u>10,000</u>	<u>-</u>	<u>-</u>	<u>-</u>

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2018

5 CHARITABLE EXPENDITURE

	2018			2017		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Direct costs						
Staff costs	143,812	-	143,812	173,909	-	173,909
Freelance workers	33,665	-	33,665	26,158	-	26,158
Transport & travel	3,664	-	3,664	5,157	-	5,157
Project costs	16,655	-	16,655	17,943	-	17,943
Equipment & depreciation	653	-	653	2,198	-	2,198
Support costs & governance						
Printing, postage & stationery	1,054	-	1,054	3,133	-	3,133
Telephone & internet	1,311	-	1,311	1,098	-	1,098
Training & recruitment	1,019	-	1,019	-	-	-
Rent, rates heat & light	36,553	-	36,553	35,459	-	35,459
Repairs & maintenance	7,982	-	7,982	5,996	-	5,996
Insurance	4,105	-	4,105	3,981	-	3,981
Bank charges	24	-	24	24	-	24
Miscellaneous	444	-	444	1,030	-	1,030
Governance costs	13,858	-	13,858	13,104	-	13,104
Charged to fundraising	(10,000)	-	(10,000)	-	-	-
Charged to restricted funds	(41,909)	41,909	-	(44,842)	44,842	-
	<u>212,890</u>	<u>41,909</u>	<u>254,799</u>	<u>244,348</u>	<u>44,842</u>	<u>289,190</u>

	2018	2017
	£	£
Governance costs comprise:		
Staff costs	4,500	4,500
Printing, postage & stationery	90	90
Telephone & internet	100	100
Board expenses	336	301
Accountancy, legal & professional fees	8,832	8,113
	<u>13,858</u>	<u>13,104</u>

6 NET INCOMING RESOURCES AFTER TRANSFERS

	2018	2017
	£	£
This is stated after charging/(crediting):		
Accountant/Independent examiner's fees		
Report	800	800
Accountancy	884	1,009
Depreciation of tangible fixed assets	653	2,198
Directors' remuneration	-	-
Trustees' expenses	<u>52</u>	<u>-</u>
Number of trustees claiming expenses	<u>2</u>	<u>0</u>

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2018

7 STAFF INFORMATION

	2018	2017
	£	£
a Employees		
Salaries and wages	135,810	155,275
Redundancy payment	-	8,550
Pension costs	2,742	3,234
Employers NI allowance	(3,000)	(3,000)
Employer's NI contributions	12,760	14,350
	<u>148,312</u>	<u>178,409</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>79,698</u>	<u>97,817</u>

c Average staff numbers

The average number of employees was as follows:-

	2018	2017
	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 2018

8 TANGIBLE FIXED ASSETS

	Computer Equipment £	Equipment £	Total £
Cost or valuation			
As at April 1 2017	69,773	27,962	97,735
As at March 31 2018	69,773	27,962	97,735
Depreciation			
As at April 1 2017	69,773	27,309	97,082
Charge for the year	-	653	653
As at March 31 2018	69,773	27,962	97,735
Net Book Value			
As at March 31 2018	-	-	-
As at March 31 2017	-	653	653

9 DEBTORS

	2018 £	2017 £
Grants and fees receivable	17,612	8,004
Prepayments	-	-
	<u>17,612</u>	<u>8,004</u>

10 CREDITORS falling due within one year

Other taxation & social security	816	816
Income in advance	3,000	12,819
Accruals	4,573	3,361
	<u>8,389</u>	<u>16,996</u>

	2016/17				b/f and c/f 31/03/2017	2017/18			
	01/04/2017	Income	Expenditure	transfers		Income	Expenditure	transfers	31/03/2018
	£	£	£	£		£	£	£	£
Unrestricted funds:									
General fund	75,944	246,976	(244,348)	-	78,572	245,188	(222,890)	(394)	100,476
Designated Core Support	20,000	-	-	-	20,000	-	-	-	20,000
Total unrestricted funds	95,944	246,976	(244,348)	-	98,572	245,188	(222,890)	(394)	120,476
Restricted Funds:									
BBC Children in Need	7,806	30,816	(29,371)	-	9,251	30,921	(22,797)	-	17,375
European Funding - tandem	-	4,461	(2,472)	-	1,989	769	(3,152)	394	-
Granada Foundation	-	2,000	-	-	2,000	-	(2,000)	-	-
National Foundation for Youth Music	12,999	-	(12,999)	-	-	27,000	(13,960)	-	13,040
Total restricted funds	20,805	37,277	(44,842)	-	13,240	58,690	(41,909)	394	30,415
	116,749	284,253	(289,190)	-	111,812	303,878	(264,799)	-	150,891

Transfers and designations

The funds designated for core support brought forward were not required in 2017/18, and in setting the initial budget the trustees have assessed the need for 18/19 at £20,000.

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

Youth Music towards project costs of children and young people's work in Leigh.

These funds will be spent in 2018/19

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2018

12 ANALYSIS OF COMPANY NET ASSETS BETWEEN FUNDS

	Unrestricted Funds £	Restricted Funds £	Total £
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>
Fund balances at March 31 2017 are represented by:-			
Fixed assets	653	-	653
Net current assets	97,919	13,240	111,159
	<u>98,572</u>	<u>13,240</u>	<u>111,812</u>

13 FINANCIAL INSTRUMENTS

The carrying amounts for each category of financial instrument is as follows:	2018	2017
	£	£
Financial assets		
that are debt instruments measured at amortised cost	<u>159,280</u>	<u>128,155</u>
Financial liabilities		
measured at amortised cost	<u>(8,389)</u>	<u>(16,996)</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 (2017 £Nil).

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

	2018	2017
	£	£
Net income/(expenditure)	39,079	(4,937)
Deduct interest income shown in investing activities	-	(74)
Add back depreciation of FA	653	2,198
Deduct profit/add back losses on disposals of FA	-	-
Decrease/(increase) in debtors	(9,608)	3,197
Increase/(decrease) in creditors	(8,607)	8,751
Net cash generated from/(used in) operating activities	<u>21,517</u>	<u>9,135</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.

There are no related party transactions to disclose in either year.