

COMMUNITY ARTS NORTH WEST LTD

(a company limited by guarantee)

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR

THE YEAR ENDED MARCH 31 2017

**COMMUNITY ARTS NORTH WEST LTD
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31 2017**

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**COMMUNITY ARTS NORTH WEST LTD
CHAIR'S INTRODUCTION
FOR THE YEAR ENDED MARCH 31 2017**

It is my pleasure to write this introduction to Community Arts North West's 2016-17 annual report.

2016-17 represented a year of inspirational programmes and high-quality production, co-created in a wide range of intercultural settings in Manchester, Wigan and Rochdale through to Bristol and Amsterdam.

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

CAN's programmes provoke intelligent conversations and interaction for participants and audiences, in interesting, accessible and challenging ways. CAN's participatory arts processes and methodologies encourage people to think, explore and experiment, encouraging creativity and ideas that engage people. Programme feedback documents the depth and quality of experience and its relevance to the people we work with and society in general. Our work with refugees, asylum seekers and other migrant heritage groups is creating new work that reflects the changing times locally and globally. Equally our work through *Hidden Tales of the Rochdale Underground* with the homeless community is enabling people to speak out and speak up about the increasing visible plight of Britain's poor.

It was another fantastic year of achievement for the second year of our Children and Young people's programmes in Wigan Borough and Manchester. Both programmes run over three years (2015-18) and include the outstanding Kámoši Performing Arts Project in Leigh with Eastern European Romani heritage and other local children - a model in socially cohesive work practice. *The Snow Dragons* was also an exceptional production created with young people from across 11 Manchester neighbourhoods, co-produced with our HOME partners in their iconic venue, as part of the National Theatre's Connections Festival. *The Snowdragons* was the first young people's production to be performed on HOME's main-stage. It was a play about the abandonment of children left to fend for themselves and fight back against a state that has destroyed their community and world.

Standing in My Own Truth was an outstanding and moving portrayal of the emotional impact of forced migration on women, and the process of personal-reinvention in a new country.

CAN's Incubated Artists scheme has seen the launch of three new talented creative-enterprises to watch out for – the *Amani Creatives*, *Manchester International Roots Orchestra(MIRO)* and Digital Artist Mahboobeh Rajabi, who together in one year alone generated over £75,000 of new investment in employment contracts, commissions, new programmes of work and professional development opportunities.

We are delighted that CAN's application to Arts Council England for a further 4 years of *National Portfolio Organisation* funding was successful and we would like to give a big thank you to ACE for their continued support.

I would also especially like to thank the hard-working and inspirational team at CAN, the Board of Directors, as well as all of our funders, partners and supporters who have demonstrated commitment and belief in the company.

Here's to another 4 years!

Martin Hazlehurst

Chair

**COMMUNITY ARTS NORTH WEST LTD
ADMINISTRATIVE INFORMATION
FOR THE YEAR ENDED MARCH 31 2017**

DIRECTORS AND TRUSTEES

M. Hazlehurst - Chair
A. Rawling - Vice Chair
C. Hall: Treasurer
M. Fellowes
S. Gbeleyi
S. Lee-French
R. Patel
T. Patel
S. K. Rhoden
P. Mulongo
P. Cookson

Appointed 19/09/17

Appointed 21/06/2016
Resigned 12/12/2016
Resigned 12/12/2016

Appointed 07/03/2017

COMPANY SECRETARY

A. Bezer
M. Hazlehurst
P. L. Baynes MBE
F. Salisbury

Until 08/09/2016
From 07/09/2016 to 20/09/2016
From 20/09/2016 to 27/07/2017
From 27/07/17

KEY STAFF

Creative Director and Chief Executive
General Manager
Arts Development Manager
Executive Director

P. L. Baynes MBE
A. Bezer
F. Salisbury
F. Salisbury

Until 08/09/2016
Until 31/03/2017
From 01/04/2017

BANKERS

Cooperative Bank plc
1 Balloon Street
Manchester M60 4EP

SOLICITORS

Turner Parkinson LLP
Hollins Chambers
64a Bridge Street
Manchester M3 3BA

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 2017**

The trustees present their annual report together with the financial statements of the charity for the year ended March 31 2017 which are also prepared to meet the requirements for a directors' report and accounts for Companies act purposes.

REPORTING FRAMEWORK

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2015), referred to as the Charities SORP (FRS 102).

OBJECTIVES AND ACTIVITIES

Community Arts North West Charitable Objects

The company was established in 1978 to improve the conditions of life in local communities in the North West of England by encouraging inhabitants to participate fully in a wide range of creative, artistic and educational activities with the assistance of the company acting in association with artists, and other specialists, working in partnership with local authorities, voluntary sector groups and agencies.

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

Aims

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

- Create expression and visibility for the complex and alternative narratives of Greater Manchester's diverse peoples to help promote wider understanding of the issues, cultures, experiences and histories that make-up the region's 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 productions 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.

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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.

CAN's activity may occasionally affect the environment, brought about mainly through transportation of people and goods and environmental control of occupying buildings. CAN undertake to minimise its environmental load as much as possible, primarily through its association with The Ethical Property Company (EPC) who are its landlord. EPC aims to minimise environmental damage caused by its activities. Programmes of activity are open to the general public, but beneficiaries of CAN's services are usually resident within the North West Region of England and usually live within the ten boroughs of Greater Manchester. We estimate that the majority of beneficiaries (at least two thirds) are Manchester residents and that the majority of company service users travel to and from meetings and projects via public transport. CAN are also members of MAST. The CAN staff and most of the CAN Board are now certified as carbon-literate.

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

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

Contribution of volunteers

Community Arts North West is grateful to the volunteers who work with the company. In addition to the work undertaken voluntarily by the board of directors, volunteers work to aid the operational activity of the charity as stewards at events, volunteer artists on specific projects, performers at events and administrative support for within the charity's office, helping with activities such as reception duties, data entry and marketing. There were 44 volunteers and placements in addition to the Board in 2016-2017, providing over 1561 hours of volunteering valued at £15,900 of support to CAN's activities. Volunteers were recruited largely through CAN Artist Placements and Taking Part Programmes.

ACHIEVEMENTS AND PERFORMANCE 2016-2017

Introduction

We met all 2016/17 objectives and key performance indicators and are making good progress towards our 3 year goals. This has been verified by all key funders of our work including core funders Arts Council England and Manchester City Council, as well as all charitable trusts and other funders including Children in Need.

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

We produced 49 performances, showcases, screenings, and events for live audiences estimated at 5,500 in 21 public venues. Additionally, we also gave support to 10 events led by Amani Creatives as part of the Incubation Programme, partnering with them for their main Band on the Wall event. From a 30% sample across 5,500 audience members, indications are that audiences represented a diverse mix of people from both first time attendees as well as members of general- public, interested in the subject matter and from a broad mix of backgrounds.

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All programmes targeted people that face barriers to cultural inclusion and included refugees & asylum seekers, other migrant heritage communities including EU Romani and disadvantaged White British. In 16/17 a total of 351 people took part in 411 participatory arts opportunities, exceeding 15/16 total of 256 and our original 3-year target of 300. We worked with diverse and international communities: UK: 48% (33% BAME), Africa: 13% (DR Congo representing 49% of African sample), South Asia: 8%; Middle East (predominantly Iran): 11%, Europe: 13% (7% Eastern European); other: 7%.

- We increased the up-take of Middle Eastern people (mainly Iranian) through targeted Women's Refugee Theatre and Talent Development programmes.
- We increased African-heritage participation, in particular DR Congo peoples.
- CAN's Manchester Young people's programme CYA@HOME, remains socially integrated with most YP of mixed heritages: African, Asian, Roma, White British. 33% are of refugee heritage, two were from Pupil Referral, and most are economically disadvantaged.

We continue to increase our digital audience engagement reaching local/national/international audiences, continuing to build on the success of creative-digital platforms for distribution across the artistic programme with an offer that includes the CAN Digital Studio, mobile-studio production, bespoke training, born & made digital arts products, live web-streaming, and an expanding range of channels to distribute & profile work with 2016/17 Youtube views of 41,650.

