



**National Association for Gallery Education
operating as
Engage**

(A company limited by guarantee and not having a share capital)

**Charity No. 1087471
Company No. 4194208
OSCR No. SCO39719**

**REPORT & FINANCIAL STATEMENTS
FOR THE YEAR ENDED
31 MARCH 2022**

National Association for Gallery Education

For the year ended 31 March 2022

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National Association for Gallery Education

For the year ended 31 March 2022

Reference and administration information

Directors and trustees

The trustees (who are the Directors for the purposes of Company Law) throughout the year and at the date of signing the accounts were:

Camilla Johns		Resigned June 2022
Priya Khanchandani		Resigned May 2021
Andrew Lawson		
Shân MacLennan	Chair	Resigned May 2021
Julian Nettel		
Janie Nicoll		
Loveday Shewell	Treasurer	
Emma Smale		Resigned February 2022
Sarah Campbell	Vice Chair	Resigned July 2022
Bethan Page		Resigned April 2022
Natalie Walton		
Rosalind Croker-Ahmed		
Debi Banerjee		
David Tubman		
Angharad Palin		
Damien McGlynn		
Ffion Rhys		
Anita Taylor	Chair	Appointed December 2021
Jane Sillis	Chief Executive	

Reference and administrative details

Name and registration

The National Association for Gallery Education, operating as Engage, is a registered charity in England and Wales (1087471) and Scotland (OSCR No. SC039719) and a UK company limited by guarantee (4194208) registered in England and Wales.

Registered office and principal place of business

70 Cowcross Street, London, EC1M 6E

National Association for Gallery Education

For the year ended 31 March 2022

Reference and administration information

Advisors

Auditor	Sayer Vincent LLP Invicta House 108-114 Golden Lane London EC1Y 0TL
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Bankers	CAF Bank Ltd Kings Hill West Malling Kent ME19 4TA National Westminster Bank PLC Chancery Lane & Holborn PO Box 159 332 High Holborn London WC1V 7PS
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INTRODUCTION: Our approach to 2021/22

2021/22 marked a year of re-alignment and re-focus for Engage. Led by our Board of trustees, we relaunched our programme of support for the visual arts learning and participation sector to respond to new needs defined by coinciding global contexts of the Covid-19 pandemic, the climate crisis and systemic injustice highlighted by Black Lives Matter and other social justice movements. We worked in extensive consultation with our membership, the Engage Council, key stakeholders, the Board and the Engage staff team to develop a new Theory of Change to underpin our organisational strategy going forwards. Our new Theory of Change articulates the mission driving the work we do:

Everyone has the opportunity to engage with visual art in ways that enrich their lives

This is delivered through five priority areas:

- Train the workforce
- Diversify the workforce
- Increase the profile and visibility of members' practice
- Provide opportunity for members to debate and share practice
- Lead sector advocacy

Our new Theory of Change emerged from an intensive period of strategic review and development throughout 2021/22. Supported by DCMS Cultural Recovery Fund, Paul Hamlyn Foundation and pro bono support from the Cranfield Trust, we have developed new strategies to maximise our strategic partnerships, diversify our fundraising, review our membership offer, and refresh our communications platforms and evaluation processes.

Through consultation, we have shaped our new organisational focus to respond to the new needs of our members, the wider sector, and the beneficiaries we support, to engage in the contemporary moment. It evolved in the context of Covid-19 and we have worked with the sector to understand and plan around the challenges and opportunities that have radically shifted our sector's ways of working, both through and beyond this unprecedented period of change. It also draws out Engage's strategic alignment to our principal funder, Arts Council England (ACE), enabling us to maximise our contribution to ACE's new ten-year strategy, *Let's Create*. By upskilling, connecting and mobilising the visual arts engagement and participation workforce, we will support the sector to deliver against *Let's Create's* vision and three core outcomes: Creative People, Cultural Communities and a Creative and Cultural Country. Primarily, we will equip the sector to embed ACE's four new Investment Principles (IPs), of 'Ambition & Quality', 'Dynamism', 'Environmental Responsibility' and 'Inclusivity & Relevance'.

2021/22 focused on initiating our Theory of Change and putting the structures in place to ensure the delivery of this new vision. We undertook a major staff restructure in early 2020/21 in order to streamline our resource and ensure we held the necessary skills and operational dynamism. In 2021/22 we re-aligned our programme to focus delivery on our five new priority areas. A new Chair, Professor Anita Taylor, was also appointed in December 2021.

