

Company number: 01838334

Charity Number: 515571

Castlefield Gallery

Report and financial statements

For the year ended 31 March 2019

Castlefield Gallery
Reference and administrative information
For the year ended 31st March 2018

Company number 01838334

Charity number 515571

Registered office and operational address Castlefield Gallery, 2 Hewitt Street, Knott Mill, Manchester, M15 4GB

Trustees Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

Marla Cunningham	Chair (resigned November 2018)
Susan Stubbs	Chair (appointed November 2018)
Ian Rawlinson	(resigned September 2019)
Penny Macbeth	(appointed November 2019)
Frances Disley	(appointed November 2019)
Michael Ariss	(resigned September 2019)
Elaine Higgins	(resigned November 2018)
Margaret Bourke	(appointed September 2019)
Fuk Kwong Lee	Secretary (resigned November 2018)
Adrian Slatcher	Secretary (appointed November 2018)
Kate Jesson	Vice Chair
Beth Knowles	
Barney Leaf	
Roger Stephenson	

Key management personnel Helen Wewiora Director

Bankers HSBC
2-4 St Anne's Square
Manchester
M2 7HD

Independent examiner Jennifer Daniel FCCA DChA Slade & Cooper Limited
Greenfish Resource Centre, 46-50 Oldham St, Manchester, M4 1LE

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The directors present their report and the unaudited financial statements for the year ended 31 March 2019. Included within the trustees' report is the directors' report as required by company law.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

Objectives and activities

The object of Castlefield Gallery as set out in its Articles of Association is the advancement of education by fostering and promoting for the benefit of the public, the improvement and development of artistic knowledge, taste, understanding and appreciation of the visual arts, and to increase the accessibility to the visual arts, throughout the North West of England.

The directors 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 directors 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 directors ensure the charity's aims, objectives and activities remained focused on its stated purposes.

In the delivery of all its activities the trustees have had due regards to the Charity Commission's guidance on public benefits. The directors 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 directors consider how planned activities will contribute to the aims and objectives that have been set.

Statement of Intent

Established by artists in 1984, Castlefield Gallery's work is focussed on artistic and career development for artists, as well as inspiring and deepening audiences' relationship to contemporary art. The organisation is an integral part of the North of England's cultural fabric and a vital support to artists across the North West and further afield. Castlefield Gallery delivers a programme of exhibitions, projects and events from its main gallery in central Manchester, whilst also commissioning, curating and producing off-site and public art, national and international artist residencies and exchange programmes. The charity exports art and culture developed and produced in the region through exchange, so as to enable meaningful relationships between artists nationally and internationally to flourish over extended periods of time. Partnership is at the heart of all of Castlefield Gallery's activities. Castlefield Gallery Associates is a 200+ strong artist, curator and writer membership group that accesses artistic, skills and career development support via our work, as well as New Art Spaces - pop-up art and production spaces located across Greater Manchester. Over the last three decades Castlefield Gallery has become a proven leader and enabler in the development of visual artists, many Castlefield Gallery alumni going on to

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experience national and international acclaim, including becoming Turner Prize winners and receiving nominations, or exhibiting at major festivals, biennials, triennials and international presentations.

Castlefield Gallery is a registered charity, a National Portfolio Organisation of Arts Council England and Manchester City Council Cultural Partner.

Castlefield Gallery's Artist Patron is Ryan Gander, OBE.

Castlefield Gallery's Business Plan 2018/19 - 2021/22 (Vision to 2024) includes:

Mission: To nurture talent, explore cultural trends and deepen audiences' relationship to contemporary art.

Vision: In 2024 Castlefield Gallery turns 40years, with a vision: To be an artist focused gallery and national hub dedicated to the development of diverse artistic careers in the visual arts, proactively working to foster the right conditions for artists to be able to successfully live and work in the North of England whilst experiencing national and international success.

Values: Our values, the principles that help inform and guide the way in which we undertake our work, are to be:

Collaborative, Current, Progressive, Resourceful, Inspiring.

Business Plan Aims

Castlefield Gallery has four over-arching business aims guiding its work from 2018/19-2021/22, to be reviewed annually. These are:

Aim 1: Deliver growth on investment in exhibitions, and the diversity of commissioning, extending the impact of our artistic programme

Aim 2: Build on our talent and artist CPD programming and contribute to the viability of Greater Manchester and the North as a production centre of international significance for visual arts

Aim 3: Continue to grow Castlefield Gallery's audiences, importantly offer more opportunities for audiences to engage directly with creative practices, through participation, discussion and deepening engagement with artists and their processes

Aim 4: Grow and develop Castlefield Gallery 's resilience and sustainability

Policies and Planning

Castlefield Gallery's business plan outlines the organisations aims, objectives, programme and SMART targets for the period 2018/19-2021/22, including Audience Development and Equality & Diversity targets. The business plan is aligned to Castlefield Gallery's mission, vision and organisational values. It is designed to be a live working document that will be amended and updated to remain responsive to new knowledge or the changing environment.

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This business plan forms part of a broader 10year business strategy which describes how Castlefield Gallery will become sustainable over the longer term, clarifies our U.S.P. (competitive advantage) within the regional and national market and specifies our new business model, outlining how we will enhance performance, manage resources and generate income from a range of sources to become a more resilient organisation. The business plan sits alongside a suite of documents and policies that collectively underpin the business, including Annual Budgets, Fundraising Strategy, Data Protection Policy, Health & Safety Policy, Equality & Opportunities Policy, Child & Vulnerable Adults Protection Policies, and Environmental & Sustainability Policy and Action Plan.

Castlefield Gallery's programme is well known and respected nationally by curators and artists. This standing has enabled the gallery to showcase internationally significant artists and invite leading critical thinkers to explore poignant cultural themes often before the flagship U.K. galleries. Particularly over the last decade, our exhibitions and commissioning activities have embodied the agency of contemporary visual arts, for example showing work which is edgy, unclassifiable and outside of the mainstream or, that challenges the social or political conditions that diminish our society. This high level of inquiry stems from the organisations approach to real collaboration with artists and strong partnerships. The programme includes:

- A year-round programme of public exhibitions and events at our fully accessible gallery and HQ, focused on commissioning, showing and interpreting new work created by artists at all career stages. All exhibitions are free to attend.
- Castlefield Gallery Associate membership scheme for artists, writers and independent curators working in contemporary visual art, designed to support their artistic development and careers by providing information, skills, CPD opportunities, resources, promotion and a context for critical dialogue.
- Castlefield Gallery New Art Spaces, is a Greater Manchester programme of pop-up, project and production space made available to artists, collectives and projects, to incubate their practice at minimal cost and share new contemporary art with the public in an immediate way.
- Visual arts exhibitions and commissions, off site and in the public realm.
- A programme of local, national and international residency, exchange and research opportunities, often delivered through or in parallel with our gallery, off-site and artist membership activities.
- Volunteer, placement, intern and apprenticeship opportunities, driving talent, skills development and CPD through the structure of the organisation.
- Castlefield Gallery services:
 - post-graduate schemes, artist mentoring, portfolio reviews / crits, CPD events and programmes, for HEIs, LAs and other arts and culture providers
 - corporate and private commissioning, sales and collection development, specialist advice.