In 16/17 CAN increased:

- Engagement & reach through bespoke digital projects e.g. *Hidden-Tales of the Rochdale Underground*; born & made digital content; blogs; social media channels.
- Learning and profile through talent development programmes eg five *Community SpirIT* Meet-up Labs; <http://mcrblogs.co.uk>
- Visibility of Greater Manchester diverse cultural programmes eg born-digital work for international screening & distribution (Tandem).
- 35 NW practitioners were inspired by international digital storytelling through *Stories of Conflict, Migration and Place* as part of Learning Lab-1. Documentation of Learning Lab-2 for Tokyo University of the Arts was screened in Tokyo during the Summer 2017.
- At the close of March 2017, digital-data collation indicates continued growth from 2015/16 baselines with CAN digital channels showing strong increases e.g. CAN twitter: 11%, CAN Facebook: 7.4%, Arts net twitter: 4%, Website visits: -7.7% Decrease due to increased use of social-media platforms, Flickr: 9.8%, YouTube: 29.7%, Combined-projects-Facebook: 2.5%, CAN Google-group: 1.4%. Overall digital-audience growth of 102,528-350,542, increase 242% and digital-engagement from 57,359-261,322, increase 355.7%

We know from monitoring and evaluation data from participants, partners, arts-teams, and our own self-evaluation that all programmes were relevant; fulfilled need; presented inspirational opportunities & challenges; represented significant development of creativity and skills; and increased self-esteem, confidence and well-being. Project participants rated 90–98% satisfaction levels, often citing profound narratives of transformational outcomes for individuals & groups; in particular, opportunities to engage and discuss issues around diversity, migration, and the refugee crisis as well as the issues facing young people from marginalised communities.

2016-17 represented the second year of CAN's current three-year NPO programme(2015-18). The year's work is underpinned by four main programmes of activity. CAN delivered a total of 15 participatory arts and Talent Development projects and other services working with 47 partners from Manchester, Leigh and Wigan, Rochdale, Bristol, London and Amsterdam: Projects and services included the following:

Programme One: Exodus

- Exodus Refugee Theatre: Many Stories Matter - *Standing in My Own Truth*
- Exodus Live: Coco Mbassi and Amani artists @ Band on the Wall

Programme Two: Children and Young People

- Manchester: CYA@HOME, The Snowdragons
- Leigh (Wigan Borough): Kámoši Children's Performing Arts programme

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Programme Three: Artist Talent Development

Artist Incubation

- *Amani Creatives*
- *Manchester International Roots Orchestra.*
- Digital Arts Creative Apprentice, Mahboobeh Rajabi

Artists Placements

- Taking Part- volunteering programme

Platforma

- Learning Lab and Screening 1
- Learning Lab and Screening 2

International Exchange

- TANDEM cultural exchange programme

Creative Digital

- Community Spirit Madlab meet-ups

Artsnet Online Information Services

- Circulation of jobs, commissions, training information, CDP and other opportunities.

Programme Four: New Communities

- Hidden Tales – Phase 1 and start of Phase 2

Other

- Consultancy and Outreach
- Advocacy work

Programme One: Exodus Refugee Arts

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

Greater Manchester hosts the biggest conurbation of dispersed asylum seekers, outside of London. The *Exodus* programme has helped create some incredible partnerships that have encouraged new cultures of inclusion and opportunities to get involved in the life and culture of the region for refugees and asylum seekers and other new migrants. The 2016/17 programme continued to build on this work, helping to make the case through socially cohesive projects, whilst actively supporting participants and artists to create a voice for people new to our shores.

Many Stories Matter is the title of CAN's refugee theatre programme which creates safe and welcoming spaces where displaced people are free to engage and express through drama and other media, their stories, ideas and cultural heritages, where they can speak out if they so wish and be heard.

Exodus Refugee Theatre, Many Stories Matter - *Standing in My Own Truth*

Standing in My Own Truth was a creative and professional development project specifically targeting Greater Manchester refugee and migrant women.

In contrast to the hard-hitting nature of our previous production that explored the brutality of the UK detention system, we aimed to work with smaller numbers through an in-depth theatre process where women could develop their writing and performance skills, to speak out through the medium of theatre. We also aimed to create a shorter, low-tech theatre show which could be easily adapted for tour venues thereby creating a longer performing shelf life and ability to increase audience-reach.

Standing in My Own Truth ran from April-October 2016, originally created over fourteen sessions with thirteen incredible women whose life stories formed the basis of the play. It was an exploration of the brave, circuitous journey towards one's own destiny. *Making a new life in a baffling city that offers sanctuary but no peace of mind. Liberated from the shackles of the old life, but still yearning for a time of innocence in a land now too far away, but always finding time for a song or two.*

A total of twenty women took part in the project. They were originally from Cameroon, Trinidad, Nigeria, India, Egypt, DR Congo and Pakistan, plus a large contingent of women originally from Iran. All of the women had something to say and were keen to look for new public platforms for their work.

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The project was artistically led by Malaysian-born Actor, Writer and Artistic Director of RASA Theatre, Rani Moorthy who proved to be a formidable arts leader, and hugely encouraged and helped bring the women on through the programme.

Following a knockout debut performance at The Arnolfini Theatre in Bristol as part of the ACTA Community Theatre Festival 2016 (a national platform), we were delighted to bring the production back to Manchester for a special Refugee Week performance at the STUN Theatre Studio. Both performances were followed by lively post-show discussions with the Director and cast.

The play was then commissioned by ArtReach for the *Journeys Festival International 2016*, which included development of the original script, some new cast members and four further performances directed by Rachel Brogan. In the first week of October 2016, as part of the festival, the full play was performed twice at Oldham Library Theatre with post-show discussions and an extract performance in the second floor café at HOME, Manchester. The final performance in October 2016 at Manchester Museum formed part of a family-friendly *Journeys Festival International* takeover of the museum.

All performances were very well received with combined audiences of 600. Lively post-show discussions also gave audiences a chance to engage further with the issues raised.

The women rated the project very highly and said that it had hugely increased their confidence and skills. Everyone felt particularly happy with what had been achieved. They talked about how they had got a lot from working together and hearing each other's stories, and a sense of individual perspective from shared experiences. The exchange of stories was very powerful. They also commented on how being involved in the whole process: from exploring, to writing, rehearsing and then performing, made the process come alive. They also felt the project had offered an opportunity for deep and meaningful self-expression. For some, processing traumatic life events created opportunity for personal growth and change.

They also highly valued their development as artists and individuals, learning about each other's cultures and the mutual support gained from being able to work in safe, women-only spaces. They also talked about the discovery of theatre as a powerful way to communicate, finding a new voice, being seen and understood in a different light through their connection with the audiences.

In the women's own words:

'Refugees and migrants are often seen in a negative way. It was good to see that change, and to show the sad times and happy times, not just to be victims'

'This project was all development for myself. Every day was a new experience. I was amazed by how six lines can come alive with music.'

'I have been writing for myself up until now. It was really interesting joining our stories into one. Artistically it brought me out of my solitary world.'

'You see things through. It's a complete circle. In this show we were involved in the whole process from devising it, to developing it, to performing, to getting feedback.'

'In all my life, I try to make other people laugh. I found this process healing. Listening to other people your problems become smaller. I can't tell these things to my family. At least here, I am telling my story with people who will listen.'

'I'm not scared of the stage anymore! I'm going to be a performance storyteller in the future. I'm learning things with CAN that I want to use in my future.'

Audience-feedback:

'Very powerful. Moved to tears! A beautiful portrayal of individual stories echoing struggles and survival.'

'It was brilliant....many powerful meanings, messages and stories conveyed. '

'Beautiful. Emotional, true, heart-breaking. It was brilliant. I love the way it was staged.'

'It definitely gave me an insight in refugee's emotional circumstances that I wouldn't hear in the media or even by speaking to people in that situation.'

'The performance opened my eyes The individual details of women's stories crying out to be heard. I learnt about Dallas (Court). I didn't know anything about it. It makes people human beings, not just a media word on the news.'

'It was the human evolution story, still walking or rather struggling to become of age & maturity spiritually. To be able to live & let live.'

'Really different from anything I have seen before.'

Partner-feedback:

'We are really grateful to you for sharing the festival with us, and helping to make it such an inspiring week.'

ACTA

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Programme Two: Children and Young people

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

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

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

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

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

We work with a range of partners including community agencies/groups, cultural venues/organisations and other relevant agencies such as music services and other statutory providers. Support is provided for travel, disabled young people's access needs and other barriers to participation. All projects provide healthy refreshments. CAN is also an Arts Award provider.

September 2016 was the start of the second year of CAN's 2015-18 Children's and Young People's programmes in Leigh (Wigan Borough) and Manchester. Both programmes run over three years with support from Children In Need and additional funding from the National Foundation for Youth Music in Leigh in the programme's first and third years only. Wigan Music Service and HOME are also key partners and have provided financial support and resources.