Highlights from the year include the remodelling of our training and professional development programmes to online modes of delivery, which enabled a significant increase in their reach. We worked with around 1,300 colleagues from across the UK and beyond, who took part in 67 events, the majority of which were online with a small number of in-person activities ranging from training to networking and peer support. We worked with members and the wider sector to understand what the most pressing training needs were for them, devising responsive sessions on arts health and wellbeing, diversity and inclusivity, and participatory tools and practice for visual arts engagement. 90% of training participants reported enhanced skills and knowledge.

Engage Cymru launched the 'Change Makers' programme, supporting diversification of the workforce through 20 accredited placements for young people who identify as Black, Asian or Ethnic Minority. Engage Scotland delivered 'ART Evolution', supporting young people's wellbeing through engagement in the visual arts; Rhubaba hosted a paid internship for a young person identifying as Black, Asian or Ethnic Minority, alongside a peer network for Black, Asian or Ethnic Minority colleagues in the cultural sector. Engage Scotland also worked with Collective Gallery on an initiative to raise the profile of disabled artists in the visual arts sector in Scotland.

We also enhanced our peer-networking activities, responding to clear sector feedback on the challenges of at-home working and professional isolation caused by UK-wide venue closures and lockdowns. 338 colleagues from across the UK and internationally took part in four online discussions on the theme of 'Sharing Space', generating new dialogue on co-creation approaches. Aligning to our priority of supporting members to shape and develop practice, 81% of participants at Sharing Space reported that attendance supported them to respond proactively to change, while 54% confirmed that the discussion supported their future career needs.

The profile of members' practice was raised through 40 publications and/or contributions to activities. These included the Engage Journal exploring class in the UK visual arts sector and internationally, which was launched with online events and discussions. We led sector advocacy in England, Scotland and Wales, contributing to consultations, key groups and events on 36 occasions. We also delivered two sector intervention programmes that continued partnership with the Max Reinhardt Charitable Trust and focused on the arts and wellbeing. MaxLiteracy supported three awards in England for creative writing with young people inspired by visual stimulus and benefitted 76 young people. The Alexandra Reinhardt Memorial Award supported an artist to collaborate with a group of young people to create an exhibition at The Tetley, Leeds.

Membership grew in 2021/22 exceeding our target with 347 subscribers. We refreshed the website and established baseline measures for website usage. Followers on Twitter continued to grow in 2021/22, by 1.9%. An improvement in the jobs market saw job listings increase by 173%.

We achieved the SMART objective to diversify the staff team and of the Board to better meet the diversity of the UK population. 19.5% of contributors at activities in 2021/22 addressed diversity issues. We increased the numbers of partnerships we hold with organisations who address diversity issues. Our environmental policy was also reviewed and agreed.

2.0 MISSION AND PRIORITIES

From 2021/22, Engage has defined a new driving mission for our work:

Everyone has the opportunity to engage with visual art in ways that enrich their lives.

2.1 Priority areas

Our mission will be delivered through five priority areas:

- Train the workforce
- Diversify the workforce
- Increase the profile and visibility of members' practice
- Provide opportunity for members to debate and share practice and to
- Lead sector advocacy

3.0 OBJECTIVES & ACTIVITIES

3.1 Objectives

Engage's objectives as set out in our memorandum and articles are to:

- Promote and advance education, especially visual arts education, for the public benefit, in particular through the provision of training and workshop facilities in gallery education.
- Undertake, promote, or assist in promoting research into all aspects of gallery education and to disseminate the useful results of such research for the benefit of the public.

3.2. Activities

In 2021/22, our activities were directed to deliver the five priority areas outlined above (2.1).

Progress was measured against SMART objectives agreed with Board against each of these areas and governance and management; communications; finance and resilience; equality and diversity and environmental responsibility.

3.2.1. Train workforce

67 professional development-focused events took place in 2021/22, including 21 training sessions, 31 career professional development events and 15 networking events. We worked with over 1,300 participants across these sessions.