The Castlefield Gallery Exhibitions Programme Architecture is built around four strands:

- Review
- Art & Society
- Head to Head
- Self-Made

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In 2018/19 Castlefield Gallery reviewed, restructured and re-branded its programme of Launch Pad projects that are presented in between our Castlefield Gallery curated exhibitions. Launch Pads are short exhibitions/performances/events providing artists and curators with the opportunity to use the gallery as a test bed for the production, display and consumption of contemporary art. Launch Pads feature emerging talent selected from Castlefield Gallery Associate members' submissions (two or three times a year), and in recent years, Castlefield Gallery has held Launch Pads with the Manchester School of Art every other financial year. Conceptually the refreshed programme strand has in essence not changed, however in response to the success of the pop up projects to date, we have rebranded them as Castlefield Gallery Associate Members' Exhibitions, bringing them more fully into our gallery programme, doubled the budget available to those applying for the opportunities, as well as exhibition periods. We have immediately experienced a growth in number and ambition of applications, quality of exhibition / project outputs and outcomes, as well as audience reach and engagement.

In 2017/18, Castlefield Gallery secured future revenue commitments from Arts Council England National Portfolio Organisation and Manchester City Council Cultural Partnership funding, both for the period 2018/19 - 2021/22. In 2018/19 these awards continued to enable the organisation to develop its core offer of new contemporary art that is accessible and free to the public.

In 2018/19, across all its charitable activities, Castlefield Gallery has spent £292,137 cash and £656,358 of Donated Services from our partners and sponsors.

Achievements and performance

All the charity's activities focus on learning, development, and public engagement in the field of contemporary visual art, undertaken to further Castlefield Gallery's charitable purposes for the benefit of the public.

The majority of our activities have been free at the point of access, and where charging is necessary this is done so at affordable, subsidised rates, alongside concessions also being made available. The organisation's work has been publicised in the widest range of formats within available resource, and in order to reach as many, and as ranging a number of people as our work can.

In 2018/19, in the context of marketing and communications, to reach existing and new audiences we have predominantly made use of direct mail (i.e. MailChimp), e-newsletters, social media sites (such as FaceBook, Twitter and Instagram), our own website, and media listings - in printed material and online formats, as well as making use of flyer distribution. On occasion we, and in 2018/19 have, make use of low cost advertising. In 2018/19, as across previous years, we have make particular use of reciprocal arrangements with partners, peers, relevant stakeholders, as well as media partnerships / sponsors. Our press releases have ensured that our exhibitions and events are included in national and local press and media.

We continue to grow reach and engagement year on year, for example 2018/19 twitter followers increased from 16,900 to 17,200 (up c.2%), email subscribers (using MailChimp) rose from 3,507 to 4000 (up c.12%), and website users rose from 32,000 to 36,000 in 2018/19 (up c.11%) in the year. It is of note that one of our podcasts developed and released with Wolfgang Radio reached 75,000 online audiences alone, and use of facebook

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live for sharing a live reading (part of our touring project to Glasgow Women's Library), extended engagement for this project to those unable to attend by reaching a further 1707 members of the public.

Visitor figures for Castlefield Gallery's main presentation space in 2018/19 were 19,636, which demonstrates significant growth from 9300 in 2017/18, and an established pattern of growth since 2011/12. Rapid growth of audience reach for the main gallery programme in 2018/19 is down to a mix of improvements made to data capture processes more accurately tracking visits to the gallery spaces, this alongside development of communications and PR activity, as well as enhanced partnership work for programme delivery, proving effective in audience development terms. To ensure equality of access, our venue has disabled access to all floors and an accessible toilet. Staff and volunteers are briefed to be welcoming and informative to all visitors.

Off-site public facing activities continued and grew in 2018/19, including partnership projects seeing the main gallery programme reaching across the city into partner venues. This combined with developments outlined above, saw Castlefield Gallery's live audience reach (off-site, known and estimated), reach 88,262 in 2018/19.

Our work in the public realm and non-traditional gallery settings is growing our audience reach and broadening those we engage with, particularly enabling us to engage and generate benefit for members of the public whom might not ordinarily visit contemporary art galleries.

In summary our 2018/19 programme included:

Curated Exhibitions & Commissions: programme theme – *Radical Places and Radical Times*

Ruth Barker & Hannah Leighton-Boyce (Head to Head)

Premiere performance of *If this is the last thing that I say* by Ruth Barker

Touring to Glasgow Women's Library

Co-commissioned with the University of Salford Art Collection and supported by Castlefield Gallery Commissioning Patrons.

2018 marked the 100th anniversary of The Representation of the People's Act, brought in to reform the electoral system in Great Britain. Enfranchising women over 30 who met minimum property qualifications, the Act marked a key stage in the continuing journey towards universal suffrage. Paired by Castlefield Gallery, both artists undertook in-depth research projects. New work for this exhibition was made during 2017 when Castlefield Gallery supported Ruth Barker (Glasgow) and Hannah Leighton-Boyce (Manchester) to undertake research residencies: Leighton-Boyce in Scotland with Glasgow Women's Library, and Barker in Salford with the University of Salford and University of Salford Art Collection. Their resulting new works premiered at Castlefield Gallery in 2018 before touring in 2019 to Glasgow Women's Library, and then that same year acquisition into the University of Salford Art Collection. The exhibition premiere included a newly developed live performance by Ruth Barker and was timed to fall on International Women's Day 2018 to form part of Manchester's wider 'Wonder Woman' and 'Vote100' celebrations. A related free artist talk event was also delivered in the period.

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In making new sound work, Ruth Barker engaged children from Salford's Clarendon Road Primary School. She recorded the group performing a sonic meditation inspired by the founder of "Deep Listening", the late Pauline Oliveros, in the University of Salford's Anechoic Chamber. In developing a new rug work Barker learnt specialist production techniques at the University of Salford's fibre workshop with an artist assistant and University of Salford student.

At Glasgow Women's Library and again with support from the University of Salford and University of Salford Art Collection, including chemists at the university, Leighton-Boyce's research led her to explore salt as a new medium for production.

The University of Salford Chancellor and 'writer in residence', the award-winning writer of fiction, poetry and plays Professor Jackie Kay MBE produced new writing inspired by the exhibition, this being included in a free project publication (print and for online / download), in physical form on tour at Glasgow Women's and for a public reading at Glasgow Women's Library (also shared with the public through Facebook live).