CAN delivered 99 sessions with a total of 76 children and young people, of which eighteen were aged 5-9, forty-six were aged 10-15, eleven were aged 16-18 and one was aged 19 years. We worked with ten partners and produced eight events.

78% of the children and young people were from BAME communities and 22% were White-British. 98% said they had made much progress in confidence and creative skills. CAN also supported three Young-Producers. 29 children and young people across both projects also completed their Arts Awards: 4 Bronze, 25 Discover.

MANCHESTER- CYA@HOME (CAN YOUNG ARTISTS @HOME), *The Snowdragons*

Between October 2016 and April 2017, CAN and HOME worked in partnership to develop a young acting company who participated in the National Theatre Connections Festival 2017. HOME, Manchester's premiere arts centre are CAN's main programme-partners for CAN's 2015-18 Manchester Young People's programme. The company, known as CYA@HOME performed *The Snow Dragons*, a new play written specifically for the festival by award-winning playwright, Lizzie Nunnery.

32 young people from 11 Manchester neighbourhoods worked with a professional team led by CAN's Creative Producer Magdalen Bartlett and Theatre Director Kate Bradnam. Over 45 workshops they worked with the original *Snowdragons* script, taking part in theatre activities that included: drama, devising and improvisation, learning lines, character development, contributing to a musical score, staging, choreography, dance and creative movement. This led to two 'sharings' of their work in progress and one performance of *The Snowdragons* from the core group of 24 on Saturday 29th April 2017 to an audience of 281. CYA were the first young people's theatre company to perform on the main stage in Theatre One at HOME.

The Snow Dragons was a 60-minute, brilliantly scripted coming of age drama which told the story of a group of young people who spend their free time in the woods and mountains around their sleepy fjord town playing games of Vikings, dragons and war. When soldiers occupy the town, they watch from their hut in the mountains as friends and families are beaten, silenced and abducted. Let down by the adult world they form *The Snow Dragons*, 'the last line of resistance' carrying out sabotage missions.

The standard of the work achieved by the young people was extremely high, echoed by all partner organisations who feedback that the young people had developed a strong-grasp of new theatre-conventions and performance-techniques: '*The final performance was superb; they really pulled it out of the bag'.....'They are very talented and it is amazing how they were able to showcase that to an audience with such professionalism.'*

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98% of audience-feedback-questionnaires rated the performance 9-10 out of 10:... 'Excellent group of young-actors.'.....'100% amazing, wonderful experience'.....'Stunning-performances'

One parent told us: 'Everything outside is not going well for my child but he lives for this project. It's great that his talent can be used for something positive. Everyone has said how talented he is.'

They also received three excellent independent reviews:

'This ensemble comedy is played to great effect by the cast, whether bickering with each other, competing in tales of derring-do, or constantly talking about how hungry they are, they all display a great sense of comic timing and a real sense of what makes each character tic.' - **29th April 2017, Manchester Theatre Awards: Youth Panel Review.**

'a compelling performance' - **QuietManDave blog, 2017.**

'I really enjoyed this one. The cast had me keen to see if they would succeed in their quest.....it was a fantastic opportunity to see what the next generation of storytellers have in store for us' - **1st May 2017, Within My Locket, Leave it on the Stage.**

CYA@HOME was a socially integrated group with 32 participants aged 14 -17 coming from a wide range of cultural backgrounds including: 1 x Middle Eastern, 8 x Pakistani, 9 x Mixed Heritage (African/Caribbean/White), 2 x African, 9 x White British, 1 x African American, 2 x Eastern European backgrounds. Most of the young people experienced some form of disadvantage, some with emotional and behavioural difficulties; experience of being bullied and/or receiving support from mental-health services.

They came from pupil-referral, youth-centres, refugee agencies, and parents and foster carers from CAN's networks. 35% were from refugee/asylum seeker backgrounds, one a new arrival. The majority were from low-income families. Many at the start talked about feeling disconnected and isolated from their peer groups and lacked access to free creative experiences in accepting environments. This project provided quality cultural production opportunities, personal and creative development, and the opportunity to work in a diverse socially integrated group.

At the close of the project 100% of the group said their confidence and skills had increased-significantly:

"I am less shy about expressing my ideas and opinions"

"Speaking out more in class"

"I can see my future more clearly now, I think I can do more things that I thought I could before"

"Once you have performed in front of that many people you can do anything"

"Practising at something has given me the confidence to know that if I try hard I can do things I didn't know I could do"

"In drama (at school) I am now very loud and good at it"

"In school I am doing a dance-battle thing"

"Being creative make me feels better"

It was also clear that working in such a culturally-integrated group had profound resonance for the young people. 100% highlighted that the diversity of the group was what made it unique, special and important to them:

"Because everyone is so different, there can't be divisions, that means everyone is kind and nice to each-other"

"Anyone can come and express themselves, who they really are...know that they will be treated equally."

"Some people can't express themselves at home-it's important that we can come here and not care what other people think and express ourselves properly."

"There is so much discrimination; this is the only place people can come where there is no judgement, where people can be themselves"

"Usually in school, in friendship-groups, everyone is the same, but here we are all different"

"If you are not happy outside in the real world, come here and escape"

"Outside we are wearing a mask, when we come here we take our mask off".

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Kámoši Junior Group Performing Arts Group – Leigh (Wigan Borough)**

'I hope this project never finishes until I am old.'

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

Kámoši Junior group was developed as an early intervention approach to combat issues faced by older siblings in Leigh. The group is supported by parents, local schools and volunteers from the Ethnic Minority Achievement Service (EMAS) and higher education students. It aims to reinforce positive choices and to encourage integration through enjoyable activities and working across community, home and school.

Performing arts is integral to this development as music and dance are central to Roma culture, making it an accessible way to engage the children. This is also evident through the natural talent and enthusiasm expressed by the group.

The 2015-18 programme has therefore focused on developing this work through the provision of high-quality dance, drama, and music activities, supported by Children in Need over the three year programme, and Youth Music for the first and final years. It has built on existing positive partnerships with the Ethnic Minority Achievement Service, parents and local volunteers. It has also brought on board great partnership working with the three Leigh primary schools and Wigan Music Service.

The group also includes smaller-numbers of African Refugee-heritage children who reside in Leigh due to dispersal, White-British, Mixed-Race and other cultural-heritages.

The programme aims are to increase the children's:

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

The 2016-17 programme took place during term time over the course of a year with a regular Saturday-morning workshop club and weekly instrumental tuition for 20 children from the programme in the three primary schools, supported by Wigan Music Service. The Saturday sessions concentrated on drama, singing and dance, where the children were able to create dramatic music theatre narratives and choreographies. Five performances took place in schools, their local community centre, the Turnpike Arts Centre and Leigh Carnival, attended by parents and families, school children and teachers and other members of the community.

At the start of the Year 2 programme we witnessed notably dramatic increases in confidence and self-esteem compared to the start of the first year, mainly from returning children from Year 1 who brought with them lots of ideas, incredible enthusiasm and willingness to showcase their artistic-skills. This greatly encouraged new-members and quickly helped to set the standard of engagement.

34 of 44 children achieved big increases in creative-abilities and performance-skills in varying degrees across the following range of activities:

- Music-making: Music tuition for 20 children, including instrumental and vocals, arranging and composition. Traditional Roma with Breakbeat, Pop, Hip Hop and other genres.
- Drama: devising, scripting, physical theatre, directing and acting.
- Dance: Romani, Bollywood, Street & Freestyle choreography and dancing.

Five creative-outcomes included:

- Two innovative new-productions: *Alice in Leigh*, a Christmas production and *The Wizard of Leigh* for International Roma Day in April 2017.
- Dance, song & music-making for Leigh Carnival.
- Two end-of-term music performances in local-schools.

All 34 children performed, devised & created material for final-performances developing the ideas and original concepts, characters & storylines adapted from well-known tales. They scripted scenes, created and performed their music arrangements, choreographed dance routines, acted, recited, sang, beatboxed and performed with enthusiasm and confidence to the delight of their audiences.

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The project also continued to achieve a great social mix of children (63% Romani, 22% White-British, 15% other BAME). This outcome has greatly helped the Roma children integrate and make new friends, increased positive interaction and understanding from members from the wider community, evidenced at school and in the community. Parents from all communities got behind the project.