Engage trialled paid-for UK-wide online training for the first time. This was focussed on four themes:

- Diversity and inclusivity

- Arts, health, and wellbeing
- Participatory tools and practice for visual arts engagement and
- Environmental responsibility

Engage Cymru and Engage Scotland also launched country-specific programmes. These included the 'How Ya Doing artists' wellbeing programme in Wales with Dr Tracy Breathnach, bringing together coaching and peer-support sessions in person and online, as well as targeted training on engaging Black, Asian and Ethnic Minority young people. Engage Scotland offered training on combating racism, climate change, working sustainably, improving access for visually impaired people and creative sessions for engagement practitioners. Members were offered priority booking and reduced rates for training and networking to incentivise colleagues to become Engage members.

There was a 70% booking rate for training against a SMART objective of 80% and a 93% attendance rate against a SMART objective of 60%. The difference from actual outcomes to our SMART objectives reflect the change in our training model in 2021/22 from free to paid for, demonstrating the slightly reduced propensity to book, but far greater likelihood to actually attend when places are paid for.

90% of participants reported attending training enhanced their skills or knowledge, meeting our SMART objective. 88% of training participants reported that training was relevant to their current professional development needs, establishing baseline data for a SMART objective for 2022/23.

Comments from training participants include:

'It has given me the foundation of applying my own personal work on being anti-racist in my workplace, particularly in terminology and how best to go about recruiting to create a more diverse team.'

'We are to develop our equalities policy as a direct result of attending this session.'

'I will be able to reflect on our policies and approaches to safeguarding with a fresh look and new information and ensure we are being as robust as possible'

338 colleagues attended four linked online conversations on co-creation through our 'Sharing Space' programme that looked at co-created visual arts engagement and participatory practice. Engage worked with the Group for Education in Museums (GEM) and the Clore Duffield Foundation to support engagement and participation colleagues across the cultural sector to deliver hybrid learning. This build on work with GEM and Clore Duffield Foundation developed in 2020/21 to support Covid-secure engagement and participation practice.

Contributors came from across the UK and beyond and included:

Paul Haywood, University of the Arts London; Letty Clarke, Artes Mundi; Jade Lillie, Australia Council for the Arts; Fiona Macdonald, Design Museum; Professor Paul Heritage, People's Palace Projects; Vicky Sturrs, BALTIC; Joss Allen and Heather Fulton, ATLAS Arts; Natalia Palombo, Deveron

Projects; Taneesha Ahmed, Leeds2023; Irini Papadimitriou, FutureEverything; Sarah Derrick, Dundee Contemporary Arts; Susanne Burns, consultant and researcher; François Matarasso, artist, writer and researcher; Debbie Chan, arts producer; Nadia Rossi, artist; and whatsthebigmistry (Priya Mistry) artist and creative producer.

54% of participants confirmed attendance might support their future career needs. This established baseline data for a SMART objective in 2022/23.

Participants reflected:

'Inspiring speakers covering a wide range of creative spaces. Excellent structure to the conversation in terms of timings, transitions, and summary. This was a hopeful conversation, with an overall feeling of kindness and generosity.'

'It left me feeling inspired, reflective, fulfilled and motivated!'

'Really engaging and meaningful conversations, thoughtful presentations'

Engage staff also contributed to academic programmes on engagement and participation in the culture sector including: MA Arts Education, Kings College, University of London; Alternative Pedagogies in Visual Arts Education, Institute of Education, University College London; and MSc Museum Education, Glasgow University.

We reactivated and improved online content to support training. This included sharing member case studies on community participation, engaging communities remotely and arts and wellbeing; linking training topics with relevant resources on the website and re-sharing material from Engage Journal 45 on class through the E-bulletin to members and on the website. The Extend leadership programme for mid-career engagement and participation colleagues across England, Scotland and Wales, was reviewed after an online pilot programme in 2020/21 and will be relaunched in 2022/23.

3.2.2. Diversify workforce

Engage continues to pursue the ongoing and urgent priority for Engage and the visual arts engagement and participation sector to diversify its workforce, tackling this long-standing challenge with dedicated activities:

- Engage Cymru delivered 'Change Makers', supporting 20 young people who identify as Black, Asian or Ethnic Minority to undertake accredited placements with Ffotogallery, Riverfront, the Millennium Centre and Glyn Vivian Art Gallery.
- Engage Scotland worked with Rhubaba, Edinburgh to create a targeted internship for a young person who identified as Black, Asian or Ethnic Minority. They also supported a peer network for Black, Asian or Ethnic Minority colleagues working in the cultural sector and worked with Collective, Edinburgh to publish learning from 'Not Going Back to Normal' – an initiative to raise the profile of disabled artists in Scotland.