Spilling Out: Castlefield Gallery and Venture Arts at The Manchester Contemporary 2018

Building on our long-standing partnership Castlefield Gallery and Venture Arts presented *Spilling Out* at The Manchester Contemporary 2018. *Spilling Out* included new and existing works in a range of mediums including ceramics, drawing, print, textiles and paint. The joint presentation profiled artists living and working in the North West region; Frances Disley, Barry Anthony Finan, Jennie Franklin, Katie Tomlinson, John Powell-Jones, Ahmed Mohammed and Leslie Thompson.

Oh, it is easy to be clever if one does not know all these questions (Review)

Castlefield Gallery curated in collaboration with Pavel Büchler and Mariana Serranová.

Artists: Nina Chua, Nicola Ellis, Maeve Rendle, Evangelia Spiliopoulou, David Fesl, Pavel Kohout, Pavel Příkrasý / Miroslava Večeřová, Lucie Michnová, Vojtěch Novák / Andrew Jan Hauner.

Supported by the Czech Embassy, London and Castlefield Gallery Commissioning Patrons.

The exhibition took place in parallel parts at Castlefield Gallery and then DOX Centre for Contemporary Art, Prague. It brought together a number of early career artists from the two cities of Manchester and Prague, with the aim being to initiate a dialogue among practices that are developing within an emerging generation in two distinct cultural environments and artistic traditions. Whilst a group exhibition, the project fell under 'Review' as it also took a focus on the curatorial work and profile of Pavel Büchler, predominantly known and understood as an artist.

While none of the artists' practices were specifically concerned with the questions of cultural identity or provenance, nor did they typify discernible local strategies, fashions or trends, they reflected indirectly a sense of their time and place. They presented strongly individual positions of an attentive engagement with the contemporary world and demonstrated a commitment to art as both an agent and integral part of lived experience.

The works in the exhibition were formally diverse, ranging from the classical genres of drawing, painting and sculpture to performance and video.

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UK and Czech participating artists exchanged and hosted one another in their respective cities as well as being introduced to groups of relevant sector professionals in both cities, including commissioners and curators. During this time Nicola Ellis (Manchester, UK) travelled to Prague to develop a new large-scale sculptural installation for the exhibition space at DOX, and Pavel Příkaský with Miroslava Večeřová (Prague, CZ) developed new site-specific work for the exhibition at Castlefield Gallery.

SUBI 수비 (Self-made)

Curated by Castlefield Gallery & Barim (Korea), in partnership with PLANT NOMA, Manchester Art Gallery, and Manchester Craft and Design Centre

A programme in three parts located across the city of Manchester at the time of Asia Triennial Manchester 2018.

Artists: Sam Buckley, Insook Choi, Joe Hartley, Eunji Briller Kim, Eunmi Kim, John Powell-Jones, Hyun Min Shin, Gae-Hwa Lim, Gyung-Kyun Shin at Castlefield Gallery.

Korean Collection display at Manchester Art Gallery.

Eunmi Kim: *A Journey Home* at Manchester Craft and Design Centre.

Supported by Castlefield Gallery Commissioning Patrons and the University of Salford.

The Korean word SUBI 수비 has a particular meaning in the context of ceramics, relating to the refining of clay; whether purifying the raw material or the processes needed to rehydrate and filter dried clay so that it can be reused. SUBI 수비 brought together a diverse group of experimental artists, product designers and master makers. All were highly skilled as a result of either formal training, self-teaching, or passing down from one generation to another. They all place great value on the transfer of skills, knowledge and ideology through objects and making, and see this form of exchange from one generation to another, and from one culture to another, as integral to creating and communicating the world in which we live. The exhibition featured traditional ceramics alongside works which explored the materiality of clay with ceramic costumes, film, and sound. Visitors to the gallery were also invited to add their own handmade clay objects to the exhibition.

The SUBI 수비 programme was informed by a series of international artist exchange residencies that connected the artistic and local communities of Manchester and the North West of England with those of Busan and Gwangju in South Korea. Public workshops in both countries and a wider public programme formed part of the process and resulting exhibition in Manchester. Cross-cultural influences are apparent in many of the works exhibited. The participating artists involved in the SUBI 수비 programme who travelled between the UK and Korea were Sam Buckley, Joe Hartley, Eunji Briller Kim, Hyun Min Shin, Gae-Hwa Lim, and Gyung-Kyun Shin. Exchange work in 2017/18 was delivered in collaboration with Grizedale Arts.

The Ground Beneath your Feet (Art & Society)

Curated by Castlefield Gallery

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The Ground Beneath Your Feet *launched at Castlefield Gallery as part of The With One Voice International Arts and Homelessness Summit & Festival.*

Artists: Omid Asadi, Tulani Hlalo, Keep It Complex, Jane Lawson, Roe Rosen, Oscar Santillan, Michael White, and The Museum of Homelessness

In the context of the refugee crisis, rising homelessness, environmental catastrophes, right-wing populism and the tragedies caused by deterritorialised capitalism many people see themselves, their identities and sovereignty under threat. This has led to the now familiar demand for stronger borders, rather than a call to work across them to deal with the global challenges we face. With artists from Israel, Ecuador, Iran, Scotland and England, working with film, sculpture, demonetised currency, political campaigns and fungi: this exhibition aimed to keep the conversation nuanced at a time when simple lies appear to be winning out against complex truths. The exhibition asked how we relate to, learn from and are affected by the ground beneath our feet.

The opening of *The Ground Beneath Your Feet* was marked with a powerful live performance by Iranian born Omid Asadi *Dammam* (2018). The work was inspired by musical rituals, from the oil rich region of southern Iran.

The exhibition was accompanied by a public programme of events including:

Mycorrhizel Gathering 1: Inoculation

A Knowledge exchange for the fungally inclined this gathering brought together artists, mycologists, activists, growers, and others interested in fungi for an exchange of practical knowledge and connective ideas. It was especially aimed at those who might be interested in starting a UK node of the 'Radical Mycology' network.

Keep It Complex: Let there be Light

An enlightening lantern making workshop led by artist collective Keep It Complex.

Museum of Homelessness: film screening and panel discussion

An event featuring a short film screening from the Museum of Homelessness' project *Objectified*, which tells stories of a number of objects donated to the museum from a range of people, many of whom are or have been homeless. The film director Dorothy Allen-Pickard introduced the work which includes neuroscientific research and group discussion exploring the power of objects and their stories to change the way we understand homelessness. This was followed by a panel discussion and audience Q&A exploring the role art and culture can play in catalysing change, and shifting perceptions of homelessness.