Although a few White-British parents expressed reservations at the beginning of the year, these fears were quickly overcome when they saw the dramatic-progression of their own-children. One-child amazed her parents, initially very shy and withdrawn going on to become a gifted-musician, leader, performer and script-writer *'who will not stop talking about the project'*. Notably, all the children benefited and hugely enjoyed the programme, partly because all children taking part were offered the same opportunities. Their confidence was evidenced in the Saturday workshops, at home and at school, where children made huge gains in their creative skills. The diversity of the group became its strength as all children were able to develop new work, skills, knowledge and appreciation of music, dance and stories around a diverse curriculum.

The public-sharing of the work was also a visible and important platform, helping to break-down barriers and allowing local-people to share and enjoy the children's work. 790 audience-members enjoyed 5 public-performances, with local audiences of 2000+ attending for Leigh-Carnival.

Volunteers and schools feedback:

'It has brought together children and their families enabling them to build stronger-relationships within the communities at school and the wider community.'

'There is a strong bond between children supporting each-other'

'The participants have formed friendships within the group that continue at school and in the playground.'

'No one knew he could sing-he is so talented.'

.'It is an amazing opportunity to spread creativity and respect of differences with various communities'

Music-Tutor feedback:

'Honoured to be working with such a mixed and talented group...The performance for International-Roma-Day blew me away.....I am glad to be part of their musical journey.'

Parent and audience feedback:

'We are very happy; our children are more confident in English and more happy now joining the group.'

'Very well-done'

'Excellent'

'Confident performance'.

'Really impressive'

'Very wonderful'

'It was absolutely brilliant.....the instruments, the sound, the video, very very professional.'

'highly enlightening, I loved the music, the different styles. The mad-hatter bit was excellent. I can't fault the kids...it was excellent.'

Children's feedback:

'I can't wait to do it again'

.'I am not scared to talk to anyone now.'

'I can do lots of things now. I can dance, write and sing.'

'I loved the dancing from around the world'

'Everyone is so friendly'

'We all like the same things'

'Everyone is my friend here.'

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Programme Three: New Communities

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

Hidden Tales from the Rochdale Underground

Hidden Tales from the Rochdale Underground is a 20-month partnership project delivered by CAN in partnership with Petrus and led by CAN's Creative Digital Producer, Sara Domville.

The Petrus Community is a registered charity providing supported housing and related services to homeless people since 1972, throughout the Borough of Rochdale, Rossendale and Oldham.

Inspired by the work of northern poets from the Maskew Collection in Rochdale Library, the project aims to create voice and expression for the profound narratives of the Petrus Community, many of whom have economic, health or housing needs, creating a series of powerful narratives about their hidden lives, stories and experiences.

Delivered through a sustained creative digital arts project with music, spoken word, video, animation and mobile technologies, the project is delivered in two phases and ran from May 2016, culminating in an interactive digital trail through Rochdale town-centre in October 2017. In 2016/17 we saw the first phase of the project completed and the first two months of Phase 2.

From May to October 2016, 52 participants took part in the Phase 1 workshop programme that included: drop in taster sessions at the Petrus Hub; 'Walk, Talk and Record' workshops exploring and documenting the Rochdale landscape whilst talking about personal experiences of the area; weekly workshops that included exploration and devising ideas for digital stories through writing, drama, animation, photography and video.

Over the six months of workshops we were able to explore the themes and develop a core group of 20-30 service users and volunteers who wanted to commit to the project. Two informal sharings of the work in progress also took place.

Hidden Tales Phase1 brought together particularly exciting and wide-ranging partners. The core group were able to attend a bespoke workshop exploring mobile and location-aware technologies for story trails; and a mobile phone filmmaking workshop organised by Manchester Metropolitan University Education, Innovation and Enterprise Lab (EdLab), Birley Campus in Manchester.

Hidden Tales Trailblazer – Rochdale Festival of Ideas and Literature

The first phase of the project culminated on October 20th 2016 with a high profile Trailblazer event at Rochdale Literature and Ideas Festival, showcasing a mix of live performance, poetry, music and six short films to a sold out audience of over 120 people at Touchstones Arts and Heritage Centre. Many were new audience members who had found out about the event through the festival website. 38% of the audience were aged 65+ and 88% of a 60% audience sample rated their experience 8 or above out of 10.

Audience feedback included:

"I really enjoyed the event. Some really strong pieces in the videos and poetry. I've been homeless myself, and it's heart-warming to see people in this situation have been given a choice."

"Amazing, so moving and inspirational! Had me close to tears on a few occasions. Great work done by all! How can I get involved?"

"Well put together plus inspiring."

'Great Films and poetry/songs - very thought provoking'

'Wonderful event with very powerful and moving pieces and plenty of variety.'

'Comic and entertaining and also slightly dark and serious.'

In 2016-17, the first two months of Phase 2 of the programme ran during January-March 2017 with a further workshop programme.

Programme Four: Artist Talent Development

Artist Incubation

This scheme aims to support emerging independent groups, enterprises, projects or individual artists over 2015-18 programme. It supports a range of initiatives, good ideas and talent through packages of tailored support from combinations of the following: Mentoring; supporting and/or partnering GFA applications; residencies; business development; hot desks with access to broadband, meeting rooms and other building based resources; access to CAN digital studio and equipment; connecting people to production and performing spaces, partners and networks; access to other Artist/Talent Development programmes such as Creative Media Training and Artist Placements; marketing and project management support.

The following programmes were supported:

Amani Creatives

Amani Creatives are a new artist-led African music platform in Manchester. We have helped broker successful new partnerships with Band on the Wall and Brighter Sounds, and an ACE Grants for the Arts grant for £13,330. CAN also provided project management and marketing support, loan of equipment, and a base from which *Amani* have been able to work at CAN.

Amani Creatives held a monthly contemporary African music-event at Band on the Wall, featuring music, storytelling, spoken word and dance from the African diaspora at Band on the Wall's Picture House which features up and coming and established artists. Their final showcase took place on Saturday 10th December at Band on The Wall, featuring the renowned Cameroonian artist, Coco Mbassi who was winner of the *Radio France International Découvertes Contest* in 1996, winner of the *German World Music CD Critics Award* in 2001 and nominated for the *BBC World Music Awards 2002* for her first album, *SEPIA*. Coco Mbassi has toured worldwide with her band. Supporting Coco Mbassi, *Amani* also brought together the mighty talents of local Congolese and Cameroonian musicians. The audience of 160 were impressed with the quality and diversity of music performed including Congolese Rumba, Makossa, Afrobeat, Coupe Decale and Soukous. The event had a great feel good factor and got people on their feet.

Amani also went on to secure ten other paid opportunities for 12 artists including a performance at Bridgewater Hall, South Banks' *Women of the World Festival*, and two MIF commissions. They have also managed to procure further funding for local festivals and participatory arts projects including a new community choir for Moston.

Audience feedback:

'Out of this world!'

'Loved the diversity of the music & the great atmosphere'

'Exciting & original music'

'Lively & brilliant musicianship'

'Amazing musicianship'

Artist/Participant Feedback:

'Amani has given me the opportunity to raise my profile as a classical & Jazz African pianist and to start to change the stereotype of an African musician.'

Manchester International Roots Orchestra (MIRO)

MIRO was originally set up in 2013 as part of CAN's Exodus Live Music programme. As a CAN incubated company we have provided the following support: organisational development, training, mentoring and a successful Grants for the Arts application of £15,000.

As part of their Arts Council funded programme, MIRO had an amazing Summer 2016 with a debut performance as an independent orchestra at RNCM on 14th July 2016 performed to a full capacity audience where the orchestra performed their new repertoire of work, followed by a successful tour. This included The Edinburgh Festival where once again MIRO received a 5 star review; a sold out performance at Collinton Parish Church (Greater Edinburgh); and Leicester city-centre as part of the *Journeys Festival International*, where the orchestra were featured on East Midlands BBC TV. All performances were sold out and received rave reviews and feedback. The project also managed to procure further performance opportunities for 2017-18.

Audience feedback:

'Loved hearing so many different sounds & instruments. Everyone brought something different and unexpected.'

'Was completely blown away by the non-standard timings & the perfect timing breaks, complicated rhythms.'

MIRO members:

'It has been another step for me to progress my own music & opportunities to work with high quality musicians.'

'The power of multi-cultural music & artistic output has no boundaries in bringing together audiences, artists & musicians from all walks of life.'