- Learning from the above has informed plans for Engage to develop future initiatives to support the sector to diversify the workforce across the UK.

Demographic data on participants at training events in 2021/22 will act as a baseline for SMART objectives to track our success in diversifying the profile of colleagues attending Engage training and events in 2022/23. 7% of training participants in 2021/22 were Black, Asian or Ethnic Minority, 6% LGBTQ+ and 13% identify as D/disabled or with an impairment.

3.2.3 Increase the profile and visibility of members' practice

Members shared their practice through 40 opportunities ranging from the publishing of resources, articles and case studies and contributing to sector events. These included contributions to the Engage Journal on class; a resource on improving access to galleries for visually impaired people and a resource for Careers Wales. This output provides a baseline for the 2022/23 SMART objective on sharing members' practice.

19% of members in 2022 annual survey reported that they valued sharing case studies and 16% said they valued promoting their work through Engage.

The 'Marsh Awards for Excellence in Gallery Education' was paused in discussion with the funder the Marsh Charitable Trust and will run in 2022/23 with a new title more aligned to our Theory of Change, the 'Marsh Awards for Excellence in Visual Arts Engagement'.

3.2.4. Provide opportunity for members to debate and shape practice

Engage provided 24 opportunities for members to meet and connect with peers in 2021/22, including Area Group meetings, 'Sharing Space' online events and Engage Cymru and Scotland Development Group meetings. Area Group meetings for members across the UK and beyond took place online and in person and focused on themes such as wellbeing. Engage Cymru hosted an event on monuments and colonial history. These outputs provided a baseline for the 2022/23 SMART objective.

81% of participants at 'Sharing Space' reported that attendance supported them to respond proactively to change and make the case for visual arts engagement and participation. This will provide a baseline measure for the 2022/23 SMART objective.

In 2021/22 we trailed events for members and non-members to promote the online Journal and promoted Journal articles through our E-bulletin, website and social media.

3.2.5 Lead sector advocacy

Engage contributed to consultations across the UK on visual arts engagement and participation, took part in key groups and spoke at events on 36 occasions. These included: Scotland's National Youth Arts Strategy for Creative Scotland; the Welsh Government Social Prescribing Framework; and the Office of Students consultation on new approaches to regulating student outcomes. This output

provides a baseline for our 2022/23 SMART objectives. Engage Scotland and Queen Margaret's University published research on art and design education in Scotland, commissioned by Creative Scotland for the Scottish Government.

Engage supported sector advocacy by programming and chairing joint events with the Museums Association and the Group for Education in Museums for the Manifesto for the Future of Learning in Museums, including sessions at the hybrid Museums Association Conference in Liverpool and online.

Engage advocated for art and design education across England, Scotland and Wales at a governmental level, taking a role in key groups such as the All-Party Group for Education in Art and Design, the Arts in Education Recovery Group, in Scotland and the National Arts and Education Network in Wales..

82% of training participants said they felt able to share their learning with others as a consequence of taking part. We will gather more specific data on the impact of taking part in activities on members' confidence to contribute to sector advocacy.

In 2021/22, Engage completed two programmes with the Max Reinhardt Charitable Trust committed to ahead of our organisational review and implementation of our new Theory of Change. This included the MaxLiteracy Awards, which supported three creative writers working with young people at: Newark Museum and Newark Academy; The Turnpike CIC and Westleigh Methodist Primary School; and Open Eye Gallery and Wirral Hospital School. 76 young people took part and three resources were completed and shared through the MaxLiteracy website, with further outcomes including an animated film, poetry books and a school exhibition. The programme focused on using creative writing, inspired by visual stimuli, to foster young people's wellbeing. We also delivered the Alexandra Reinhardt Memorial Award, creating an exhibition focused on wellbeing from November 2021 to March 2022 at The Tetley, Leeds, of work made by artist Beth Shapeero in collaboration with young people from Leeds College.

Engage Scotland worked with Creative Scotland on a travel bursary programme in memory of Creative Scotland officer Stephen Palmer to ten colleagues.

3.2.6. Membership

The membership target of 339 subscriptions by 31 March 2022 was exceeded, reaching a total of 347 subscribers including 106 organisational members and 241 individual members.