Castlefield Gallery Associate Member's Exhibition(s) (previously Launch Pads) in 2018/19:

Katerina Eleftheriadou | Riikka Enne | Maite Pinto (Launch Pad)

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Supported by Manchester School of Art.

The first in a biennial programme produced in collaboration between Castlefield Gallery and Manchester School of Art at Manchester Metropolitan University, this Launch Pad (later to become Members' Exhibitions) showcased some of the most promising work being produced by MA and MFA Fine Art graduates from Manchester School of Art whom also became Castlefield Gallery Associates. In 2018 those selected to participate graduated with MAs and MFAs from the school within the last two years.

The artists developed new work, or built on existing interests, for a group exhibition. Their practices brought together in this exhibition were distinct, yet all three artists brought their contemporary international perspectives to the gallery.

Pinto's *Kindness of Strangers* is an ongoing project working with archive material relating to the Spanish Civil War and in particular, from the Basque Children Association of '37. In 1937 almost 4,000 children travelled to Britain on the steamship *Habana*. The children were cared for by numerous organisations and individuals in the UK with some remaining indefinitely.

A new piece of work by Eleftheriadou was inspired by the strong smells used in the recipes of her mother's and grandmother's dishes formed an immersive installation in the gallery.

Enne's sculptures were made from found objects, those that have been abandoned in the immediate area the artist lives and works in. She carefully selected the objects based on their particular sculptural qualities, the stories they might allude to or the situation in which they were found. The work was made to be site specific to the gallery.

Sources (Castlefield Gallery Associate Members' Exhibition)

Artists: Omid Asadi, Jacob Cartwright and Nick Jordan, Jon Cornbill, Ross Little, Joe Preston, Ghita Skali, Harit Srikhao, and Tako Taal

Supported by Soup Kitchen.

Sources was the first in the new series of *Members' Exhibitions* launched in early 2019. Curated by Joe Preston, Castlefield Gallery Associate and Castlefield Gallery / Manchester School of Art Graduate Mentee 2018, this exhibition was selected by guest selector Dr Je Yun Moon and Castlefield Gallery's curator Matthew Pendergast.

The exhibition featured work by artists from a range of backgrounds, cultures and generations, undertaking diverse approaches to storytelling with photography, video and sculpture. At a time when 'post-truth', 'fake news' and 'alternative facts' are household phrases, wherein experts, intellectuals and once-trusted news networks are met with suspicion and accused of bias, the selectors felt this outward-looking exhibition makes a strong case for artists to play an increasingly important role documenting and sharing the stories of our complex world.

Extraordinary programming - Castlefield Gallery took forward commissioning and touring activity in 2018/19:

Ruth Barker and Hannah Leighton-Boyce, with Jackie Kay, toured to Glasgow Women's Library (covered in full above under exhibitions).

We commenced the R&D and production processes for:

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Spinningfields 2018 – 19 public art commission, *a place lived* by Maddi Nicholson. The project will deliver and complete in 2019/20. The project is commissioned by Spinningfields Estates Ltd, Castlefield Gallery is the Curator / Producer and for this project also a commissioning partner, and the project is further supported by Arts Council England. Five sculptures with digital interactivity running alongside, accessed through QR codes and a project website, will be realised. One to two off-site archive displays will temporarily go on display to accompany the commission, one confirmed for Archives+ at Manchester Central Library. The five public sculptures are permanent works (this meaning a minimum 5year life span).

Eileen Simpson and Ben White (Open Music Archive), *Everything I Have Is Yours* completed on R&D and commenced production. *Everything I Have Is Yours* will be an ambitious film and sound work that looks back to the first decade of the UK pop charts (1952-62). Working with a group of older musicians – many of whom are the 'original teenagers' of the Greater Manchester music scene, now in their 70s and 80s – the film will focus on this diverse group as they re-engage with public-domain samples from the formative era of the 'birth of pop', and incorporate these timeless sounds into new musical creations. *Everything I Have Is Yours* is commissioned by Film and Video Umbrella, Contemporary Art Society, University of Salford Art Collection and Castlefield Gallery. An edition of the film will enter the University of Salford Art Collection and the work will premiere at Salford Museum and Art Gallery in July 2019 before touring. *Together We Move* is an on-going programme of responsive events and exhibitions, which celebrates *Everything I Have Is Yours*. The programme is ensuring that from January 2019 wider groups of over 60s residents from across Greater Manchester are engaged with the music, visual culture and social history of the decade 1952–1962, through a series of creative workshops including screen printing, collage, music and how to develop a 'visual score'. This programme will continue through into 2019/20.

We commenced R&D with Manchester School of Architecture, a developer in the city of Manchester, and artists Adrien Tirtiaux and James Ackerley, towards a new public art work on the edge of the Cheetham Hill area of Manchester.

Specialist Artistic and Career Development Programming

Castlefield Gallery Associates launched in December 2012 and by the end of 2018/19 the scheme had 197 visual artists, curator and writer members. Most members live and work in Greater Manchester and the North West of England, with some also being based nationally and internationally. Many members are active in artist led projects thus the scheme's benefit is extended via such individuals to wider artist groups, this creating a Castlefield Gallery Associates' network impact. Members participate in monthly events which are a mix of knowledge sharing, peer critique, skills, training and organised visits to arts organisations in the region and beyond. Members can also access mentoring from Castlefield Gallery Director and Curator, New Art Spaces (see below) and exclusive member opportunities and discounts, including international opportunities. In 2018/19 Castlefield Gallery continued to extend its work supporting artistic practice and career development, in particular via its work with partners such as Creative Industries Trafford on delivery of the CIT Crits, sector peer and partner organisations for example a-n (Artists' Information Company), Redeye and Manchester Craft and Design Centre on the delivery of FRAMEWORK – professional development programme for artists, makers and photographers in Manchester. The gallery's leadership role in the delivery of the University of Salford's and the University of Salford Art Collection's 'Salford Scholars' scheme grew, working alongside partners such as Islington

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Mill, Paradise Works, Hot Bed Press, Redeye and PS Mirabel, as well as the gallery's annual 'Manchester School of Art Graduate Mentees' programme.

Castlefield Gallery New Art Spaces (NAS) has traditionally supported the existing artist studio infrastructure by creating time-limited project spaces, allowing artists to experiment and test more ambitious work by being able to work at scale for example, whether they have a more permanent workspace elsewhere or not. NAS continues to perform this function but has simultaneously begun to act as an important tool for action research and leveraging influence with regards to the rapid closure of multiple artist studios and workspaces in Manchester as a result of regeneration tipping to gentrification in the city. The artist studio / workspace agenda is now firmly a Greater Manchester one, and NAS is playing an ever evolving role in that context, including providing interim workspace for those losing their spaces elsewhere and until they can find alternative accommodation, and vitally for new graduates. In 2018/19 Castlefield Gallery is now engaged in a northern network of peer providers convened by Arts Council England, and is working closely with both Manchester City Council and the GMCA with regards to the artist workspace agenda.