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Digital Artist Mahboobeh Rajabi

Mahboobeh Rajabi has been involved in the CAN programme since 2010 in a variety of capacities, as a volunteer, project participant, trainee; and since 2013 as a Digital Arts Trainee Assistant and Creative Apprentice. Mahboobeh has developed considerable digital arts skills within social media, animation and film-making. Originally from Iran and upon receiving her *Leave to Remain* status in 2015 she was accepted to do animation at Manchester Metropolitan University. Unfortunately, despite numerous appeals she was denied a student loan and CAN subsequently took her on as an Incubated Artist in 2016. Since then she has had a number of paid work contracts with both CAN and other organisations, access to a wide range of free training opportunities in Manchester's cultural sector; mentoring and free access to CAN's equipment and digital studio. Mahboobeh is a highly talented and able young woman who has made an outstanding contribution to our work and who we believe will go on to do great things and is well on the way to becoming a permanent fixture in the freelance arts world.

In 2016-17 Mahboobeh achieved the following paid contracts:

- Video documentary featuring the voices and stories of Women's Aid workers at the Pankhurst Centre for International Women's Day (March/April 2016).
- Digital Artist, working on CAN's *Hidden Tales* in Rochdale.
- Digital Media Content Producer for CAN's Children and Young People's Arts programme in Manchester and Wigan.
- Digital Artist and Producer for 'Outside the Frame Arts' focus on Palestinian Plays and Poetry. Full documentary of the project and workshops and were screened at STUN in March 2017.
- Animation Workshop Facilitator for Women's Aid for International Women's Day March 2017 going on to create a full animation based on their stories.
- Awarded Jerwood Creative Fellowship with Manchester International Festival 2017, working with Shunt on *Party Skills for the End of the World*.
- Part of the filmmaking team for the TANDEM project film short *Bright as the Moon* (voluntary).

Artist Placements

This programme supports the professional development of emerging artists and other arts-sector placements offering invaluable learning for people wanting to work in participatory arts or related sectors. Artists are able to gain experience working alongside experienced practitioners across the artistic programme. Placements cover a range of learning outcomes from project management to artistic delivery, proving fruitful in helping CAN to identify and nurture new talent and help people gain access to future work in the creative sectors.

In 2016/17 we supported a total of 23 successful Arts Sector Placements. This included: University students Caroline McKittrick, Jordan Olukanmi, Sarah Iqbal, Moema Gregorzewski, Pat Mackela and Alyssa Caterall. Placements and work experience were also offered to Marcia Hervia, Umme Ali, Hafsah Aneela Bashir, Carl Swindelhurst, Josephine Clinton, Remi Adefeyisan, Serge Tebu, Emmanuela Yogolelo, Nicky Norton-Shafau, Mahboobeh Rajabi, Jean Paul, Emmanuel Bajijji, Autorite Mussema, Billal Mahmood, Nikki Mailer, Akinyemi Oludele, Nikki Mailer, Umme Ali, and Yasmin Wilding.

Taking Part

Taking Part is CAN's volunteer programme. It offers worthwhile and enjoyable short and longer term placements and experience for people, young and old from all communities. It also includes smaller numbers of professionals who want to dedicate their skills to some of our community focused projects, such as teachers and community workers who provide support for projects from start to finish, such as is the case for both Children and Young Peoples Arts programmes.

Volunteers contribute enormously to CAN programmes, helping us to make our events the success that they are. *Taking Part* attracts a wide variety of people including young people from the communities we work with, students and older people some of whom are regular and experienced volunteers who just enjoy taking part in events. For some it is also a first point of entry to the arts with some volunteers going on to get involved in CAN's longer-term programmes as participants and more. *Taking Part* also attracts many volunteers from culturally diverse heritages and for some White British participants, a welcome introduction to working with more diverse communities. This year, CAN was supported by 21 volunteers: Tommy Ollerenshaw, Christina Fontes, Fereshteh Mozzafari, Kath Galloway, Geli Berg, Juliana Nakayiza, Mariam Yusuf, Jilah Mozoun, Jocelyne, Folasade Ibrahim, Emmanuel Bajijji, Shahireh Sharif, Billal Mahmood, Mastaneh Shabani, Firoozeh Fizouni, Rahman Kebbie, Hilda Higaró, Carol Darwen, Harriet Vaughan, Karen Vaughan, Linda Kopyczyn.

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Platforma

Platforma is a UK-wide project for the development of refugee related arts. It supports and develops arts by, about and with refugees and migrants. It brings together groups and artists of any background or political status (e.g. refugees and non-refugees), whose work examines the varied experiences of migration. The National Platforma Network is run by Counterpoints Arts, based in London.

CAN have been the Regional North West Hub Organiser since 2011 and in 2016 /17 we organised two main North West Network Learning Lab events and screenings. Learning Lab is a programme which creates space for diverse communities of learners to explore the creative arts as a driver for social change. <http://learninglabeditions.org/>.

The following programme was delivered in partnership with Counterpoints Arts at HOME in May 2016:

Learning Lab: Syria on the Road- Stories of Conflict, Migration and Place

The day-long event focused on the changing nature of digital storytelling and film production in the context of the Syrian civil war and other places of conflict.

Morning Workshop - Filming Syria

Examined the current civil war and scale of human displacement in Syria as one of the most *YouTubed* conflicts. This workshop focused on films made in or about Syria, exploring the notion of 'home' through the lens of first and second-time filmmakers within and against the backdrop of civil war. It included screenings of clips from films using low-budget mobile technologies reaching local and global audiences through social media, including entries from *Syria's Mobile Phone Film Festival, 2015*, and led by its Director Yasmin Fedder.

Afternoon Workshop - Widening the Lens

A practical workshop in which participants developed short story ideas from a first person perspective in the context of digital storytelling as a self-advocacy tool. We also looked at models and tools for constructing and telling digital stories and the ethics of distribution.

Evening Screening - *Queens of Syria* by Director Yasmin Fedda | Jordan/UAE/UK | 2014 | 70 mins.

Yasmin Fedda's award winning powerful documentary *Queens of Syria* follows a group of Syrian women who have escaped from the Aleppo bombardment, living in exile in Jordan as they prepare to perform Euripides' tragedy, *The Trojan Woman*. Though separated by two thousand years and more, the uprooting, the enslavement and the bereavement suffered by the fictional queens of Ancient Greece mirrors the modern suffering of these ordinary, yet extraordinary women which was followed by a Post-screening Q & A in conversation with Yasmin Fedda.

The following programme was delivered in partnership with Counterpoints Arts at HOME on 20th March 2017:

Learning Lab: Brexit, Migration and Communities - A Call to Creative Action

The day brought together 41 artists and practitioners, cultural workers, organisations, activists, academics and change-makers who are engaged with communities and experiencing the harsh reality of austerity policies. It was a day of lively debate, where people were able to share cooperative working and learn from active case studies from Britain and abroad. The event considered interconnected issues of race, class, identity, power, poverty and global politics and the implications for our work with communities in a post-referendum context.

The day featured three inspirational examples of projects responding to these issues at a community level, four provocations followed by debate and provided the opportunity to consider what the role of arts and culture should be and learning and actions to take forward.

Participant Feedback:

'Presentations were motivating and inspiring, relevant to my practice and gave me hope to carry on and in the direction I am. 'Great to connect and discuss responses, resilience, creativity, challenge, resistance, Brexit'

'Very valuable to discuss more in depth issues and listen to others experiences.'

Evening Screening - *The Stuart Hall Project* by Director John Akomfrah |UK|2013| 103 mins

The Stuart Hall Project, John Akomfrah's highly acclaimed award-winning film is a sensitive, emotionally charged portrait of Cultural Theorist Stuart Hall. A founding figure of contemporary cultural studies, and one of the most inspiring voices of the post-war left, Stuart Hall's resounding and ongoing influence on British intellectual life commenced soon after he emigrated from Jamaica in 1951. Followed by post-screening Q & A led by Aine O'Brien and Charles Lauder.

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

A video documenting the presentations, provocations, debates and group discussions from *Learning Lab; Brexit, Migration and Communities* was screened at Waseda University in Tokyo as part of an exhibition to explore art, community, Brexit and Cultural Studies in the UK.

This was at the request of Art historian, Curator and Professor, Catherine Harrington at Tokyo University of the Arts and formed part of a two-day archival exhibition. The documentation formed part of the *Cultural Typhoon 2017* exhibition which asks questions around how cultural studies and the arts should best respond to current changes in society and across the globe.

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The exhibition featured work by international artists and also featured video and discussion events using the Learning Lab documentation as a platform for debate. It was attended by Japanese and British Curators, Artists, Students, Researchers and interested members of the public. There are plans for a further exhibition incorporating the *Learning Lab* footage.

