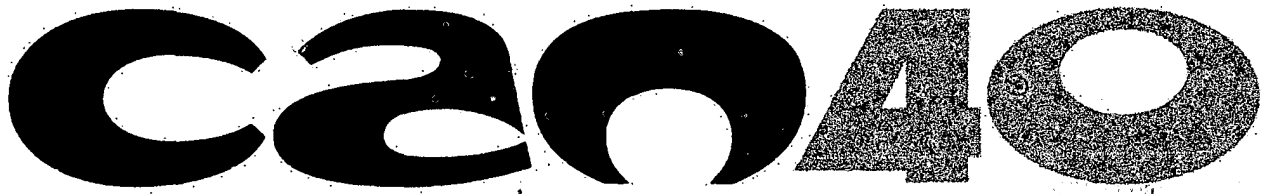


40 years of participatory arts



community arts north west

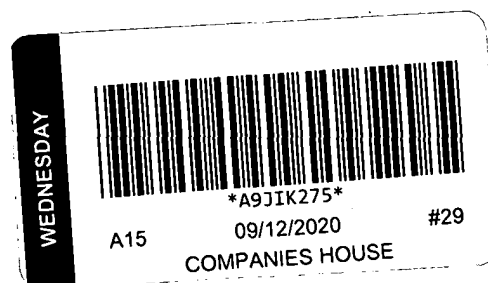
COMMUNITY ARTS NORTH WEST LTD

(a company limited by guarantee)

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR

THE YEAR ENDED MARCH 31 2020



Company number: 1400213
Charity Number: 277135

**COMMUNITY ARTS NORTH WEST LTD
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31 2020**

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**COMMUNITY ARTS NORTH WEST LTD
CHAIR'S FOREWORD
FOR THE YEAR ENDED MARCH 31 2020**

I am happy to write this introduction to Community Arts North West's 2019-20 annual report. This year represented the second-year of CAN's Arts Council England and Manchester City Council portfolio programme spanning 2018-22. It was a year of change for CAN, as well as high-quality arts-production.

In January 2019, CAN's new Creative Director Stella Barnes joined the organisation. 2019-20 was Stella's first full year with CAN. Stella is a Sector Leader in the field of Participatory Arts, and came with a wealth of experience, previously having grown a large nationally renowned engagement department at Ovalhouse, London and led on a range of Arts and Migration projects regionally and nationally. We are extremely pleased with this recruitment, and Stella led CAN's artistic programme during 2019/20 to achieve great things.

In 2019/20, CAN continued to co-create a wide range of projects that address contemporary issues and engage with the region's diverse communities & audiences, helping to amplify the voices and expression for some of the most marginalised communities in the North West. This includes refugees, asylum seekers, other migrant-heritage groups, and low income communities in Greater Manchester. CAN's programmes provoke intelligent conversations and interaction for participants and audiences, in interesting, accessible and challenging ways. CAN's participatory arts methodologies encourage people to think, explore and experiment, encouraging creativity that engages and values people's ideas, cultures and experiences. Our work with refugees, asylum seekers and other migrant heritage groups creates new work that reflects the changing times locally and globally.

It was another fantastic programme of achievement for CAN's Children and Young people's Performing Arts programmes in Wigan Borough and Manchester, with a new 3-year programme of continuation funding from Children in Need. Having a sustained programme enables us to embed practice, build upon the learning and deliver sustainable high quality programmes that deliver significant impact for the children and young people taking part. The 2019/20 programme included the outstanding *Kámoši Juniors Performing Arts Project* in Leigh with Eastern European Romani heritage and other local children - a model in socially cohesive work practice; and CAN Young Artists and their exceptional production of *The Dream Catcher* (April 2019), created with young people from across Manchester neighbourhoods, co-produced with our partner HOME. CAN Young Artists' production of *A Generation Rising* was also a Finalist for a Manchester Culture Award 2019 for *Best Performance*, which we were thrilled about. In the Summer 2019 CAN was also able to run a Summer programme for young people from refugee and new migrant backgrounds who were isolated during the school-holidays.

During 2019, we also celebrated the news that Community Arts North West was a Finalist for another prestigious Manchester Cultural Award in the category of *Promotion of Talent and Leadership*. This nomination celebrated our talent-development work with artists and creatives from refugee and migrant heritage creatives.

CAN's talent-development programme delivered opportunities, development and support to: Iranian Musician Seyed Ali Jaberi and The Hamdel Ensemble who performed nine times on a hugely successful national tour of cities including Birmingham, Bristol, and Edinburgh, as part of the Edinburgh Fringe Festival. CAN supported Seyed Ali Jaberi and The Hamdel Ensemble to develop, produce and market the tour, and access Arts Council England funding to make the tour possible.

Another highpoint was our partnership with HOME on our *Refugee Week Festival* in June 2019, where the creativity, spirit and activism of the city's global communities was celebrated through music, theatre, art, film, workshops, exhibitions and debate. I would like to thank the staff at CAN, the Board of Directors, and our funders, partners and supporters who continue to demonstrate commitment and belief in the company.

In March 2020, the Covid 19 lockdown had a huge impact on CAN's programme delivery, and a devastating impact on the artists, young people and communities CAN works with. All face-to-face workshops and events were immediately cancelled.

In spite of the significant challenges facing our small arts charity, CAN put in place crucial measures to support groups and individuals, where we could. We were able to offer artists advice, guidance, fundraising support and training sessions, as well as a number of new digital commissions. For children, young people and families we were able to provide additional pastoral support, advice, guidance and creative resources.

We cannot underestimate the impact of the Coronavirus pandemic on communities in Greater Manchester who were already at the sharp end of inequality. During this difficult time our thoughts are with the friends of CAN - the young people, artists, organisations, individuals and communities we work with.

Martin Hazlehurst, Chair

**COMMUNITY ARTS NORTH WEST LTD
ADMINISTRATIVE INFORMATION
FOR THE YEAR ENDED MARCH 31 2020**

DIRECTORS AND TRUSTEES

M Hazlehurst - Chair
L Dryburgh - Vice Chair
C Hall: Treasurer
G Thiara
P Mulongo
R Patel
M A Sharma
T Whiston
M J Fellowes

(appointed 02/03/2020)
(resigned 17/09/2019)

COMPANY SECRETARY

F. Salisbury

KEY STAFF

Executive Director and joint CEO
Creative Director and joint CEO

F Salisbury
S Barnes

BANKERS

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

SOLICITORS

Hill Dickinson LLP
50 Fountain St
Manchester M2 2AS

REGISTERED OFFICE

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

**ACCOUNTANTS
AND INDEPENDENT EXAMINERS**

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

COMMUNITY ARTS NORTH WEST LTD TRUSTEES' AND DIRECTORS' ANNUAL REPORT FOR THE YEAR ENDED MARCH 31 2020

The trustees present their annual report together with the financial statements of the charity for the year ended March 31 2020 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 2019), referred to as the Charities SORP (FRS 102) (second edition – October 2019).

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.

**COMMUNITY ARTS NORTH WEST LTD
TRUSTEES' AND DIRECTORS' ANNUAL REPORT
FOR THE YEAR ENDED MARCH 31 2020**

CAN's activity may occasionally affect the environment, brought about mainly through transportation of people and goods and environmental control of occupying buildings. CAN undertake to minimise its environmental load, primarily through its association with its landlords, The Ethical Property Company (EPC). EPC aims to minimise environmental damage caused by its activities. Programmes of activity are open to the general public, but beneficiaries of CAN's services are usually resident within the North West Region of England and usually live within the ten boroughs of Greater Manchester. We estimate that the majority of beneficiaries (at least two thirds) are Manchester residents and that the majority of company service users travel to and from meetings and projects via public transport. CAN are also members of MAST. Most of the CAN staff team and some 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 18 volunteers, in addition to the Board, in 2019-2020. Volunteers were recruited largely through CAN Artist Placements and Taking Part Programmes.