Since the programme launched, NAS has reached across sites in Manchester, Bolton, Leigh, Rochdale, Oldham, Trafford and Salford, supporting well over 1,537 artists and students, artist groups, artist development agencies or curatorial projects, attracting over +77,000 audiences. In 2018/19 NAS had considerable presence in Trafford, Rochdale, Bolton and Leigh. As we are able to negotiate pepper corn rents with landlords NAS passes on these savings to users, thereby enhancing their resources for production and promotion.

2018/19 saw further growth and evolution of Castlefield Gallery's artistic and career development activities. Development has continued to lever greater impacts for those the charity supports, in particular with regards to securing a growth in national and international experiences and profile. Highlights include:

- Phase 3 and final phase of the UK / Korea Artist Residency Exchange programme (Manchester / Cumbria / Busan / Gwangju), partners including Grizedale Arts, BARIM, and a wider network of partners led by BALTIC.
- Manchester / Prague exhibition exchange (as outlined above under exhibition 'Oh, it is easy to be clever if one does not know all these questions').
- Conversations Series II, led by Venture Arts and in partnership with Castlefield Gallery and the Whitworth. The programme was a collaborative residency that brought together three learning-disabled artists who are part of the Venture Arts supported studios, to work alongside the three visual artists living and working in the North West of England. The programme builds on Venture Arts and Castlefield Gallery's long-standing partnership and is a follow on from previous years' Conversations Series that in the past has also worked with BALTIC. In 2018/19 Conversations Series II was developed into Conversations Series II: Other Transmissions, a national touring project showcasing the artists' works and process generated as a result of the Conversations Series II programme, as well as a public programme designed to catalyse wider public consideration and discussion regarding terms such as 'Outsider Artist'. Other Transmissions launched at the end of March 2019 at Tate Liverpool as part of Tate Exchange, the bulk of the tour taking place in the next financial year – 2019/20.
- The final phase of our work with Standpoint Futures completed, culminating in Manchester with the Standpoint Futures Artists' Talk in July 2018. 2018 Standpoint Futures residency artists speaking were Beth Emily Richards and Darren Nixon. Standpoint Futures visual art development residencies are for emerging/mid-career artists, based outside Greater London. They are designed to be flexible and responsive to the project, needs and desired outcomes of individual participants.

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- We also undertook R&D- partner and resource development, and including one staff visit to Denmark's Jutland Region, towards the next Castlefield Gallery / a-n Artists' International Delegation – delivery due 2019/20, and one staff visit to HK to explore international exchange and artist focused partnership opportunities.

Castlefield Gallery continued with strategic work that adds value to the visual arts and wider cultural / voluntary / charity sector. Notably these were:

- Steering Group Member for the With One Voice, International Arts and Homelessness Summit & Festival, and contribution to the delivery of the summit and festival in November 2018. In particular, Castlefield Gallery supported the festival and summit to develop a fair pay policy for artists for use in paying those participating as artists, especially those with lived experience of homelessness. Castlefield Gallery took part in a cultural venues panel for the summit and led a World Café session on fair pay.
- Castlefield Gallery continued to participate in a-n The Artists Information Company's Paying Artists Campaign working group.
- Castlefield Gallery supported the University of Salford to showcase at The Manchester Contemporary.
- Castlefield Gallery supported the delivery of the third GM Art Prize, organised by the Greater Manchester Chamber of Commerce.
- Castlefield Gallery continued to be a member (founding member) of Culture Forum North and contributed to the forum's 2018/19 conference at the Whitworth, leading a break out session on diversifying the workforce.
- Castlefield Gallery joined and contributed to the Northern Workspaces Network group focused on addressing a decline of available and affordable artist workspace across the North, especially in the major conurbations.
- Continued membership of the Contemporary Visual Arts Network, specifically Contemporary Visual Arts Manchester.

Financial review

2018/19 has been a strong year financially for Castlefield Gallery with the net assets of the organisation, as of the 31st March 2019 reaching £488,759, an increase of approx. 1% since the same time last year. Of this total, £310,154 are restricted funds in the form of assets (mainly premises), £32,401 are restricted current asset funds, £21,000 are designated current asset funds, with £126,067 classed as unrestricted funds. Unrestricted funds have (grown) in the year by approx. £20k.

Under our charitable activities cash donations for the year have been £63,019, much of this delivered through new Catalyst Evolve activity, one off and regular donations and New Art Spaces. Castlefield Gallery also generated £33,364 in earned income under charitable activities over 2018/19, much of this made up from consultancy and membership, and other income in the form of project partnership contributions of £18,209. The financial year achieved higher grants than in the previous year, due to the organisations Arts Council England annual NPO award of £70,000 combined with the Arts Council England Catalyst Evolve 1:1 match draw-downs which totalled £35,279 in the year (Maximum drawdown over a 3-year period of £105,000), continued public funding support as a Cultural Partner of Manchester City Council, at a level of £10,000 per year, and other grants totalling £10,608. Our income from other trading activities has grown to £56,980 and made up of mixed income related to New Art Spaces rates contributions, book / art sales and rents.

Castlefield Gallery
Trustees' annual report
For the year ended 31st March 2019

In 2018/19 cash income in percentage terms, is made up of: 22% in donations, 42% in grants, 30% in earned income, 6% in other income.

At 31 March 2019, Castlefield Gallery carries forward £126,067 unrestricted funds, £21,000 designated funds, £32,401 restricted current assets and £310,154 in restricted fixed assets (premises). This sufficiently met our reserves target of £60,000.

At the time of writing this report (November 2019), the finances of Castlefield Gallery are secure and the trustees remain confident that the organisation will continue to operate for the foreseeable future.

Reserves policy

The Castlefield Gallery Reserves Policy was updated in 2018/19. During 2018/19 the organisation has rethought its reserves policy to not only be an emergency contingency fund, but also build in targets for gaining reserves to mitigate against fluctuations in public and private income for future years, as well as focus on continued operation as opposed to purely meeting its immediate liabilities. The Castlefield Gallery Reserves Policy is now set as:

- Retain a minimum of 2-months liquid funds of operating costs which for 2018/19 was approximately £60,000. This figure is based on the organisation's financial commitments, namely staff notices, redundancies, overheads and committed contract costs, should the organisation face a crisis where it needs to close.
- The organisation wants to create for itself sufficient time to secure alternate funding should it experience any loss of regular public funding to ensure Castlefield Gallery remains a going concern. Therefore, a further aim is to grow reserves to £80,000 to mitigate risk relating to renewal of Castlefield Gallery's largest grant fund of £70,000 per annum that is currently in place with the Art Council of England, or any other risk in relation to Castlefield Gallery's current public sector regular funding, namely Manchester City Council's annual grant of £10,000 to Castlefield Gallery via its Cultural Partnership Awards.