3.2.7. Communications and social media

We relaunched our website in 2021/22, improving its accessibility and layout, and supporting an increase in usage with 86,502 user sessions, establishing a baseline for 2022/23.

Twitter followers increased by 1.9% to 12,619 against a SMART target of 5%. As a consequence, we will reduce our SMART objective to increase Twitter followers in 2022/23 by 1.8%

The number of job listings increased by 173% against a target of 10%. We will use this baseline data to increase the SMART objective for 2022/23.

We improved the accessibility of downloadable resources. We will gather data from members on the accessibility and navigation of the website in 2022/23.

3.2.8. Equality and diversity

We measured our performance against a number of SMART objectives on equality and diversity:

- We achieved our objective to diversify the Engage staff team, recruiting five freelance contractors from diverse background including: Black, Asian, Minority Ethnic, disabled, LBGT+ or who represent a less advantaged group. The target was to recruit one team member from a diverse background by March 2023.
- We were close to meeting a SMART objective for 20% of contributors at Engage events to address diversity and equality issues. 19.5% of contributors addressed these issues with 13 out of 67 events specifically addressing equality and diversity.
- We did not progress the objective to diversify the membership of the Engage Journal Editorial Advisory Board in 2021/22. This is a priority for 2022/23.
- We met the objective to recruit two trustees by March 2023 from a diverse background including: Black, Asian, Minority Ethnic, disabled, LBGT+ or who represent a less advantaged group, with three trustees in May 2022 reporting protected characteristics. We will use this as a baseline for Board recruitment in 2022/23.
- We met the objective to increase the diversity of organisations worked with by two per year, working with seven organisations in 2021/22 who address issues of diversity.
- We did not collect demographic data on members in 2021/22. This will be actioned from 2022 after GDPR issues are reviewed and will provide baseline data for a target in 2023/24.

3.2.9. Environmental responsibility

We did not undertake an environmental audit as planned. We did review and agree our environmental policy in summer 2022 and will undertake an audit in 2022/23 in order to understand our environmental impact and implement actions to reduce this.

3.3 Impact of Covid-19

We secured £25k through the Arts Council England Cultural Recovery Fund. This supported strategic work on fundraising; membership and partnership and action learning for members. Arts Council Wales Cultural Recovery funding supported Engage Cymru to develop partnerships with diversity organisations and to build resilience. Engage Scotland received support from Creative Scotland to support young people impacted by the pandemic to engage in the visual arts through 'ART Evaluation'.

We shared case studies of work across the UK delivered through micro-grants funded by the Paul Hamlyn Foundation in 2020/21. This also supported work with Council and the Group for Education

in Museums on combating sector racism and work with a consultant to develop a new evaluation methodology.

As a consequence of the pandemic, we experienced programme delays across England, Scotland and Wales with programmes such as 'ART Evolution' in Scotland, 'Change Makers' in Wales and the two programmes supported by the Max Reinhardt Charitable Trust all taking longer to deliver than anticipated. The majority of training and networking activities were delivered online, following the transition to online delivery as a consequence of the pandemic, with a small number of in-person events and hybrid events in 2021/22. With the Group for Education in Museums and the Clore Duffield Foundation we supported the cultural engagement and participation sector to develop hybrid delivery.

4.0 PUBLIC BENEFIT

The Charity Commission's general guidance ('Public Benefit: Rules for Charities' issued in February 2014 and 'Public Benefit: PB1, PB2, and PB3', issued in September 2013) on Public Benefit informs all reviews of Engage's aims and objectives carried out by the Board, and the planning of future activities.

- Engage aims to enhance the experience of audiences engaging with the visual arts in person or remotely. A large proportion of the institutions that Engage works with offer free or concessionary access to in-person and digital activities.
- Engage is a membership organisation, with members throughout the UK and internationally. Engage works with and through its membership to achieve its aims. The specific benefit provided to members in the form of professional support is central to the achievement of Engage's central aim that 'Everyone has the opportunity to engage with visual art in ways that enrich their lives'.
- Membership is open to all adults but is primarily for organisations and professionals working in visual arts engagement and participation to enjoy specific specialised resources to support them in their work with the general public.
- Fees for Engage membership are kept low in order that they are not restrictive, particularly for individual members.