ACHIEVEMENTS AND PERFORMANCE 2019-2020

Introduction

CAN had a very exciting year, delivering a range of ground-breaking creative project across Greater Manchester. Our core mission of *'working with diverse' communities and artists to create access to cultural production for people that are excluded from or on the fringes of the mainstream'*, continued to be a high priority for CAN's work during 2019-20.

CAN met a range of objectives by delivering high-quality, culturally-diverse led projects across three programmes, working in partnership with key organisations regionally, across Greater Manchester and nationally. Our success was acknowledged by the core funders of our work, including Arts Council England and Manchester City Council, as well as our project funders such as BBC Children in Need.

Diversity

CAN continued to promote diversity in all elements of the work and to challenge inequalities in arts and cultural practice. All of CAN's programmes targeted people who face barriers to cultural inclusion, including refugee background and other migrant heritage people and communities, and people from other marginalised groups.

- Our leadership (senior management team and Board) in 2019-20 was 70% female, 50% from *racially minoritised communities*², 30% disabled and 20% LGBT+
- In 2019-20, CAN issued over 72 professional creative contracts with approximately 70% of commissions going to artists with migrant or Diaspora heritage³ and a high proportion of these going to artists from Refugee Backgrounds.
- With over 60 performance events, in a range of art forms, all artistic programmes were migrant or diaspora-heritage led.
- Out of over 600 children and young people who attended our projects during the year, more than 60% of regular attendees were from migrant and refugee⁴ backgrounds.
- Our project in Wigan is based in Leigh, an area where 30% of children are reported to live in poverty.

¹ CAN recognises that many terms used to describe collective cultural or ethnic identity are contested. In preparing this report we have been guided by the work of: The Racial Justice Network; gal-dem and Inc Arts #BAMEOver. In this report, we have used the terms: Refugee Background, Migrant Background, African Diaspora people, South, East and South East Asian Diaspora people, people of mixed heritage and ethnically diverse and **racially minoritised communities**. We apologise if any of these terms cause offense and we are listening and learning about how to better describe the people we work with. <https://gal-dem.com/bookmark-this-are-acronyms-like-bame-a-nonsense/>
<https://incarts.uk/%23bameover-the-statement>

Our current funders require us to give a data breakdown of our audiences, participants and artists, including statistic for the amount of 'BAME' people we have engaged. We understand that there is widespread opposition to this acronym, so we have avoided it's use in this report.

² Ibid

³ A more nuanced data breakdown is available on request.

⁴ Ibid

**COMMUNITY ARTS NORTH WEST LTD
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- 45% of audience members who attended events and filled in feedback forms were from Refugee, Migrant, African Diaspora, South, East and South East Asian diaspora backgrounds or mixed heritage.
- In our biggest output of the year, the *Horizons Festival 2019*, we spent the majority of the budget on freelance contracts and almost all contracted artists were from refugee heritages. This was in addition to other fees that artists were able to attract through partnership links to the festival and commissions from our partner HOME.
- Artist in residence, Sayed Ali Jaber and the Hamdel Ensemble, achieved a highly successful national tour. They reached audiences of 1,128, achieving sold out performances at HOME Mcr, The Sage and Birmingham Symphony Hall. The audience feedback was extremely positive with 94% of audiences rating the production as 'excellent'.
- We regularly analyse data to identify year-on-year trends and variations, including comparative data provided through Manchester City Council's Cultural Survey, revealing an ongoing trend of 73% CAN participants and 61% CAN audiences being from Refugee, Migrant, African Diaspora, South, East and South East Asian diaspora backgrounds or mixed heritage, compared with MCC average of 40% and 29% respectively.

Digital

- In 2019/20, CAN increased its digital audience engagement, reaching a local/national/international digital audience of 9,168,262 through: CAN *Horizons Festival 2019* social-media campaign and digital distribution that increased the profile of creatives taking part in CAN talent development programmes

Evaluation and Learning

During the year, participants, audiences, partners and creative teams reflected with CAN on the quality of the programmes of work, highlighting:

- The artistic quality and high-production values of events
- The talent and integrity of the artists working on programmes
- The integrity and ambition of young people's work
- The social and personal progression in participatory programmes
- The strength of engagement with diverse audiences and wider society

CAN is an organisation that values learning. During the year we utilised a range of different approaches evaluate and reflect on creative programmes. For example, quality and impact were measured through satisfaction-levels, narrative-feedback, distance travelled from start to completion of each project. Final evaluation figures are measured against baseline and individual case-studies, feedback from stakeholders (artists, participants, audiences, partners, creative teams, volunteers, parents, carers) and staff self-evaluation review. The Metric-System is used in CAN-self-evaluation to help measure quality of the artistic processes/outcomes.

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

We value input from project partners we have worked with during the year, and have worked collaboratively to develop a shared mission and vision. We regularly reflect together and use the feedback to identify strengths and weaknesses. We acknowledge that strong partnerships help organisations to develop and grow. Our partners Wigan Music Service have often cited the partnership as a source of learning:

Wigan Music Service has been proud to work in partnership with CAN. Through our work with CAN, we have learned the true meaning of 'inclusivity' and come to appreciate the value of engaging these children alongside white British children in meaningful and focused artistic activity.

The partnership working between my colleague here at the Music Service, CAN specialists and school colleagues has been a model of effective sharing of knowledge, expertise and experience for the good of young people.

We know from narrative evaluation material from stakeholder self-evaluation that 2019/20 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.

Our recent Arts Council Artistic Quality Assessment was extremely positive, and highlighted the opportunity for us to share our leadership in our Children's and Young People's Programme, especially in terms of diversity and inclusivity:

My feeling from what I saw is that there is an interesting and educational process here to share that other organisations might learn and benefit from. From seeing the successful way in which the CYA programme builds year on year on its legacy; welcomes and embraces new members (both young people and production team) and fully reflects its stated aims in terms of diversity and inclusivity is one that would provide a fantastic learning tool and one that the sector would benefit from.

**COMMUNITY ARTS NORTH WEST LTD
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FOR THE YEAR ENDED MARCH 31 2020**

In March 2020, towards the end of the year, the Covid 19 lock-down was implemented, which had a huge impact on our project delivery and a devastating impact on the artists, young people and communities CAN works with. All face-to-face workshops and events were immediately cancelled and CAN staff members were encouraged to work from home.

Programme of Work

CAN had a hugely successful year, with a large number of projects and events. This was Year Two of CAN's four-year Arts Council England National Portfolio Organisation (NPO) Programme (2018-22). The year's work was underpinned by three main programmes of activity: Exodus Refugee-led Arts; Children and Young-People and Artist Development. During the year CAN's work continued to be underpinned by a strong value-led approach with a commitment to co-creation and collaboration. CAN increased the impact of programmes through partnership-working with key organisations in Manchester, Leigh (Wigan borough), London and beyond, and continued to advocate for the work strategically through a range of conferences, events and consultations.

Projects, events and services included the following:

Programme One: Exodus Refugee-led Arts Programme

- Horizons Festival 2019 at HOME (June 2019)
- Planning for Horizons Festival 2020 at HOME (June 2020)
- Seyed Ali Jaber National Tour
- Libraries of Sanctuary creative programme
- *A Thousand Friends* project-development
- Rochdale Women's Theatre Project

Programme Two: Children & Young-People

- *Kámoši Juniors* Performing Arts Project: Outreach sessions; weekly term-time creative workshops and rehearsals; music-tuition in schools; Leigh Carnival performance in June 2019; *We're Only Human* performances in Dec 2020; Kamosi Choir performance in March 2020.
- *CAN Young Artists*: Outreach and consultation sessions; creative workshops and rehearsals; *The Dream Collector* performances in April 2019; Theatre visits.
- Summer Project
- Bury Schools Linking project

Programme Three: Artist-Development

- Artist residencies for Seyed Ali Jaber & the Hamdel Ensemble
- Continued support for the Amani Creatives
- Artsnet Online Information Services

Programme One: Exodus Refugee-led Arts

Exodus is CAN's nationally acclaimed refugee-led arts programme which has been running since 2004. *Exodus* is a dynamic programme of participatory cultural production, working with refugees and more established communities across a range of traditional and contemporary art forms. It has a strong focus on inter-cultural collaborative production processes, and brings together a great mix of people and partnerships to work creatively together in shared arenas.