Structure, governance and management

Directors and trustees

The organisation is governed by a Board of directors who are also its trustees. The directors who served during the year are listed on page one of the annual report. The directors are appointed by members in general meetings. The Board may appoint directors to fill casual vacancies, but those only hold office until the next Annual General Meeting. The Board of Directors meet at least 4 times a year to review strategy, policy, operational plans, budget and finance control, and risk management, and once a year for the Annual General Meeting (AGM).

Castlefield Gallery
Trustees' annual report
For the year ended 31st March 2019

Trustee selection methods

The board aims to have members that cover a diverse range of skills, experience and knowledge in order to effectively govern the non-profit company and charity. It reviews its skills-pool at Board meetings and when gaps are identified, Board Directors recruit potential new members by one of two approaches, a) by unsolicited applications, including through open recruitment drives, and b) by Board Directors suggesting potential candidates. Agreed candidates are invited to apply and/or meet / interview (depending on the route taken) with existing directors, then to a Board meeting as observers, so that they can meet and discuss their potential role with the current members. If agreed by the current members (in the absence of the candidate) and the candidate, they are invited to join the Board and are subsequently co-opted at the next Board meeting. In accordance with our Articles, co-opted Board directors retire at the AGM and are eligible for re-election at that meeting. According to clause 24 of Castlefield Gallery's Articles, a third or the number nearest to one third of the Board of Directors shall retire at each AGM, with those being eligible being able to stand again.

Company status The organisation is a charitable company limited by guarantee, first incorporated on 3 August 1984 and registered as a charity on 26 September 1984. The company was established under a memorandum of association which established the objects and powers of the charitable company and is governed under its articles of association. Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The total number of such guarantees at 31 March 2019 was 10 (2018:9). The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity. All directors give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 9 to the accounts. The gallery holds a 150-year lease with Crosby Homes (Northwest) Limited from 1st January 2000. The gallery is based at 2 Hewitt Street, Manchester M15 4GB, which is also the registered address of the organisation.

Related parties and relationships with other organisations

The charity is funded as a Cultural Partner of Manchester City Council and a National Portfolio Organisation of Arts Council England, for both delivering part of their strategic cultural aims.

Castlefield Gallery has strategic partnerships in place with Manchester School of Art and the University of Salford to deliver practice and career development activities for student and graduates. It also has strategic partnerships, including but not limited to with Manchester Art Gallery and a-n, the Artists Information Company, and Venture Arts, in support of artistic practice and career development for artists in the region and those it works with further afield.

Castlefield Gallery has an ongoing working relationship with Creative Industries Trafford to deliver artist and career development projects.

Castlefield Gallery
Trustees' annual report
For the year ended 31st March 2019

Remuneration policy for key management personnel

Castlefield Gallery appointed a new Director on 9 January 2017 and has made progress with bringing salary for its only key management personnel better in line with sector standards. The Director's current salary is £27,000 per annum. Bringing staff remuneration fully in line with sector standards, considering scale and reach of the charities activities, is an aim that requires on-going work. In 2018/19 Coordinator level posts received a small salary increase, Director and Curator annual salaries remaining at stand-still to allow for across the Board Coordinator annual salary increases.

Risk management

The Board is responsible for managing the risks of the organisation. Risks are reviewed at general meetings, with processes put in place to mitigate identified risks. The controls that the Board uses are:

- Comprehensive papers and carefully set agendas generated, presented and used to guide each Director and Trustee meeting, especially for monitoring and assessing risk (four per year, one for each financial quarter), and one Annual General Meeting.
- Comprehensive strategic planning supported by and monitored via the Castlefield Gallery Business Plan 2018/19 – 2024 (updated annually), Castlefield Gallery Business Strategy (expires and due for renewal for 2020/21).
- Financial and organisational risk register, budgeting and management accounting.
- Established organisational structure and lines of reporting.
- Clear authorisation and approval systems.

Castlefield Gallery
Trustees' annual report
For the year ended 31st March 2019

Statement of responsibilities of the trustees

The trustees (who are also directors of Castlefield Gallery for the purposes of company law) are responsible for preparing the directors' 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 directors 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 directors are required to:

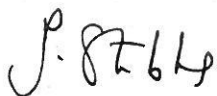
- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the Charities SORP
- Make judgements and estimates that are reasonable and prudent
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, 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 charity will continue in operation

The directors are responsible for keeping proper 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.

The directors are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

This report has been prepared in accordance with the provisions applicable to companies subject to the small companies' regime of the Companies Act 2006.

The directors' annual report has been approved by the directors on 21/11/2019 and signed on their behalf by



Susan Stubbs

Chair

Independent examiner's report

To the members of
Castlefield Gallery

I report on the accounts of the Charity for the year ended 31st March 2018 which are set out on pages 19 to 33.

Responsibilities and basis of report

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

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


Independent examiner's statement

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

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

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

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


Jennifer Daniel FCCA DChA
Slade & Cooper Limited
Green Fish Resource Centre, 46-50 Oldham Street
Manchester, M4 1LE

Date...10/12/2019

Castlefield Gallery
Statement of Financial Activities
(including Income and Expenditure account)
for the year ended 31 March 2019

	Note	Unrestricted funds £	Restricted funds £	Total funds 2019 £	Total funds 2018 £
Income from:					
Donations and legacies	3	701,552	17,825	719,377	356,763
Charitable activities:	4	161,460	16,000	177,460	162,197
Other trading activities	5	56,980	-	56,980	39,494
Total income		919,992	33,825	953,817	558,454
Expenditure on:					
Charitable activities:	6	896,103	52,392	948,495	570,063
Total expenditure		896,103	52,392	948,495	570,063
Net income/(expenditure) for the year		23,889	(18,567)	5,322	(11,609)
Transfer between funds		-	-	-	-
Net movement in funds for the year	8	23,889	(18,567)	5,322	(11,609)
Reconciliation of funds					
Total funds brought forward		123,178	360,259	483,437	495,046
Total funds carried forward		147,067	341,692	488,759	483,437

The statement of financial activities includes all gains and losses recognised in the year.
All income and expenditure derive from continuing activities.

Castlefield Gallery
Company number 1838334
Balance sheet as at 31 March 2019

	Note	2019	2018
		£	£
Fixed assets			
Tangible assets	12	310,117	328,088
Investments	13	37	37
Total fixed assets		310,154	328,125
Current assets			
Debtors	14	54,292	66,983
Cash at bank and in hand		134,550	102,338
Total current assets		188,842	169,321
Liabilities			
Creditors: amounts falling due in less than one year	15	(10,237)	(14,009)
Net current assets		178,605	155,312
Total assets less current liabilities		488,759	483,437
Net assets		488,759	483,437
The funds of the charity:			
Restricted income funds	16	341,692	360,259
Unrestricted income funds	17	147,067	123,178
Total charity funds		488,759	483,437

For the year in question, the company was entitled to exemption from an audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts

These accounts are prepared in accordance with the special provisions of part 15 of the Companies Act 2006 relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The notes on pages 22 to 33 form part of these accounts.