International Exchange

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

This was followed by an exchange programme between the two organisations, which kicked off in August 2016 when CAN's Digital Arts Creative Producer, Sara Domville visited Stichting de Vrolijkheid in Amsterdam to find out more about the organisation and how it is run. The visit included several trips to refugee centres in the Netherlands to see the creative workshops Vrolijkheid run there and to meet artists delivering the work. A reciprocal visit took place in October 2016, when Tom Saal Business Manager from Vrolijkheid, visited CAN during *Journeys Festival International* and met staff and artists involved in delivering the Exodus programme. Tom visited CAN again in April 2017 to see the performance of *The Snow Dragons* by CYA @HOME, CAN's Manchester Young People's Arts programme.

Throughout this process of exchange, Sara and Tom recorded great examples of co-creation with participants from diverse backgrounds, including refugees. This whole process, which includes two projects from each organisation, has been neatly produced into a short film *Bright as the Moon*. The film is intended to inspire and trigger discussion and has the potential to be used as new training material within both organisations and to inspire other European organisations interested in working in similar ways.

In January 2017, CAN organised a training session led by Charles Lauder for all 22 European partners from Belgium, Germany, Netherlands and UK that took place in Leeds based on the Creative Case for Diversity.

The making of the short film supported the development of two digital artists from refugee backgrounds: Mahboobeh Rajabi, a CAN incubated artist from the UK and Jamil Makhoul, a Syrian Refugee volunteering with Stichting de Vrolijkheid.

Mahboobeh and Jamil were involved in the making of the film which included filming CAN's work in Britain, as well as work of our Stichting de Vrolijkheid partner. Filming took place for a week in Amsterdam in February 2017 and again in April 2017, with additional input from MC and Poet Mahmood Billal, a young artist who has been supported through CAN's programmes.

The final stages of editing the film took place in May/June 2017 and the film was premiered in Leeuwarden in the Netherlands in July 2017. Leeuwarden is European Capital of Culture 2018, which also afforded CAN the opportunity to broker new European partnerships with arts organisations in Leeuwarden including Haring & Hummus and the Neushoorn café.

Bright as the Moon has been very well received in Britain and Europe. The project has been both a really successful professional development opportunities for four CAN sector artists as well as a great learning opportunity for the company, making work with European partners as Britain withdraws from the EU against a backdrop of growing anti-immigration agendas in Europe. It has also provided the opportunity to articulate and express the core of the company's work through telling the story of the power of the creative process in intercultural settings and its ability to transform lives. The film highlights how a higher level of cohesion and access can be attained with the participants of the project and how to allow participants to take the leading role not only the receiving one, to be creative and collectively innovative, to take risks and dare to make mistakes within a familiar space.

Creative Digital

Community Spirit Meet-ups @ Madlab

From March - June 2016, five meet-up events took place at MadLab for people from previous CAN creative digital training projects. Events were peer-group led, self-organised and included skills exchange, ideas development, speakers and the development of a range of new projects.

Artsnet Online Information Exchange Network

Artsnet circulated jobs, commissions, training and CDP opportunities as well as publicising events and programmes of work. Artsnet-Facebook now has a membership of 2,110 and Google Group membership of 611. Through Artsnet 10,900 strong twitter followers, we recorded twitter engagement of 63,200.

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/c and creatives.

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Other

Advocacy

CAN continues to advocate for the work through contributions to regional and national events; festivals and conferences. This included:

- *The Arts of Social Change: Migration* at Dartington Hall in September 2016, organised by Counterpoint Arts, Unbound Philanthropy and The Social Change Initiative.
- The ACTA REACT Festival of Community Theatre, a national platform, where as well as presenting CAN's *Standing In My Own Truth* performance, we also contributed a seminar on *Lisapo - the Congolese Tales*.
- Seminar on the ethical practice on the arts and work with refugees for *Journeys Festival International*, Manchester partners.
- Community engagement presentation and training for theatre practitioners involved with 24/7 Festival.
- The Social Change Initiative team, New York telephone interview to assess impact and lessons of its Migration Learning Exchange programme.
- Youth Music Grant Holders Gathering, Manchester – music inclusion and quality work
- Panel Member for Contact Theatre's post referendum discussion *Hate Crime and it's Impact*

Co-operation with other Organisations and Charities

CAN worked with a total of 49 partners that included the following:

11 Mainstream cultural-venues, services and agencies: Royal Northern College of Music, HOME, Z arts, Wigan Music Service, National Theatre, Touchstones Arts and Heritage Centre, Rochdale Festival of Ideas and Literature, Brighter Sounds, Band on the Wall, Manchester Museum, Oldham Library Theatre

9 Independent Cultural Sector Organisations: MadLab, Sustained Theatre Up North(STUN), Platforma National Festival, Counterpoint Arts, Action Factory, Amani Creatives, Leigh Carnival, The Hive- Rochdale, Action Factory(Blackburn), MIRO

7 Charities and community agencies: The Children's Society (Manchester), Trinity House Community Resource Centre (Rusholme, Manchester), Sacred Heart Church (Leigh), The Petrus Community (Rochdale), Regenda, WAST (Women's Asylum Seekers Together), Northern Migration Network

9 Mainstream education and youth services: Manchester University, Education, Innovation and Enterprise Lab(MMU), University of York, Manchester Pupil Referral, Wigan Ethnic Minority Achievement Service, Leigh Central Primary School, Sacred Heart Primary School and St Peters Primary School (both in Leigh), University of Central Lancashire

7 National Partnerships: Platforma, National Theatres Connections Festival, Counterpoint Arts, The Arnolfini Theatre in Bristol, ACTA Community Theatre Festival 2016, Journeys Festival International, Art Reach

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

In addition:

CAN also provided outreach services and consultation for the benefit of organisations wanting to develop their reach and for some potential future partnership work with CAN. They included: Journeys Festival International, HOME, Manchester International Festival, Shrewsbury Festival, Contact Theatre and Sick Festival.

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FINANCIAL REVIEW

Overview

The charity had a surplus on unrestricted funds for the year of £2,628, which is better than the budgeted deficit of c£5k. This improved position is the result of hard work and determination by the staff, continued tight control of costs in the year and the actions reported below.

Although £20,000 has again been designated for budget support in 2017/18, the latest forecasts are for a breakeven result and this will allow the charity to commit resources to developing services and to organisational development in the following year.

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% 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. CAN's revenue from the Arts Council England has remained at standstill, in line with all ACE NPOs. ACE do however continue to demonstrate commitment in valuing CAN's role, through continued NPO-funding during 2018-2022 of £764,408 (at an annual standstill amount of £191,102 per year).

In 2014/15 CAN received a cut back of £10,000 pa for our 2015-18 programme, in line with all Manchester City Council - Cultural Partners. This represented an accumulative and significant decrease in core funding and when coupled with the now highly competitive charitable giving sectors made it necessary for the Board to review the 2016/17 budget. The Board all agreed that to achieve key objectives, CAN needed to limit risk through maintaining healthy reserves, and ensuring a strong core staff-team that will support the dynamic development of the organisation.

For this reason, in 2016/17, CAN restructured its core staffing to create a more sustainable core staff team that is able to manage an ambitious artistic programme, as well as strengthen company fundraising capacity. The plan for 2017/18 involves the Arts Development Manager (key CAN-Fundraiser) becoming the new Executive Director, amalgamating duties of the previous General-Manager post. The new post leads on operational management and management of income generation programmes. From 2017/18 onwards responsibility for fundraising will be shared between the Executive and Creative Directors, both experienced and successful fundraisers, providing the high-level support and strategic management necessary to free the Creative Director to lead the artistic programme, develop new projects, partnerships and areas of work, maintain and develop strategic partnerships, and develop CAN's wider profile. CAN is confident that this plan and the allocation of resources to help realise this are workable with enough built-in flexibility to respond to the current uncertain financial climate. The restructured Creative and Executive Directors will share CEO responsibility which will ensure strong sustainable operational and artistic leadership, providing the necessary continuity for succession planning to mitigate any future leadership risk should one person leave.

Reserves

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

During the course of the current financial year 2017-18, the figure for 12 weeks running costs was reviewed by our Treasurer who increased our minimum reserves figure, after staff changes in 2016/17, to c£67K, and the Board approved this new target. At the close of 2016-17 we had free reserves of £77,919 (unrestricted funds not invested in fixed assets or otherwise designated).

This would mean that our free reserves at the year end are c£11k above the target level. As we plan beyond 17/18, we will explore how best these reserves can be used to meet ongoing revenue and capital needs.