Greater Manchester has the largest number of refugees and asylum seekers, outside of London and the north west region has the second highest percentage of asylum seekers in Britain. *Exodus* has helped create some incredible partnerships that have encouraged new cultures of inclusion and opportunities to get involved in the life and culture of the region for refugees, asylum seekers and other new migrants. The 2019-20 programme continued to build on this work through a range of highly responsive and exciting projects that enabled participants and artists to have a creative voice and a platform for their artistic work.

Horizons Festival 2019

Individual events: 37

Artists: 50+

Audience: 4,358

Digital Audience: 9,168,262

CAN continued to work alongside HOME to programme and present the Horizons Festival 2019; a celebration of international arts and global cultures. In June 2019, CAN delivered the biggest festival yet with an exciting programme of events including a learning lab, theatre performances, music, film, discussion, workshops, visual arts and installations which was led by artists and creatives with refugee backgrounds. Audience attendance across the week compared favourably with similar festivals organised by HOME, and CAN achieved a huge digital audience which included audiences engaged through direct emails, vertical response emails, website, google groups, radio and podcast, and social media platforms.

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The festival invested a combined total of £6,485 in freelance contracts, the vast majority of which went to artists from refugee heritages. This was in addition to other fees that artists were able to attract through partnership links to the festival.

Amongst the wide ranging events, there were two Refugee-led commissions, enabling four artists from refugee and migrant heritages to create new performance based work for Theatre 2:

- Declaration: A musical journey based on the Universal Declaration of Human Rights, combining music, video projection and monologues, led by Serge Tebu and Kooj Chuhan.
- Sir Peh Talwar: A dance based production with live tabla sharing the performer, Fiza's experience of abuse, initially by her family and husband, then also at the hands of the British state.

There were also two small Refugee-led exhibition commissions (through HOME budgets), leading to exhibitions in the Café Bar and foyer spaces:

- An Enduring Struggle for Justice: An exhibition of personal archival material by Guatemalan artist and activist, Ana Lucia Cuevas documenting the ongoing fight for justice in Guatemala.
- Creative Memory of the Syrian Revolution: An exhibition curated by Syrian artist and activist, Sana Yazigi documenting different forms of intellectual expression, both artistic and cultural, during the time of the revolution.

Also featured heavily during the week were artists that have been supported through CAN's talent development programme. This included current CAN artists in residence, Seyed Ali Jaber and the Hamdel Ensemble, who performed Persian Sufi music with whirling dervish dance highlighting the rich traditions and the philosophy of Rumi. Manchester International Roots Orchestra(MIRO) and Amani Creatives' Choir (with guest performers from Lesbian Immigration Support Group) performed a wonderful set to a sold out audience receiving fabulous feedback and an excellent review. Amani also ran a percussion and vocal workshop and showcased their youth performers at a well-received Café Bar set.

The programming was enhanced by touring work, including the satirical *Welcome to the UK* theatre production by Borderlines, featuring a mainly Refugee cast and exposing the farcical nature of the asylum system.

CAN also led on the delivery of a Learning Lab event around the theme of co-creation with refugee communities featuring presentations by refugee/migrant heritage artists: Elmi Ali, Mahboobeh Rajabi and Magdalen Bartlett, and chaired by CAN's Creative Director, Stella Barnes.

Based on feedback from the 2018 festival, CAN also further developed Refugee community group involvement through an Awards for All funded community-programme. The *Souk and Sanctuary* community marketplace featured workshops, performances, stalls, demonstrations and presentations by British Red Cross, RAPAR, WAST, PRIDES, Yaran, Women of the Far West, Rethink Rebuild Society and Refugee Action.

CAN and HOME supported the *Lift the Ban* campaign by joining the coalition, and raising the profile of the campaign across the week.

The festival was even more diverse than in the previous year with an even stronger representation of Refugee/Migrant-led work. This included paid commissions for artists from Refugee backgrounds plus budgets to support the involvement of around 100 members of eight refugee community organisations/refugee sector organisations. *Horizons Festival 2019* artists and participants represented a wide range of global heritages including Albania, Angola, Barbados, Cameroon, Democratic Republic of Congo, Ethiopia, Guatemala, Honduras, Iran, Iraq, Kurdish identities, Nigeria, Pakistan, Somalia, Sudan, Syria and Zimbabwe. Audiences were similarly diverse with approximately 24% Refugee background attendance across the week and most events having a high attendance by racially minoritised communities⁵.

Through a partnership with Amani Creatives, CAN delivered a singing project for Lesbian Immigration Support Group(LISG) which engaged with women who were mainly of African Diaspora heritage.

Horizon Festival 2020

CAN continued to work alongside HOME to develop partnerships and programme ideas towards *Horizons festival 2020*, which was cancelled due to Covid 19. This included:

- Attending a national Refugee Week conference in London to share ideas with partners, find out about national plans for Refugee Week and raise the profile of the festival with national partners.
- Attending several Zoom meetings with Refugee Week festival producers from across England to plan a digital festival for 2020.
- Allocating two refugee-led artistic commissions
- Liaising with refugee sector partners (British Red Cross, Refugee Action, Rainbow Haven, Yaran and others) about ideas for workshops, performances, films etc.

⁵ A more nuanced data breakdown is available on request.

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FOR THE YEAR ENDED MARCH 31 2020**

Seyed Ali Jaberri and the Hamdel Ensemble Tour

**Individual events: 7
Workshops:5
New art works: 4
Artists: 10
Audience: 1,228**

The *All Because of Love* tour was an outstanding success and has given Jaberri and the Hamdel Ensemble a national visibility and profile.

The partnership between CAN and Seyed Ali Jaberri and the Hamdel Ensemble achieved or exceeded the original aims:

- Presenting a national tour to concert venues across the UK sharing interdisciplinary Persian Sufi Music production with diverse audiences.
- Progressing Jaberri's compositions to include poetic English language translations of Rumi's poetry enabling enhanced communication with the audience.

Seyed Ali Jaberri and the Hamdel Ensemble successfully delivered performances at seven key national venues developing successful new relationships with HOME Manchester, Sage Gateshead, Symphony Hall, St George's, St Giles Cathedral (part of Edinburgh Fringe), Abbeydale Picture House and Eastwood Park Theatre.

Seyed Ali Jaberri and the Hamdel Ensemble successfully engaged with the Persian community through their networks which was reflected in audience demographics (20% Persian). The tour achieved sell out performances at HOME Manchester, Sage Gateshead and Birmingham Symphony Hall. The audience feedback revealed that 94% rated the production as excellent.

*So beautiful. Made me cry. Loved the music, the whirling and the drum.
Hypnotic, multi-layered, dramatic, utterly joyful. The introduction giving background to
Sufism and the Divine spark was enlightening.
Brimming with powerful intensity.
It was a thunderously good night. Transported me outta Gateshead .. and invoked a deeply
hypnotic and trancey state and the whirling dancer was captivating and spell binding.*

In addition, an effective PR campaign achieving coverage in Songlines, Asian World and gaining two excellent music reviews.