Approved by the trustees on 21/11/2019 and signed on their behalf by:



Susan Stubbs

Castlefield Gallery
Statement of Cash Flows
for the year ending 31 March 2019

	Note	2019 £	2018 £
Cash provided by/(used in) operating activities	19	32,212	(28,794)
<i>Cash flows from investing activities:</i>			
Purchase of tangible fixed assets		-	(1,372)
Cash provided by/(used in) investing activities		-	(1,372)
Increase/(decrease) in cash and cash equivalents in the year		32,212	(30,166)
Cash and cash equivalents at the beginning of the year		102,338	132,504
Cash and cash equivalents at the end of the year		134,550	102,338

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2019

1 Accounting policies

The principal accounting policies adopted, judgments and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

a Basis of preparation

The financial statements have been prepared in accordance with 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 (FRS 102) issued on 16 July 2014 (as updated through Update Bulletin 1 published on 2 February 2016) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Castlefield Gallery meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b Preparation of the accounts on a going concern basis

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

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities within the next reporting period.

c Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of a provision of a specified service is deferred until the criteria for income recognition are met.

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2019 (continued)

d Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised; refer to the trustees' annual report for more information about their contribution.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

e Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

f Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity.

Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g 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 settlement will be required and the amount of the obligation can be measured reliably.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2019 (continued)

h Tangible fixed assets

Individual fixed assets costing £1000 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis as follows:

Asset Category	Annual rate
Leasehold building	2%
Leasehold improvements	4%
Computer equipment	20%

i Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

j Cash at bank and in hand

Cash at bank and cash 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.

k 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 after allowing for any trade discounts due.

l Pensions

Employees of the charity are entitled to join a defined contribution 'money purchase' scheme. The charity's contribution is restricted to the contributions disclosed in note 8. There were no outstanding contributions at the year end.

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2019 (continued)

2 Legal status of the charity

The charity is a company limited by guarantee registered in England and Wales and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The registered office address is disclosed on page 1.

3 Income from donations and legacies

	Unrestricted £	Restricted £	Total 2019 £
Donations	45,194	17,825	63,019
Donated services	656,358	-	656,358
	<hr/>	<hr/>	<hr/>
Total	701,552	17,825	719,377
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>
<i>Previous reporting period</i>	<i>Unrestricted £</i>	<i>Restricted £</i>	<i>Total 2018 £</i>
<i>Donations</i>	<i>28,370</i>	<i>15,000</i>	<i>43,370</i>
<i>Donated services</i>	<i>313,393</i>	<i>-</i>	<i>313,393</i>
	<hr/>	<hr/>	<hr/>
Total	341,763	15,000	356,763
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2019 (continued)

4 Income from charitable activities

	Unrestricted £	Restricted £	Total 2019 £
Arts Council of England	105,279	-	105,279
Manchester City Council	10,000	-	10,000
Consultancy	15,507	-	15,507
Membership	10,130	-	10,130
Miscellaneous	7,727	-	7,727
Other Grants	10,608	-	10,608
Other income	2,209	16,000	18,209
Total	161,460	16,000	177,460

<i>Previous reporting period</i>	<i>Unrestricted £</i>	<i>Restricted £</i>	<i>Total 2018 £</i>
<i>Arts Council England NW</i>	-	-	-
<i>Arts Council of England</i>	109,692	-	109,692
<i>Manchester City Council</i>	10,000	-	10,000
<i>Consultancy</i>	21,824	-	21,824
<i>Membership</i>	7,549	-	7,549
<i>Miscellaneous</i>	3,126	-	3,126
<i>Other Grants</i>	10,006	-	10,006
Total	162,197	-	162,197

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2019 (continued)

5 Income from other trading activities

	2019 £	2018 £
Art and book sales	2,650	7,632
Rents	2,130	3,590
Other Trading Income	52,200	28,272
	<hr/>	<hr/>
	56,980	39,494
	<hr/>	<hr/>

All income from other trading activities is unrestricted.

6 Analysis of expenditure on charitable activities

	Total 2019 £	Total 2018 £
Staff costs	96,548	93,763
Premises costs	82,203	52,600
Administrative costs	39,349	33,863
Bad debts	754	-
Project costs	709,970	369,945
Depreciation	17,971	18,192
Governance costs (see note 7)	1,700	1,700
	<hr/>	<hr/>
	948,495	570,063
	<hr/>	<hr/>
	2019 £	2018 £
Restricted expenditure	52,392	34,889
Unrestricted expenditure	896,103	535,174
	<hr/>	<hr/>
	948,495	570,063
	<hr/>	<hr/>

7 Analysis of governance costs

	2019 £	2018 £
Accountancy and independent examination	1,700	1,700
	<hr/>	<hr/>
	1,700	1,700
	<hr/>	<hr/>

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2019 (continued)

8 Net income/(expenditure) for the year

This is stated after charging/(crediting):	2019 £	2018 £
Depreciation	17,971	18,193
Independent examiner's remuneration -		
Independent examination	400	400
Accountancy	1,300	1,300
Payroll	585	703
	<hr/>	<hr/>

9 Staff costs

Staff costs during the year were as follows:

	2019 £	2018 £
Wages and salaries	92,496	92,910
Social security costs	2,105	1,126
Pension costs	897	483
Other costs	1,050	-
HMRC refund	-	(756)
	<hr/>	<hr/>
	96,548	93,763
	<hr/>	<hr/>

No employees has employee benefits in excess of £60,000 (2018: Nil).

The average number of staff employed during the period was 8 (2018: 7).

The average full time equivalent number of staff employed during the period was 5.62 (2018: 4.3).

The key management personnel of the charity comprise the trustees and Gallery Director. The total employee benefits of the key management personnel of the charity were £27,000 (2018: £27,211).

10 Trustee remuneration and expenses, and related party transactions

Neither the management committee nor any persons connected with them received any remuneration or reimbursed expenses during the year (2018: Nil).

No members of the management committee received travel and subsistence expenses during the year (2018: Nil).

No trustee or other person related to the charity had any personal interest in any contract or transaction entered into by the charity, including guarantees, during the year (2018: nil).

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2019 (continued)

11 Government grants

The government grants recognised in the accounts were as follows:

	2019 £	2018 £
Arts Council of England	105,279	109,692
Manchester City Council	10,000	10,000
	<u>115,279</u>	<u>119,692</u>

There were no unfulfilled conditions and contingencies attaching to the grants.