5.0 IMPACT

We evaluate our activities and survey members annually to monitor Engage's impact. In 2021/22, key highlights from our impact were:

- In early 2022, 83% of annual survey respondents reported attending Engage activities increased their knowledge in relevant areas.
- 82% of respondents reported resources such as the Journal and case studies were accessible.
- 67% of respondents reported they were satisfied with their membership.

A participant in a members' consultation session in summer 2021 commented:

'Engage has been a huge support to me at pivotal points in my career and for me the values comes from being part of a community.'

A training participant said:

'I think the training has been particularly beneficial.'

Through our repurposed training and peer-support programmes, we engaged with some 1,300 participants, online and in person, through affordable activities which upskilled the workforce and enabled colleagues to remain connected during a period of isolation caused by lockdowns and venue closures.

Initiatives such as Engage Cymru's 'Change Makers' programme with Black, Asian and Ethnic Minority young people and Engage Scotland's work with Black, Asian and Ethnic Minority young people and colleagues in the cultural sector, and with disabled artists, supported key groups underrepresented in the creative and cultural sector workforce and as participants.

Young people and artists benefitted from initiatives focused on wellbeing through MaxLiteracy, the Alexandra Reinhardt Memorial Award in England and 'How Ya Doing' artists wellbeing programme in Wales, critical during a period of isolation and concerns about mental wellbeing due to the pandemic.

There was significant reach in terms of advocacy, with 36 contributions to sector advocacy including the Engage Scotland research programme on art and design education carried out with Queen Margaret's University.

6.0 FUNDRAISING

Covid-19 had an immediate impact on fundraising, with applications to trusts and foundations and to statutory arts organisations stalled and many funds being closed for applications for extended periods.

Engage was very fortunate to receive regular funding from Arts Council England, the Arts Council of Wales and Creative Scotland. We were also generously supported by other grant-giving organisations for specific projects, the Max Reinhardt Charitable Trust, the Art Society and the Derek Hill Trust. Engage Cymru received funding from Wales & West Housing Association, Arts & Business Cymru and NESTA. Engage Scotland received support from the Fleming Collection.

Engage had previously been aiming to diversify income streams. During 2020/21 the priority was to stabilise the organisation and support the sector. In 2021/22 income from the Arts Council England NPO core grant (£234,034) represented 36% (2020/21 47%) of total income.

7.0 FUTURE PLANS

In 2022/23 Engage will continue to use the Theory of Change to underpin work in the five agreed priority areas against agreed SMART objectives.

We will deliver 75 training, leadership and networking activities for members across the UK and beyond, online and in person. These will include the online Extend Leadership Programme for 30 mid-career colleagues; regular online and in-person training, on topics including environmental responsibility and equalities, and an online gathering for UK and international participants in Spring 2023 modelled on 'Sharing Space'.

Key learning from initiatives to diversify the workforce, such as Engage Cymru 'Change Makers', will be shared through films and publications. Engage Scotland will build on the legacy of the 'Not Going Back to Normal' programme to raise the profile of disabled artists and will develop work with Black, Asian and Ethnic Minority colleagues in the cultural sector. Engage Cymru will develop a strategic initiative for visual arts organisations across Wales to diversify their workforce.

We will provide opportunities for members across the UK to meet in person and online to debate and shape practice, for example through Council, Area Group, Engage Cymru and Engage Scotland Development Group meetings. The profile and visibility of members' practice will be increased through online case studies and presentations at Sharing Space and through a Journal, focused on Generation Z, with two associated events and four podcasts.

We will continue to contribute to consultations and key groups to lead sector advocacy and will initiate a UK-wide advocacy event in October 2022, 'Let's Create Art' focusing on arts, health and wellbeing. The 'Marsh Awards for Excellence in Visual Arts Engagement' for UK and international colleagues will be revised after a pause in 2021. An initiative to support creative writing and wellbeing in association with the visual arts supported by the Max Reinhardt Charitable Trust to take place in 2023 will be announced in autumn 2022. The Wales Arts Health and Wellbeing Network will operate independently of Engage Cymru from October 2022 with the support of Arts Council Wales.