Review in Bebop Spoken Here:

*The vocals throughout the performance are haunting and hypnotic; the fact that most of the
audience cannot understand the
language doesn't matter, the intonation clearly communicates the meaning and emotional depth
with beautiful layering of male and female voices.*

Libraries of Sanctuary Creative programme

**Individual events: 1
Workshops: 4
Participants/audience: 71
Artists: 4**

This year we launched a cultural programme in partnership with Manchester City Council and nine Greater Manchester libraries as part of the *Libraries of Sanctuary* initiative. The programme aims to develop a culture that is welcoming and safe for sanctuary seekers within libraries and promote the voices and celebrate the creative contributions of people who have come to the UK as refugees and migrants.

CAN worked with four migrant and refugee heritage artists and five library colleagues to co-design this exciting and diverse programme. A total of nine events were planned, including three showcase events at Manchester, Bolton and Oldham Central Libraries, and six smaller welcome events at community libraries in the same authorities. CAN was able to deliver one of these welcome events at Bolton High Street library engaging with 71 residents of refugee and new migrant backgrounds.

Eight further events were planned, but have been postponed until Covid-19 lockdown is lifted. CAN is planning to deliver a revised programme of events in 2020-21.

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A Thousand Friends

CAN has a long history of collaborating with the diverse communities of Greater Manchester to develop exciting new creative projects. During the year CAN worked with partners on an exciting co-design process for a major new heritage project with artists and communities of Middle Eastern heritage. CAN prepared a funding application for submission to National Lottery Heritage Fund, which was due to be submitted as the Covid lockdown was imposed. The Coronavirus Pandemic prompted the National Lottery Heritage Fund to halt all but emergency grant-making until 2021. CAN is working with project partners to review the aims, objectives and delivery model of *One Thousand Friends* in light of Covid 19.

Rochdale Women's Theatre Project

Workshops: 6 + 8 one-to-one interviews

Participants: 51

Artists: 1

Volunteers: 1

This is a new combined arts and theatre project in development created by and for women from diverse communities living in Rochdale.

CAN invested time in developing partnerships with key voluntary sector organisations in Rochdale that are meaningful and mutually beneficial. Between November 2019 and February 2020, CAN facilitated workshops with women and girls in Rochdale to co-create project ideas and concepts. We met with teenagers at M6 Theatre Company, older isolated women, women in ESOL classes at KYP, and women of refugee backgrounds introduced by NESTAC.

CAN used the material collected to prepare a funding case and plan, which was due to be implemented when the Covid lockdown was imposed. The Coronavirus Pandemic prompted Trust and Foundations to halt all but emergency grant-making, which means that the project is on hold until funding is available.

CAN is working with project partners to review the aims, objectives and delivery model of the project in light of Covid 19.

Programme Two: Children and Young People

CAN's Children and Young People's programme involves young people from new migrant backgrounds working collaboratively with young people from more established communities in Greater Manchester, who are living in challenging circumstances.

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

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

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

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

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

CAN delivered two strong Children & Young People performing arts programmes in Manchester and Leigh (Wigan Borough) during 2019/20. Continuation funding from BBC Children in Need has allowed the programme to continue for three years until September 2021. Wigan Music Service, Wigan Ethnic Minority Achievement Scheme and HOME in Manchester were key partners in 2019/20, and have provided financial support and in-kind resources for CAN Young Artists and the *Kámoši Juniors* Performing Arts Group.

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

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Manchester: CAN Young Artists

**Individual events: 4
Workshops: 38
New art works: 2
Participants: 50
Artists: 8
Audience: 248**

CAN Young Artists is a culturally diverse company of young performers aged 13-18, who produce a new piece of theatre each year. The project provides quality cultural production opportunities as well as personal and creative development for Manchester's young people. The group collaborate with professional artists to shape and perform original, exciting and contemporary theatre as well as develop theatre making skills, creative knowledge and experience live theatre through a programme of practical workshops and cultural visits.

CAN Young Artists collaborate cross-culturally and across art forms to devise new performance work. What makes this work unique is that it is always co-created with the young people in order to highlight their concerns and artistic voice.

The Dream Collector

After an intensive rehearsal period from January to March 2019, the young artists presented three performances of *The Dream Collector* at HOME on 12th/13th April 2019.

The Dream Collector used magical realism to reflect on young people's hopes for the future and the uncertainties they face. The new performance was devised by *CAN Young Artists* and Lead Facilitator David C Nguyen. Participants chose to explore the themes of dreams and future, giving voice to their concerns, whilst inspiring them to strive towards new possibilities and develop confidence and increase wellbeing. The three performances of *The Dream Collector* were performed at project-partner HOME Manchester, and was well received by audiences: *'Excellent, great, beautiful, amazing, lovely- loved the confidence.'* *Excellent piece; the cast were phenomenal!*

Pack it Up Theatre Devising Project

CAN Young Artists young people came together between November 2019 and March 2020 to begin a new theatre-making project. They worked with theatre, film and writing professionals to extend their skills and develop material for new performance piece *Pack It Up*, intended for public performance. Commissioned artists included Kate Colgrave Pope, Ria Hartley and Becx Harrison.

We were proud to see participants taking ownership and developing their creative voices. Through the support of the adult practitioners they developed creative writing, characterisation, movement and new narratives. A beautifully crafted script was developed, which included individual monologues for each young person.

Several participants developed their leadership skills, supporting those new to *CAN Young Artists*, and modelling an ensemble that had room for all levels while still encouraging ambition. Participants developed strong theatre devising skills, noted in project evaluations, creative-team and stakeholder feedback. A trailer was professionally filmed and young people took part in a professional photo shoot.

Feedback from an *Artist Council Artistic Assessor* in February 2020 was fantastic: *"It is evident that all the young people are learning at every stage: those with faltering English improve speaking and listening skills; those who are less confident are given the space to speak up and shine within an ensemble"*

Unfortunately, the *Pack It Up* public performance had to be cancelled at short notice due to the Covid-19 lock-down in March 2020. A short 'gift' video of professional actors speaking text written by the young people was shared during lockdown and young people were invited to a series of online workshops; regular pastoral support was offered; and two Creative Care Packs compiled by Greater Manchester Combined Authority (in partnership with a range of arts organisations) were distributed to the young people to support creativity during lock-down.

Kámoši Juniors Performing Arts Group - Leigh (Wigan Borough)

**Individual events: 3
Workshops: 174
New art works: 2
Participants: 68
Artists: 10
Volunteers: 13
Audience: 1,275**

CAN's *Kámoši Juniors Performing Arts* programme in Leigh in Wigan Borough is a highly successful partnership project led by CAN, involving Wigan Music Service and three local primary schools. The project is part of CAN's 3-year BBC Children in Need funded programme. The *Kámoši Juniors Group* (*Kámoši* means 'friends' in Slovak) supports the needs of children aged 5 to 11 from new migrant backgrounds including those of Roma heritage, fostering inter-cultural connections between children and families from Leigh.

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It was developed as an early intervention project in 2012 by Wigan Council's Voice and Engagement Team and the Ethnic Minority Achievement Service (EMAS) to help combat issues faced by the children and young people from EU Roma communities living in Leigh. It offers positive choices through enjoyable activities working across community, home and school.

The 2019/20 programme focused on the provision of high-quality dance, drama, and music-making activities for children in Leigh (Wigan Borough) who were aged 5-12 years and from diverse range of cultural backgrounds. A model in socially cohesive work practice, Kamosi has continued to develop strong partnerships, with the Ethnic Minority Achievement Service, three Leigh primary schools, Wigan Music Service, parents and local volunteers.

The programme aims are to increase the children's:

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

Leigh Carnival 2019

In the Summer-term, Lead artist Chelsea Morgan was joined by dance artists Jade Williams & Dahlia Francis, and Carnival Band Juba Do Leão, to create choreography, carnival costumes, percussion rhythms and procession content for Leigh Carnival in June 2019.