12 Fixed assets: tangible assets

Cost	Leasehold building £	Leasehold improvements £	Equipment £	Total £
At 1 April 2018	319,579	282,625	41,570	643,774
Additions	-	-	-	-
	<u>319,579</u>	<u>282,625</u>	<u>41,570</u>	<u>643,774</u>
At 31 March 2019	319,579	282,625	41,570	643,774
	<u>319,579</u>	<u>282,625</u>	<u>41,570</u>	<u>643,774</u>
Depreciation				
At 1 April 2018	106,267	168,947	40,472	315,686
Charge for the year	6,392	11,305	274	17,971
	<u>112,659</u>	<u>180,252</u>	<u>40,746</u>	<u>333,657</u>
At 31 March 2019	112,659	180,252	40,746	333,657
	<u>112,659</u>	<u>180,252</u>	<u>40,746</u>	<u>333,657</u>
Net book value				
At 31 March 2019	206,920	102,373	824	310,117
	<u>206,920</u>	<u>102,373</u>	<u>824</u>	<u>310,117</u>
At 31 March 2018	213,312	113,678	1,098	328,088
	<u>213,312</u>	<u>113,678</u>	<u>1,098</u>	<u>328,088</u>

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2019 (continued)

13 Investments

	2019 £	2018 £
Market value at the start of the year	37	37
Market value at the end of the year	37	37
Investments at fair value comprised:		
Unlisted shares	37	37
	37	37

Investments are all carried at fair value and are all traded in quoted public markets.

14 Debtors

	2019 £	2018 £
Trade debtors	7,597	3,033
Grants receivable	32,937	59,414
Other debtors	10,437	-
Prepayments	2,841	999
Tax & NI	480	3,537
	54,292	66,983

15 Creditors: amounts falling due within one year

	2019 £	2018 £
Accruals	3,394	12,687
VAT	477	-
Other creditors and accruals	6,366	1,322
Taxation and social security costs	-	-
	10,237	14,009

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2019 (continued)

16 Analysis of movements in restricted funds

	Balance at 1 April 2018 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2019 £
Gallery premises	326,988	-	(17,697)	-	309,291
Allied London	8,028	12,825	(10,713)	-	10,140
ACE - Catalyst Evolve Organisational Development	25,243	-	(15,308)	-	9,935
Open Music Archive Commission	-	5,000	(3,381)	-	1,619
Talent Project B	-	5,000	-	-	5,000
Exhibition E Undoing	-	11,000	(5,293)	-	5,707
Total	360,259	33,825	(52,392)	-	341,692

Previous reporting period	Balance at 1 April 2017 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2018 £
Gallery premises	344,685	-	(17,697)	-	326,988
Allied London		15,000	(972)	(6,000)	8,028
ACE - Catalyst Evolve Organisational Development	41,463	-	(16,220)	-	25,243
Total	386,148	15,000	(34,889)	(6,000)	360,259

Name of Description, nature and purposes of the fund

Gallery premises - The balance of grants from the Arts Council of England, used to purchase and fit out new premises for Castlefield Gallery. Depreciation on the fixed assets will be charged against the fund in future years.

ACE - Catalyst Evolve Organisational Development - for capacity building and organisational development.

Allied London - Spinningfields Public Art Commission project funds for 2018/19.

Open Music Archive Commission - Project funds for the Open Music Archive Commission with partners University of Salford and Film & Video Umbrella, 2018/19 - 2019/20.

Talent Project B- A Castlefield Gallery Artist International Delegation 2019.

Exhibition E- Undoing, partnership project with Manchester School of Architecture 2018 & 2019.

Transfers represent management charges which were agreed with the funder.

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2019 (continued)

17 Analysis of movement in unrestricted funds

	Balance at 1 April 2018 £	Income £	Expenditure £	Transfers £	As at 31 March 2019 £
General fund	105,678	916,492	(896,103)	-	126,067
Open Music Archive					
Commission	10,000	1,500	-	-	11,500
Spinningfields Public Art					
Commission	7,500	-	-	-	7,500
Exhibition B	-	2,000	-	-	2,000
	<u>123,178</u>	<u>919,992</u>	<u>(896,103)</u>	<u>-</u>	<u>147,067</u>
Previous reporting period	<i>Balance at 1 April 2017</i> £	<i>Income</i> £	<i>Expenditure</i> £	<i>Transfers</i> £	<i>As at 31 March 2018</i> £
General fund	108,898	543,454	(535,174)	(11,500)	105,678
Open Music Archive					
Commission	-	-	-	10,000	10,000
Spinningfields Public Art					
Commission	-	-	-	7,500	7,500
	<u>108,898</u>	<u>543,454</u>	<u>(535,174)</u>	<u>6,000</u>	<u>123,178</u>

Name of	Description, nature and purposes of the fund
General fund	The free reserves after allowing for all designated funds
Open Music Archive	Project funds for the Open Music Archive Commission with partners
Commission	University of Salford and Film & Video Umbrella, 2018/19 - 2019/20.
Spinningfields Public Art	Spinningfields Public Art Commission project funds for 2018/19.
Commission	
Exhibition B	Castlefield Gallery 35 anniversary exhibition no particular place to go

Castlefield Gallery

Notes to the accounts for the year ended 31 March 2019 (continued)

18 Analysis of net assets between funds

	General fund £	Designated funds £	Restricted funds £	Total £
Tangible fixed assets	826	-	309,291	310,117
Net current assets/(liabilities)	125,204	21,000	32,401	178,605
Fixed asset investments	37	-	-	37
	<hr/>	<hr/>	<hr/>	<hr/>
Total	126,067	21,000	341,692	488,759
	<hr/>	<hr/>	<hr/>	<hr/>
Previous Reporting Period	<i>General fund £</i>	<i>Designated funds £</i>	<i>Restricted funds £</i>	<i>Total £</i>
Tangible fixed assets	(34,296)	-	362,384	328,088
Net current assets/(liabilities)	139,937	17,500	(2,125)	155,312
Fixed asset investments	37	-	-	37
	<hr/>	<hr/>	<hr/>	<hr/>
Total	105,678	17,500	360,259	483,437
	<hr/>	<hr/>	<hr/>	<hr/>

19 Reconciliation of net movement in funds to net cash flow from operating activities

	2019 £	2018 £
Net income/(expenditure) for the year	5,322	(11,609)
Adjustments for:		
Depreciation charge	17,971	18,193
Decrease/(increase) in debtors	12,691	(35,700)
Increase/(decrease) in creditors	(3,772)	322
	<hr/>	<hr/>
Net cash provided by/(used in) operating activities	32,212	(28,794)
	<hr/>	<hr/>