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FUTURE PLANS

CAN has continued core support from Arts Council England over the next five years 2017-22 as a National Portfolio Organisation. CAN has continued support from Manchester City Council as a Cultural Partner during 2017/18. In 2017/18, CAN will apply for continued Manchester City Council Cultural Partnership funding support for 2018-22.

CAN has continued support from Children in Need and the National Foundation for Youth Music for our Children and Young People's programmes in Manchester and Wigan 2017/18. CAN will submit an application to Children in Need for continued support for these programmes during 2017/18.

Exodus Programmes: A new immersive theatre production with Refugee and Asylum Seeker Artists called *Flying Carpets* will be delivered at Manchester Museum in partnership with Manchester Museum, as part of the *Journeys Festival International 2017*.

CAN will develop the large-scale Refugee Week @HOME programme, in partnership with HOME Manchester. In 2017/18 this includes organising a large-scale consultation for refugee-artists at HOME in June 2017.

New Communities Programmes: CAN have worked with Rochdale-based The Petrus Community on arts development programme *Hidden Tales of the Rochdale Underground* targeting Rochdale's homeless community and people with housing needs. £50,000 was raised during 2015/16 for a programme which delivered Phase 1 activity in 2016-17. Phase 2 activity will be delivered in 2017/18 culminating in a high-profile digital-arts trail in Rochdale town-centre in October 2017.

Artists and Talent Development Programmes: CAN will continue to offer a comprehensive range of programmes to support the professional development of established, mid-career and emerging artists from BME and other communities as well as an events volunteering-programme for all members of the community. One of these artists is Fereshteh Vanani who in 2017/18 has been supported to access ACE Grants for the Arts funding to develop her theatre piece.

In 2016/17, CAN were selected to take part in Tandem, an initiative of the European Cultural Foundation and mitost e.v, an independent, non-governmental, non-profit organisation located in Berlin. Tandem is an international exchange programme assisting cultural organisations in developing long-term working relationships, knowledge-development and networking opportunities with project partners from Europe and beyond. In 2016/17, CAN's partnership with Netherlands based *Stichting de Vrolijkheid* (Amsterdam) explored co-creation in an inter-cultural setting. In 2017/18, CAN will work with Vrolijkheid to produce a short film highlighting CAN and Vrolijkheid's unique practise and knowledge in the field of intercultural arts co-creation. The film will be screened at the *Welcome to the Village Festival* in Leeuwarden in the Netherlands on 20th July 2017 and at the Platforma Festival in Newcastle upon Tyne in October 2017.

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

Arts Development and fundraising activity will continue into 2017-18 with a range of applications planned for the Exodus programme in particular.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Status

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

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

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

Appointment of Directors

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

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

**COMMUNITY ARTS NORTH WEST LTD
TRUSTEES' AND DIRECTORS' ANNUAL REPORT
FOR THE YEAR ENDED MARCH 31 2017**

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

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

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

Members of the company

Membership of Community Arts North West comprises its employees, regularly-contracted freelance artists, and other people who have an interest in the aims and objectives of the Company. Directors automatically become members on appointment.

Membership is open to such persons that the Directors admit to the company. The constitution allows a maximum number of 50 members at any one time. The current membership of Community Arts North West is 28 persons. Membership of the company may be terminated through a member giving notice in writing that he or she resigns, or upon a two-thirds majority of the directors giving him or her notice requiring him or her to resign, or upon death, becoming of unsound mind, or bankrupt.

Organisation

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

TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

The trustees (who are also directors of Community Arts North West Ltd for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2015 (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

SMALL COMPANY PROVISIONS AND APPROVAL

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

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

**INDEPENDENT EXAMINER'S REPORT
TO THE MEMEBERS OF COMMUNITY ARTS NORTH WEST LTD
FOR THE YEAR ENDED MARCH 31 2017**

I report on the accounts of the company for the year ended March 31 2017 which are set out on pages 22 to 32.

Respective responsibilities of trustees and examiner

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

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

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

Basis of independent examiner's report

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

Independent examiner's statement

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

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

Peter Smith BA FCA DChA

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

Date: December 6 2017



COMMUNITY ARTS NORTH WEST LTD
STATEMENT OF FINANCIAL ACTIVITIES (including the income & expenditure account)
FOR THE YEAR ENDED MARCH 31 2017

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2017 £	Total 2016 £
Incoming resources from generated funds:					
Donations	2	216,455	-	216,455	218,181
Charitable activities	3	30,447	37,277	67,724	76,807
Investment income - bank interest		74	-	74	909
TOTAL INCOME		<u>246,976</u>	<u>37,277</u>	<u>284,253</u>	<u>295,897</u>
EXPENDITURE					
Expenditure on charitable activities	4	244,348	44,842	289,190	289,823
TOTAL EXPENDITURE		<u>244,348</u>	<u>44,842</u>	<u>289,190</u>	<u>289,823</u>
NET INCOME/(EXPENDITURE)					
BEFORE TRANSFERS	5	2,628	(7,565)	(4,937)	6,074
Transfers between funds		-	-	-	-
NET MOVEMENT IN FUNDS	10	2,628	(7,565)	(4,937)	6,074
TOTAL FUNDS BROUGHT FORWARD	10	<u>95,944</u>	<u>20,805</u>	<u>116,749</u>	<u>110,675</u>
TOTAL FUNDS CARRIED FORWARD	10	<u><u>98,572</u></u>	<u><u>13,240</u></u>	<u><u>111,812</u></u>	<u><u>116,749</u></u>

The notes on pages 25 – 32 form part of these financial statements.

**COMMUNITY ARTS NORTH WEST LTD
BALANCE SHEET
AS AT MARCH 31 2017**

	Notes	2017 £	2017 £	2016 £	2016 £
FIXED ASSETS					
Tangible fixed assets	7		653		2,851
CURRENT ASSETS					
Debtors	8	8,004		11,201	
Cash at Bank and in Hand		<u>120,151</u>		<u>110,942</u>	
		128,155		122,143	
CREDITORS					
Amounts falling due in one year	9	<u>16,996</u>		<u>8,245</u>	
NET CURRENT ASSETS			<u>111,159</u>		<u>113,898</u>
NET ASSETS			<u><u>111,812</u></u>		<u><u>116,749</u></u>
FUNDS					
Unrestricted	10		98,572		95,944
Restricted	10		<u>13,240</u>		<u>20,805</u>
TOTAL FUNDS			<u><u>111,812</u></u>		<u><u>116,749</u></u>

The notes on pages 25 – 32 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 2017, 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 5 2017

And signed on their behalf by:

Martin Hazlehurst - Director

Company registration number **1400213**

**COMMUNITY ARTS NORTH WEST LTD
STATEMENT OF CASH FLOWS
AS AT MARCH 31 2017**

	notes	2017 £	2016 £
Cash used in operating activities	16	<u>9,135</u>	<u>(75)</u>
Cashflows from investing activities			
Interest and dividends		74	909
Purchase of tangible fixed assets		-	-
Cash provided by/(used in) investing activities		<u>74</u>	<u>909</u>
Cashflows from financing activities			
Proceeds from new borrowings		-	-
Repayment of borrowing		-	-
Cash used in financing activities		<u>-</u>	<u>-</u>
Increase/(decrease) in cash & cash equivalents in the year		9,209	834
Cash and cash equivalents brought forward		110,942	110,108
Cash and cash equivalents carried forward		<u>120,151</u>	<u>110,942</u>
Cash and cash equivalents consist of:			
Cash at bank and in hand		120,151	110,942
		<u>120,151</u>	<u>110,942</u>

The notes on pages 25 – 32 form part of these financial statements.

1 ACCOUNTING POLICIES

Basis of preparation and assessment of going concern

The financial statements have been prepared: under the historic cost convention, in accordance with the Statement of Recommended Practice – Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) issued on July 16 2014; FRS102; and the Companies Act 2006. The charity constitutes a public benefit entity as defined by FRS102.

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

The trustees consider that there are material uncertainties about the charity's ability to continue as a going concern.

Reconciliation with previous Generally Accepted Accounting Practice

In preparing the accounts to March 31 2017 the trustees considered whether in applying the accounting policies required by FRS102 and Charities SORP FRS102 for the first time a restatement of comparative items was required, and concluded that no restatements were required.

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.

1 ACCOUNTING POLICIES (continued)

Pension contributions

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

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

Tangible fixed assets and depreciation

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

Depreciation rates are as follows:

Furniture and equipment 25% pa straight line.