Kámoši children were joined by family members, for the annual carnival parade. The young people confidently danced through the streets joining in with the Brazilian rhythms and finally delighting the public and their families with a dance performance on the main stage.

Only Human Performance

The Kámoši Juniors' performance of *Only Human* was the culmination of a series of drama and music workshops in schools and on Saturdays during Autumn 2019. The performance at Sacred Heart Parish Hall in December 2019 explored the children's ideas about identity. Drama workshops were led by Chelsea Morgan, singing workshops by Emmanuela Yogolelo, and music by Serge Tebu. Music lessons were delivered by Thomas Griffin in three partner primary schools, where children learned how to play instruments; piano, percussion and record music using software.

The performance was a winter cabaret, with a unique combination of devised drama, dance, singing in harmony songs chosen or written by the children, and instrumental composition work.

Kámoši Choir Performance

In February 2020, the children performed at the Annual School Governors' Conference in Leigh, sharing a selection of songs, including multi-lingual original compositions, created by the children with accomplished Singer, Songwriter and CAN Assistant Creative Producer, Emmanuela Yogolelo and Jazz Musician & Composer Serge Tebu. The performance was a great success, with an unusually large audience. The children were very proud and told us how much the experience boosted their confidence.

Music Tuition

Wigan-Music-Service (WMS) provided music instrumental tuition for 21 children in three Leigh Primary Schools during 2019/20. Children received weekly tuition in guitar, piano, violin and voice in their schools, as well as benefitting from long-term instrument loan. They learnt composition and arrangement skills and how to utilise musical technology. Care has also been taken to follow individual's preferred paths with an emphasis on enjoyment and encouragement to create and perform music. The work created in the sessions was integrated into end of term productions.

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.

Kámoši Spring performance March 2020

Before the Covid crisis, the children were working together creating a group-devised drama about their concern for the environment. Artist Chelsea Morgan was leading on the theatre devising and Jaydev Mistry on workshops to create music and sound effects that would have underscored the piece. The piece was scheduled to be performed on the afternoon of 21st March 2020, at Sacred Heart Church Hall, Leigh. Unfortunately, the week before, the country went into lockdown due to the Coronavirus Pandemic, so the performance had to be cancelled.

Project feedback:

We are proud of the children's achievements including confidence building. (parent)

Both the quality of the performance and the artistic talents of the children were impressive. (audience member)

I am impressed by the children's musical talents and confidence building. (artist)

It is evident Kamosi gives children the self-confidence and belief that they can do what they put their mind to and the encouragement and respect for each other is growing all the time. (volunteer)

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Manchester Summer Programme 2019

Individual events: 1
Workshops: 12
New art works: 12
Participants: 12
Artists: 4

This programme was aimed at young people from refugee and new migrant backgrounds who were isolated during the summer break. CAN ran a series of day-long workshops in central Manchester, to support development in arts/creative and soft skills e.g. confidence, self-esteem, and self-belief as well as encourage positive interaction and communication between participants.

Thirteen young people took part in a range of art forms including drama, dance, arts and craft, and photography. Each participant had the opportunity to explore their individual creativity, share ideas, and express themselves whilst taking creative risks and learning new skills. The young people were especially proud of the self-portraits they created in Whitworth Park, with professional photographer Shirlaine Forrest.

Bury Schools Linking Project

Workshops: 14
New art works: 7
Participants: 420
Artists: 2
Volunteers: 0
Audience: 500

Between October 2019-March 2020, CLAS (Bury Curriculum and Language Access Service) and CAN collaborated on a schools linking project with children and their teachers from 14 schools in the borough of Bury. Seven day-long workshops, facilitated by CAN practitioners, brought two primary school classes to a neutral venue to creatively explore the aims and objectives of the Schools Linking programme:

- Children and young people's knowledge and understanding of identity, diversity, equality and community;
- Skills of enquiry, critical thinking, reflection, communication;
- Develop trust, empathy, awareness and respect;
- Provide opportunities for children and young people to meet, build relationships, work together and contribute to the wider community;
- Provide opportunities for adults who work with children and young people to share good practice, increase understanding of the issues of identity and community in their districts and broaden perspectives.

CAN artists Chelsea Morgan and Jade Williams, both specialists in children and young people's work, delivered sessions involving drama, creative writing and movement, culminating in the creation and performance of a group poem; which fed into a final piece using elements from each day.

Sessions were extremely well received and the partnership has been confirmed for next academic year. Visiting guests included a local Councillor and Community Cohesion Officer, which will help raise awareness and broaden advocacy.

Teacher's feedback:

Thanks for organising such a wonderful day that really supported bringing two communities together. The children got so much from it and haven't stopped talking about it since.

We want to say a big thank you there is nothing we would change - perfect!

Programme Three: Artist Development

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

Iranian Musician, **Seyed Ali Jaberi and the Hamdel Ensemble** were supported to develop and deliver a national tour of their *All about Love* performance, celebrating the life, poetry and spiritual beliefs of Persian poet Rumi. Through mentoring and partnership support CAN helped the artists to develop and extend their production skills and professional relationships to establish The Hamdel Ensemble as a sustainable professional music group who have the skills and track record to develop future tours.

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Amani Creatives are a Manchester-based collective, developing and promoting artists of African Diaspora backgrounds by creating professional platforms to showcase their work. Amani Creatives uses the arts and culture as a tool for wellbeing, cohesion and social change. CAN supported Amani during the year, through a programme of advice, guidance and mentoring. This included advice with fundraising applications, publicity and marketing.

Artsnet Online Information Services

Artsnet circulated recruitment, commissions, training and CDP opportunities, as well as publicising events and programmes of work. Artsnet Facebook membership was 2,082 and Google Group membership was at 600. Through Artsnet 10,946 strong twitter followers, we recorded twitter engagement of 4,467 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.

Strategy, Advocacy and Networks

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

AHRC North West Consortium Doctoral Training Partnership: Collaborative Doctoral Award (CDA)

CAN is committed to sharing learning and innovation with others in the sector. CAN has recently recruited a PhD candidate from a refugee background, Ambrose Musiyiwa, for a fully funded collaborative doctoral award in partnership with University of Manchester. The resulting research *Listening to the Voices of Refugee Artists*, represents a unique opportunity to develop new thinking and profile voices that are not normally heard in the mainstream, while challenging the lack of recognition of refugee heritage artists who are living and working in the UK.

The research questions are:

- How do refugee heritage artists experience and navigate cultural and creative practices in the UK?
- What, if any, effect does their legal status have on the work they make and the ways they think about and understand their work?
- What opportunities are available and what are the barriers for refugee heritage artists who want to develop their work?
- What is the range, scope and ambition of performing arts practices carried out by refugee heritage artists in the UK?
- How do refugee heritage artists understand and articulate their practice in relation to their experiences of making art in the UK?
- How do refugee heritage artists understand and communicate their work when the very terminologies used to discuss it are difficult and contested?

The study is commencing in the midst of a global health crisis brought about by the coronavirus (Covid-19) pandemic. In addition to this, Britain is in the process of leaving the European Union. Both the coronavirus pandemic and Brexit have an effect on artists, the arts infrastructure and practices. Therefore, the study will also ask:

- What impact has Covid-19 and Brexit had on refugee heritage artists, their arts practice and on the arts infrastructure in general?
- What does 'no one left behind' mean in relation to (or for) refugee heritage artists, their ability to access artist development and other support and continue their arts practice?

Research and Debate

This year we brought together a group of artists for a focus group, which will contribute to research in community arts practice led by Dr Daniel Mutibwa at University of Nottingham. The work of CAN and the perspectives of the artists involved will form a chapter for new publication about UK community arts. The research is about how artistic merit and widening participation are balanced.

<https://www.nottingham.ac.uk/clas/people/daniel.mutibwa>

We also contributed to research for a publication by Dr Clark Baim - *Staging the Personal: A Guide To Safe and Ethical Practice*, <https://www.palgrave.com/gp/book/9783030465544>. The book is about safe and ethical practice when helping people to stage their personal stories. This is particularly pertinent when working with people who have experienced the trauma of forced migration and exile.

In June 2019, as part of Horizons Festival, we led a day-long Learning Lab sharing and exploring artistic practice and thinking in co-creation. This was an artist led event, with three workshop presentations, each led by an artist of migrant or refugee background. Participants were from a range of Manchester and UK arts organisations.

CAN staff attended a National Refugee Week planning conference at Amnesty International in London in February 2020, to contribute national plans for Refugee Week. As North West coordinators of Platforma, we met regularly with regional and national coordinators of Refugee Week Festivals to lead on strategic thinking about this annual initiative. Usually our contribution to international Refugee Week is delivered through the Horizons Festival but because the June 2020 festival was postponed, we met to develop joined up thinking for a digital festival.

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Manchester Culture Award 2019

CAN celebrated the news that Community Arts North West was a Finalist for two prestigious Manchester Cultural Awards in 2019 in the category of 'Promotion of Talent and Leadership' and 'Best Performance'. Founded in 2018, the Manchester Cultural Awards celebrate Manchester's arts organisations and the contribution they make to the city.

CAN's 'Promotion of Talent and Leadership' nomination celebrated our work with artists and creatives from refugee and migrant heritage creatives in 2018/19. CAN's 'Best Performance' nomination was for *A Generation Rising*, a production developed by CAN Young Artists. CAN Young Artists are a company of 13-19 year olds. *A Generation Rising* was developed as part of partnership-working between Community Arts North West and HOME. It intertwined autobiographical narratives, visual performance, music and audio soundscapes, offering a generous, honest and raw account of the lives and experiences of young people.

Co-operation with other Organisations

CAN work with in partnership and/or and cooperated with 92 organisations, included the following:

National Partnerships: Platforma, Counterpoint Arts, ACTA, Journeys Festival International, Art Reach, Birmingham Symphony Hall, Sage Gateshead, Edinburgh Festival Fringe, Migration Matters Festival, Bristol St George's, Counterpoint Arts, Refugee Council, Eastwood Park Theatre, Dukes Theatre, Curious Minds.

Mainstream cultural-venues, services and agencies: Band on the Wall, HOME, Manchester Museum, Wigan Music Service, Manchester International Festival (MIF), People's History Museum, Royal Northern College of Music, Manchester City Council, Greater Manchester Libraries Service .

Independent Cultural Sector: Afrocats, Amani Creatives, Leigh Carnival, Hamdel Ensemble, Sheba Arts, Dorna Arts, Kurdistan Arts and Culture, Virtual Migrants, Music Action International, M6 Theatre Company, Borderlines Theatre Company, Britannia Rumba, Centre for International Women Artists (CIWA), Digital Women's Archive North, Dorna Art Group, Juba Do Leao Carnival Co., Manchester International Roots Orchestra(MIRO), Rafiki Jazz, Satellite State Disco, Borderlines Theatre Company, Centre for International Women Artists (CIWA), DIPACT.

Charities and community agencies and groups: The Children's Society (Manchester), Trinity House Community Resource Centre (Rusholme, Manchester), Sacred Heart Church (Leigh), WAST (Women's Asylum Seekers Together), Rethink Rebuild- Syrian Community Organisation, Greater Manchester Immigration Aid Unit, PRIDES Pakistani Community organisation, Lesbian Immigration Support Group(LISG), British Red Cross, Refugee Action, Rainbow Haven, Yaran Arts and Heritage. NESTAC, KYP (Kashmir Youth Project Rochdale), Boaz Trust, DIPACT, Lingua Franca, Manchester City of Sanctuary, Migration Matters, MiSol, MRSN, Mulembas d'Afrique, Leigh Neighbours, The Prince's Trust, Young Manchester, RAPAR, Refugee Action, Women of the Far West, North West Turkey Community Association, Armadillo Productions, Asylum-matters, New Start for African Communities (NESTAC), Kashmiri Youth Project Rochdale (KYP), Revive, Manchester City of Sanctuary, Refugee Council.

Mainstream education and services: University of Manchester, Manchester Metropolitan University, Manchester School of Art, Faculty of Arts & Humanities, Manchester Pupil Referral, Wigan Ethnic Minority Achievement Service, Leigh Central Primary School, Sacred Heart Primary School(Leigh) and St Peters Primary School (Leigh), Bury Curriculum Learning and Access Service, Abraham Moss School (Manchester), The Princes Trust, Manchester Libraries, Oldham Libraries, Bolton Libraries, Bury Curriculum and Language Access Service (CLAS).

CAN has helped partner organisations to reach new diverse participants, audience and artists.

FINANCIAL REVIEW

Overview

The charity had a surplus on unrestricted funds for the year of £24,417 which is better than the small surplus projected at the December 2019 Board meeting. This improved position is the result of hard work and determination by the staff, continued tight control of costs, as well as staffing changes within the company. This included:

CAN's Executive PA left the company In September 2019, and a new Company Administrator post started in January 2020. There was a gap in the Executive PA/Company Administrator post during September-December 2019 whilst recruitment took place, which resulted in a saving to the Salaries budget.

CAN made a saving on its Children and Young People(CYP) programme expenditure during 2019/20 due to staffing changes. This involved the Creative Producer CYP leaving the company in April 2019, resulting in CAN's Creative Director covering the project management of the CYP programme during May - August 2019.

Additionally, there were some small underspends within core budgets, and CAN's insurance costs were reduced.

A designation of £20,000 has again been made for budget support in 2020/21, although the latest forecasts are for a small surplus due to the staffing changes outlined above. The Coronavirus Pandemic and staff changes have delayed programme and organisational development plans. Therefore, the company will have to undertake much of this work in 2021.

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Starting 2020/21 in a strong financial position has allowed the charity relative stability during 2020/21 during the Coronavirus pandemic, which will support CAN's organisational sustainability during 2020/21 and beyond. This will allow CAN to develop much-needed new programmes, in response to the current Coronavirus pandemic. Two new interim posts (part-time administrative and Marketing Officer support), have complemented the staff-team during 2020.

Statement of the review of risks

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

The charity is highly reliant on the continuing support of grant-awarding bodies, trusts and foundations and is aware that this funding has suffered a downturn in recent years in the charitable giving and public funding sector. However, we will continue to receive *National Portfolio Organisation* funding from the Arts Council England until March 2023, at an annual standstill amount of £191,102 per year). We are also an MCC Cultural Partner during 2018-22. The difficulty of project fundraising is hugely exacerbated by the current Coronavirus pandemic, which has resulted in many funders closing their funding streams. This has delayed fundraising for many of CAN's programmes that were in development and will present a significant challenge in 2021-22 when current project grants come to an end.

Funding for our children and young people's programmes is secured until September 2021. CAN secured continuation funding from Children in Need, with an increased grant of £119,918 awarded for programmes in Wigan and Manchester 2018-21. CAN has secured a new Youth Music grant of £30,000 to run from October 2020 for one year, and a small CIN Booster grant to support additional support activities during Autumn/Winter 2020.

Our successful partnership with HOME contributes a significant amount of resources necessary for CAN to deliver our Refugee Week programme.

The CAN Board of Trustees all agree that to achieve key objectives, CAN needs to limit risk through maintaining healthy reserves, and ensuring a strong core staff-team that will support the dynamic development of the organisation. Since 2016/17, this plan has involved a restructured core team, to create a smaller more sustainable staff team. This plan involves an Executive Director and Creative Director sharing executive function and CEO responsibility within the company. This ensures strong sustainable operational and artistic leadership, providing the necessary continuity for succession planning to mitigate any future leadership risk should one person leave.