Debtors

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

Cash at bank and in hand

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

Creditors and provisions

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

Financial instruments

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

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2017

	2017			2016		
	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
Lloyds Bank Foundation	-	-	-	1,000	-	1,000
Donations	353	-	353	1,079	-	1,079
	<u>216,455</u>	<u>-</u>	<u>216,455</u>	<u>218,181</u>	<u>-</u>	<u>218,181</u>

3 INCOME FROM CHARITABLE ACTIVITIES

Project grants

BBC Children in Need	-	30,816	30,816	-	30,713	30,713
European funding - Tandem project	-	4,461	4,461	-	-	-
Granada Foundation	-	2,000	2,000	-	-	-
Youth Music	-	-	-	-	30,000	30,000
	<u>-</u>	<u>37,277</u>	<u>37,277</u>	<u>-</u>	<u>60,713</u>	<u>60,713</u>

Earned income

Fee invoices	28,821	-	28,821	12,588	-	12,588
Platforma	1,626	-	1,626	3,506	-	3,506
Rochdale MBC	-	-	-	-	-	-
	<u>30,447</u>	<u>-</u>	<u>30,447</u>	<u>16,094</u>	<u>-</u>	<u>16,094</u>

Total	<u>30,447</u>	<u>37,277</u>	<u>67,724</u>	<u>16,094</u>	<u>60,713</u>	<u>76,807</u>
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COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2017

4 CHARITABLE EXPENDITURE

	2017			2016		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Direct costs						
Staff costs	173,909	-	173,909	176,932	-	176,932
Freelance workers	26,158	-	26,158	17,095	-	17,095
Transport & travel	5,157	-	5,157	2,009	-	2,009
Project costs	17,943	-	17,943	21,860	-	21,860
Equipment & depreciation	2,198	-	2,198	2,376	-	2,376
Support costs & governance						
Printing, postage & stationery	3,133	-	3,133	1,715	-	1,715
Telephone & internet	1,098	-	1,098	1,769	-	1,769
Training & recruitment	-	-	-	2,534	-	2,534
Rent, rates heat & light	35,459	-	35,459	34,028	-	34,028
Repairs & maintenance	5,996	-	5,996	6,794	-	6,794
Insurance	3,981	-	3,981	4,357	-	4,357
Bank charges	24	-	24	26	-	26
Miscellaneous	1,030	-	1,030	956	-	956
Governance costs	13,104	-	13,104	17,372	-	17,372
Charged to restricted funds	(44,842)	44,842	-	(50,553)	50,553	-
	<u>244,348</u>	<u>44,842</u>	<u>289,190</u>	<u>239,270</u>	<u>50,553</u>	<u>289,823</u>

	2017	2016
	£	£
Governance costs comprise:		
Staff costs	4,500	4,500
Printing, postage & stationery	90	90
Telephone & internet	100	100
Board expenses	301	380
Accountancy, legal & professional fees	8,113	12,302
	<u>13,104</u>	<u>17,372</u>

5 NET INCOMING RESOURCES AFTER TRANSFERS

	2017	2016
	£	£
This is stated after charging/(crediting):		
Accountant/Independent examiner's fees		
Report	800	750
Accountancy	1,009	810
Depreciation of tangible fixed assets	2,198	2,376
Directors' remuneration	-	-
Trustees' expenses	-	-
	<u>-</u>	<u>-</u>

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2017

6 STAFF INFORMATION	2017	2016
	£	£
a Employees		
Salaries and wages	155,275	160,747
Redundancy payment	8,550	4,000
Pension costs	3,234	3,391
Employers NI allowance	(3,000)	(2,000)
Employer's NI contributions	14,350	15,294
	<u>178,409</u>	<u>181,432</u>

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

b Key management personnel

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

The trustees do not receive any remuneration for their services.

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

£	£
<u>76,771</u>	<u>90,100</u>

c Average staff numbers

The average number of employees was as follows:-

	2017	2016
	Average	Average
	number	number
Direct charitable	5	6
Support /Management and administration	1	1
	<u>6</u>	<u>7</u>

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2017

7 TANGIBLE FIXED ASSETS

	Computer Equipment £	Equipment £	Total £
Cost or valuation			
As at April 1 2016	69,773	27,962	97,735
As at March 31 2017	<u>69,773</u>	<u>27,962</u>	<u>97,735</u>
Depreciation			
As at April 1 2016	69,773	25,111	94,884
Charge for the year	-	2,198	2,198
As at March 31 2017	<u>69,773</u>	<u>27,309</u>	<u>97,082</u>
Net Book Value			
As at March 31 2017	<u>-</u>	<u>653</u>	<u>653</u>
As at March 31 2016	<u>-</u>	<u>2,851</u>	<u>2,851</u>

2017 £	2016 £
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8 DEBTORS

Grants and fees receivable	8,004	9,250
Prepayments	-	1,951
	<u>8,004</u>	<u>11,201</u>

9 CREDITORS falling due within one year

Other taxation & social security	816	4,806
Income in advance	12,819	1,220
Funds in trust	-	659
Accruals	<u>3,361</u>	<u>1,560</u>
	<u>16,996</u>	<u>8,245</u>

**COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2017**

10 STATEMENT OF FUNDS

	2015/16				2016/17			
	01/04/2016	Income	Expenditure	transfers	Income	Expenditure	transfers	31/03/2017
	£	£	£	£	£	£	£	£
Unrestricted funds:								
General fund	80,030	235,184	(239,270)	-	246,976	(244,348)	-	78,572
Designated Core Support	20,000	-	-	-	-	-	-	20,000
Total unrestricted funds	100,030	235,184	(239,270)	-	246,976	(244,348)	-	98,572
Restricted Funds:								
Big Lottery/AFA Community SpiritIT	7,993	-	(7,993)	-	-	-	-	-
ESF Do IT	2,554	-	(2,554)	-	-	-	-	-
Refugee Woman's Theatre: Lloyds Bank Foundation	98	-	(98)	-	-	-	-	-
LankellyChase Foundation	-	-	-	-	-	-	-	-
BBC Children in Need	-	30,713	(22,907)	-	30,816	(29,371)	-	9,251
European Funding - tandem	-	-	-	-	4,461	(2,472)	-	1,989
Granada Foundation	-	-	-	-	2,000	-	-	2,000
National Foundation for Youth Music	-	30,000	(17,001)	-	-	(12,999)	-	-
Total restricted funds	10,645	60,713	(50,553)	-	37,277	(44,842)	-	13,240
	110,675	295,897	(289,823)	-	284,253	(289,190)	-	111,812

Transfers and designations

The funds designated for core support brought forward were not required in 2016/17, and in setting the initial budget the trustees have assessed the need for 17/18 at £20,000.

Restricted funds as at March 31 2016:

BBC Children in Need
Youth Music
Granada Foundation
Towards project costs of children and young people's work in Leigh and Manchester
Towards project costs of children and young people's work in Leigh.
Towards costs of the hidden project working with the homeless community in Rochdale.

These funds will be spent in 2017/18.

COMMUNITY ARTS NORTH WEST LTD
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2017

11 ANALYSIS OF COMPANY NET ASSETS BETWEEN FUNDS

	Unrestricted Funds	Restricted Funds	Total
	£	£	£
Fund balances at March 31 2017 are represented by:-			
Fixed assets	653	-	653
Net current assets	97,919	13,240	111,159
	<u>98,572</u>	<u>13,240</u>	<u>111,812</u>
 Fund balances at March 31 2016 are represented by:-			
Fixed assets	2,851	-	2,851
Net current assets	93,093	20,805	113,898
	<u>95,944</u>	<u>20,805</u>	<u>116,749</u>

12 FINANCIAL INSTRUMENTS

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

	2017	2016
	£	£
Financial assets		
that are debt instruments measured at amortised cost	<u>128,155</u>	<u>122,143</u>
 Financial liabilities		
measured at amortised cost	<u>(16,996)</u>	<u>(8,245)</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.

13 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.

14 TAXATION

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

15 CAPITAL COMMITMENTS

There were no capital commitments authorised and contacted for at the end of the year (2016 £Nil).

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

	2017	2016
	£	£
Net income/(expenditure)	(4,937)	6,074
Deduct interest income shown in investing activities	(74)	(909)
Add back depreciation of FA	2,198	2,376
Deduct profit/add back losses on disposals of FA	-	-
Decrease/(increase) in debtors	3,197	(4,870)
Increase/(decrease) in creditors	8,751	(2,746)
Net cash generated from/(used in) operating activities	<u>9,135</u>	<u>(75)</u>

17 RELATED PARTY TRANSACTIONS

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

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