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

Reserves

The Board recognises 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 demonstrates good stewardship and financial management to future potential funders. The previous free reserves target was set at 12 weeks running costs, estimated at c£64k.

On 05/06/2020, the figure for 12 weeks running costs was reviewed by our Treasurer, Chair and SMT, and CAN's minimum reserves figure was increased to £95,344. Within the current funding climate, it was agreed that a sensible approach included considering all potential costs that the company would need to support if it lost its core funding.

At the close of 2019-20, CAN had free reserves of £165,485 (unrestricted funds not invested in fixed assets or otherwise designated). This is a healthy reserves fund, and allows CAN to take calculated risks to help generate future-investment. This would mean that our free reserves at the year-end are c£70K above the target level. As we plan beyond 2020/21, we will explore how best these reserves can be used to meet ongoing revenue and capital needs

FUTURE PLANS

CAN has continued core support from Arts Council England until March 2023 as a *National Portfolio Organisation* (extended by one year due to the Coronavirus Pandemic). CAN also has continued support from Manchester City Council as a Cultural Partner until March 2022.

CAN has Children in Need funding, to support our Children and Young People's Performing Arts programmes in Manchester and Wigan during 2018-2021. CAN also has Youth Music funding for the *KámoSi* project in Leigh (Wigan Borough) for a music-making programme to run during 2020-21.

Fundraising activity will continue during 2020-21, though many project funding streams have closed temporarily due to the Coronavirus Pandemic. Major areas of development in the future will focus on the Exodus Refugee Arts Programme, and the Children & Young People's programme.

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CAN's National Lottery Heritage Fund application for *1000 Friends* is on hold until the funding stream reopens. This project focuses on communities new to Britain from the Middle and Near East who are a growing demographic of people settling in Greater Manchester. CAN's new programme with Rochdale-women is also on hold, and CAN will apply to the Paul Hamlyn Foundation for funding when the funding stream reopens. The programmes will need to be significantly redesigned due to the pandemic.

CAN continues to offer a comprehensive range of programmes to support the professional development of established, mid-career and emerging artists from BAME and other communities as well as an events volunteering-programme for all members of the community. CAN's *CAN Do Creatives* artist-development programme, supported by an ESF Community grant, has been an important resource for unemployed artists during the extremely challenging times of 2020.

CAN continues to be in ongoing discussion with a wide range of potential new partners, that bring resource-opportunities to our programmes. A new partnership with Manchester City of Literature has resulted in a new project to celebrate International Mother Language Day in February 2021.

CAN recognises that Greater Manchester has and will continue to be disproportionately impacted by Covid 19. This necessitates a targeted approach to new fundraising that specifically addresses the significant and ongoing challenges of Covid 19, which has highlighted and deepened existing injustices. Covid 19 also present a significant challenge in terms of the design of participatory arts approaches in order to keep people safe, and CAN will prioritise fundraising to address these challenges.

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.

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.

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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 (FRS 102) (second edition – October 2019);
- 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

Martin Hazlehurst – Director

Date: December 1 2020

**INDEPENDENT EXAMINER'S REPORT
TO THE TRUSTEES OF COMMUNITY ARTS NORTH WEST LTD
FOR THE YEAR ENDED MARCH 31 2020**

I report to the charity trustees on my examination of the accounts of the company for the year ended March 31 2020 which are set out on pages 19 to 29.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

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

Chittenden Horley Limited

Peter Smith BA FCA DChA

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

Date: December 2 2020



COMMUNITY ARTS NORTH WEST LTD
STATEMENT OF FINANCIAL ACTIVITIES (including the income & expenditure account)
FOR THE YEAR ENDED MARCH 31 2020

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2020 £	Total 2019 £
Incoming resources from generated funds:					
Donations	2	216,274	-	216,274	216,302
Charitable activities	3	23,002	54,933	77,935	63,784
Investment income - bank interest		-	-	-	-
TOTAL INCOME		<u>239,276</u>	<u>54,933</u>	<u>294,209</u>	<u>280,086</u>
EXPENDITURE					
Costs of generating funds	4	10,000	-	10,000	10,000
Expenditure on charitable activities	5	204,859	43,646	248,505	256,790
TOTAL EXPENDITURE		<u>214,859</u>	<u>43,646</u>	<u>258,505</u>	<u>266,790</u>
NET INCOME/(EXPENDITURE) BEFORE TRANSFERS					
	6	24,417	11,287	35,704	13,296
Transfers between funds		-	-	-	-
NET MOVEMENT IN FUNDS	11	24,417	11,287	35,704	13,296
TOTAL FUNDS BROUGHT FORWARD	11	<u>141,068</u>	<u>23,119</u>	<u>164,187</u>	<u>150,891</u>
TOTAL FUNDS CARRIED FORWARD	11	<u>165,485</u>	<u>34,406</u>	<u>199,891</u>	<u>164,187</u>

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

**COMMUNITY ARTS NORTH WEST LTD
BALANCE SHEET
AS AT MARCH 31 2020**

	Notes	2020 £	2020 £	2019 £	2019 £
FIXED ASSETS					
Tangible fixed assets	8		1,948		-
CURRENT ASSETS					
Debtors	9	37,646		11,162	
Cash at Bank and in Hand		<u>177,794</u>		<u>159,360</u>	
		215,440		170,522	
CREDITORS					
Amounts falling due in one year	10	<u>17,497</u>		<u>6,335</u>	
NET CURRENT ASSETS			<u>197,943</u>		<u>164,187</u>
NET ASSETS			<u>199,891</u>		<u>164,187</u>
FUNDS					
Unrestricted	11		165,485		141,068
Restricted	11		<u>34,406</u>		<u>23,119</u>
TOTAL FUNDS			<u>199,891</u>		<u>164,187</u>

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

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

For the year ending March 31 2020, 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 1 2020

And signed on their behalf by:

Martin Hazlehurst

Martin Hazlehurst - Director

Company registration number 1400213

COMMUNITY ARTS NORTH WEST LTD
STATEMENT OF CASH FLOWS
AS AT MARCH 31 2020

	notes	2020 £	2019 £
Cash used in operating activities	17	<u>20,558</u>	<u>17,692</u>
Cashflows from investing activities			
Interest and dividends		-	-
Purchase of tangible fixed assets		<u>(2,124)</u>	<u>-</u>
Cash provided by/(used in) investing activities		<u>(2,124)</u>	<u>-</u>
Cashflows from financing activities			
Proceeds from new borrowings		-	-
Repayment of borrowing		<u>-</u>	<u>-</u>
Cash used in financing activities		<u>-</u>	<u>-</u>
Increase/(decrease) in cash & cash equivalents in the year		18,434	17,692
Cash and cash equivalents brought forward		159,360	141,668
Cash and cash equivalents carried forward		<u>177,794</u>	<u>159,360</u>
Cash and cash equivalents consist of:			
Cash at bank and in hand		177,794	159,360
		<u>177,794</u>	<u>159,360</u>

The charity had no net debt in either year.

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

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2020

1 ACCOUNTING POLICIES

Basis of preparation and assessment of going concern

The financial statements have been prepared: under the historic cost convention; in accordance with the Statement of Recommended Practice – Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) effective January 1 2019 (second edition – October 2019); 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.

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 were this has been charged.

Support costs

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

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2020

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 (5% employer contribution/3% employee contribution).

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 2020

	2020			2019		
	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	172	-	172	200	-	200
	<u>216,274</u>	<u>-</u>	<u>216,274</u>	<u>216,302</u>	<u>-</u>	<u>216,302</u>
3 INCOME FROM CHARITABLE ACTIVITIES						
<i>Project grants</i>						
BBC Children in Need	-	39,972	39,972	-	39,808	39,808
ESF Community Learning Grant *	-	4,987	4,987	-	-	-
National Lottery Awards for All	-	9,974	9,974	-	-	-
Youth Music	-	-	-	-	3,000	3,000
	<u>-</u>	<u>54,933</u>	<u>54,933</u>	<u>-</u>	<u>42,808</u>	<u>42,808</u>
<i>Earned income</i>						
Fee invoices	23,002	-	23,002	20,976	-	20,976
	<u>23,002</u>	<u>-</u>	<u>23,002</u>	<u>20,976</u>	<u>-</u>	<u>20,976</u>
Total	<u>23,002</u>	<u>54,933</u>	<u>77,935</u>	<u>20,976</u>	<u>42,808</u>	<u>63,784</u>

* The ESF Community Learning Grant is a channelled grant, for which the Workers Educational Association is the lead partner.

4 COSTS OF GENERATING FUNDS

Allocated costs	10,000	-	10,000	10,000	-	10,000
	<u>10,000</u>	<u>-</u>	<u>10,000</u>	<u>10,000</u>	<u>-</u>	<u>10,000</u>

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2020

5 CHARITABLE EXPENDITURE

	2020			2019		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Direct costs						
Staff costs	151,548	-	151,548	146,316	-	146,316
Freelance workers	21,927	-	21,927	31,591	-	31,591
Transport & travel	959	-	959	800	-	800
Project costs	13,009	-	13,009	19,200	-	19,200
Equipment & depreciation	176	-	176	-	-	-
Support costs & governance						
Printing, postage & stationery	1,948	-	1,948	1,497	-	1,497
Marketing	4,500	-	4,500	-	-	-
Telephone & internet	768	-	768	1,909	-	1,909
Training & recruitment	761	-	761	3,116	-	3,116
Rent, rates heat & light	33,194	-	33,194	32,490	-	32,490
Repairs & maintenance	9,815	-	9,815	9,087	-	9,087
Insurance	2,653	-	2,653	4,312	-	4,312
Bank charges	23	-	23	22	-	22
Miscellaneous	1,303	-	1,303	2,730	-	2,730
Governance costs	15,921	-	15,921	13,720	-	13,720
Charged to fundraising	(10,000)	-	(10,000)	(10,000)	-	(10,000)
Charged to restricted funds	(43,646)	43,646	-	(50,104)	50,104	-
	<u>204,859</u>	<u>43,646</u>	<u>248,505</u>	<u>206,686</u>	<u>50,104</u>	<u>256,790</u>

	2020	2019
	£	£
Governance costs comprise:		
Staff costs	4,500	4,500
Printing, postage & stationery	90	90
Telephone & internet	100	100
Board expenses & training	2,114	909
Accountancy, legal & professional fees	9,117	8,121
	<u>15,921</u>	<u>13,720</u>

6 NET INCOMING RESOURCES AFTER TRANSFERS

	2020	2019
	£	£
This is stated after charging/(crediting):		
Accountant/Independent examiner's fees		
Report	800	800
Accountancy	932	944
Depreciation of tangible fixed assets	176	-
Directors' remuneration	-	-
Trustees' expenses	14	78
	<u>1</u>	<u>1</u>
Number of trustees claiming expenses		
	<u>1</u>	<u>1</u>

**COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2020**

7 STAFF INFORMATION

2020

2019

£

£

a Employees

Salaries and wages	141,025	138,309
Pension costs	4,827	2,062
Employers NI allowance	(3,000)	(3,000)
Employer's NI contributions	13,196	13,445
	<u>156,048</u>	<u>150,816</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:

£

£

91,988

81,531

c Average staff numbers

The average number of employees was as follows:-

2020

2019

**Average
number**

**Average
number**

Direct charitable	4	5
Support /Management and administration	1	1
	<u>5</u>	<u>6</u>

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2020

8 TANGIBLE FIXED ASSETS

	Computer Equipment £	Equipment £	Total £
--	----------------------------	----------------	------------

Cost or valuation

As at April 1 2019	17,056	770	17,826
Additions	1,422	702	2,124
Disposals	(6,539)		(6,539)
As at March 31 2020	<u>11,939</u>	<u>1,472</u>	<u>13,411</u>

Depreciation

As at April 1 2019	17,056	770	17,826
Charge for the year	-	176	176
Disposals	(6,539)		(6,539)
As at March 31 2020	<u>10,517</u>	<u>946</u>	<u>11,463</u>

Net Book Value

As at March 31 2020	<u>1,422</u>	<u>526</u>	<u>1,948</u>
As at March 31 2019	<u>-</u>	<u>-</u>	<u>-</u>

2020
£

2019
£

9 DEBTORS

Grants and fees receivable	<u>37,646</u>	<u>11,162</u>
	<u>37,646</u>	<u>11,162</u>

10 CREDITORS falling due within one year

Income in advance	11,410	1,500
Accruals	<u>6,087</u>	<u>4,835</u>
	<u>17,497</u>	<u>6,335</u>

	2018/19				b/f and c/f 31/03/2019 01/04/2019	2019/20			
	01/04/2018	Income	Expenditure	transfers		Income	Expenditure	transfers	31/03/2020
	£	£	£	£		£	£	£	£
Unrestricted funds:									
General fund	100,476	237,278	(216,686)	-	121,068	239,276	(214,859)	-	145,485
Designated Core Support	20,000	-	-	-	20,000	-	-	-	20,000
Total unrestricted funds	120,476	237,278	(216,686)	-	141,068	239,276	(214,859)	-	165,485
Restricted Funds:									
BBC Children in Need	17,375	39,808	(34,064)	-	23,119	39,972	(35,354)	-	27,737
ESF Community Learning Grant	-	-	-	-	-	4,987	(1,519)	-	3,468
National Lottery Awards for All	-	-	-	-	-	9,974	(6,773)	-	3,201
National Foundation for Youth Music	13,040	3,000	(16,040)	-	-	-	-	-	-
Total restricted funds	30,415	42,808	(50,104)	-	23,119	54,933	(43,646)	-	34,406
	150,891	280,086	(266,790)	-	164,187	294,209	(258,505)	-	199,891

Designations

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

Restricted funds as at March 31 2020:

BBC Children in Need	towards project costs of children and young people's work in Leigh and Manchester.
ESF Community Learning Grant	towards CAN Do Creatives employment project.
National Lottery Awards for All	towards the costs of the Souk & Sanctuary project.
These funds will be spent in 2020/21.	

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2020

12 ANALYSIS OF COMPANY NET ASSETS BETWEEN FUNDS

	Unrestricted Funds	Restricted Funds	Total
	£	£	£
Fund balances at March 31 2020 are represented by:-			
Fixed assets	1,948	-	1,948
Net current assets	163,537	34,406	197,943
	<u>165,485</u>	<u>34,406</u>	<u>199,891</u>
Fund balances at March 31 2019 are represented by:-			
Fixed assets	-	-	-
Net current assets	141,068	23,119	164,187
	<u>141,068</u>	<u>23,119</u>	<u>164,187</u>

13 FINANCIAL INSTRUMENTS

The carrying amounts for each category of financial instrument is as follows:

	2020	2019
	£	£
Financial assets		
that are debt instruments measured at amortised cost	<u>215,440</u>	<u>170,522</u>
Financial liabilities		
measured at amortised cost	<u>(17,497)</u>	<u>(6,335)</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 (2019 £Nil).

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

	2020	2019
	£	£
Net income/(expenditure)	35,704	13,296
Deduct interest income shown in investing activities	-	-
Add back depreciation of FA	176	-
Deduct profit/add back losses on disposals of FA	-	-
Decrease/(increase) in debtors	(26,484)	6,450
Increase/(decrease) in creditors	11,162	(2,054)
Net cash generated from/(used in) operating activities	<u>20,558</u>	<u>17,692</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.

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

There were no related party transactions that required to be disclosed in 2019/20.