We will grow membership by 5% and collect demographic data to establish baseline insights to further diversify membership into the future. Engage will recruit up to four trustees in December 2022 with a priority of bringing younger people who better represent the diversity of the UK population to the Board. Board and the team will undertake work to review Engage's culture to welcome new trustees to the Board. Board will provide and receive mentoring/co-mentoring. We will recruit at least one staff team member from a diverse background for example: Black, Asian, Ethnic Minority, deaf, disabled, LGBTQ+, from a lower socio-economic background or representative of a less advantaged group. We will diversify the membership of the Journal Editorial Advisory Board and continue to increase the partnerships Engage has with organisations focusing on diversity.

We will build website usage by 5%, social media usage by 1.8% and job listings by 10%. The accessibility and design of the website will be further improved. We will grow the diversity of Engage's income, securing funding from trusts and foundations, undertaking a review of partnerships with universities, and implementing a review of membership structures and pricing. We will undertake an environmental audit to understand and mitigate Engage's environmental impact.

For 2023-26, we have applied to Arts Council England to become an Investment Principle Support Organisation, supporting the sector to deliver their 'Ambition & Quality' and 'Dynamism' Investment Principles. The programme has a focus on partnerships with organisations in ACE's Creative and

Priority Places. Activity will build on work developed since 2020 through Engage's Theory of Change. By March 2026, the organisations we support will be equipped to deliver ACE *Let's Create* strategy through the development of skills and knowledge and the development of cutting-edge practice that expands the reach and impact of programming for the communities they serve. Engage has made a commitment to move from our London base. The outcome of ACE 2023-25 funding will be announced in October 2022. Engage Board will meet in November 2022 for an Away Day to review the 2023-25 organisational plan. Key consideration will be securing support from 2023 through Arts Council Wales for Engage Cymru from 2023 onwards and for Engage Scotland from Creative Scotland and scoping programmes both aligned with Engage's five priority areas and strategic priorities in Wales and Scotland.

Key elements of our plans 2023 programme include, to support the sector to deliver the 'Dynamism' Investment Principle:

The 'Extend' leadership programme, delivered in partnership with The New Art Gallery Walsall, will support colleagues to become advocates for key concerns in the sector such as the climate emergency and lack of diversity in the cultural workforce. It will support a thriving arts participation and engagement sector with leadership progression that embeds inclusivity, access and community relevance.

The 'Explore' training programme, delivered with partners such as the Institute of Education, Group for Education in Museums, Carbon Literacy Project, Diversity Trust and a-n The Artists Information Company, will support the visual arts participation and engagement workforce to access professional training in key areas, such as: inclusive art programmes, measuring environmental sustainability and creative evaluation.

'New Routes' will support sustainable talent development pathways that embed a commitment to inclusivity and diversity in organisational decision-making, workforce and governance and will provide access to employment in the cultural sector for a more diverse workforce. It will be delivered in partnership with the Contemporary Visual Arts Network, Council for Higher Education in Art and Design, Higher and Further Education organisations and employers.

The 'Exchange' peer-learning programme, supported by Engage's Special Interest Representatives for Digital, Inclusion and the Environment, will support skills and knowledge exchange for the visual arts engagement and participation workforce. This will be further disseminated through co-created editions of the Engage Journal and associated podcasts.

We will support the sector to deliver the 'Ambition and Quality' Investment Principle through:

'Art Encounters', which will mobilise the visual arts engagement and participation workforce to deliver socially impactful children and young people's programming, in partnership with Take A Part, by focusing on Local Cultural Education Partnerships in Middlesbrough, Wolverhampton and across the South West to co-create evaluation tools and frameworks for data capture, thereby building and testing the long-term impact of engagement in the visual arts for children and young people.

'Let's Create Art' will support colleagues across the UK to test and develop practice. Outcomes will include case studies, training, tools and resources.

'Connect and Reflect' will support Engage's members across England to reflect and develop their practice through peer learning.

We will continue to develop long-term relationships with the Max Reinhardt Charitable Trust, Marsh Charitable Trust and others which align with Engage's five priority areas.

Engage will continue to work to diversify its Board and staff team. Engage will work to systematically reduce the environmental impact of our work and support the visual arts engagement and participation sector to do so.

8.0 FINANCIAL REVIEW

8.1 Incoming resources

During the year ended 31 March 2022, the principal sources of Engage's income were Arts Council England, Arts Council of Wales, Creative Scotland and the Paul Hamlyn Foundation.

Arts Council England (ACE) provides unrestricted funding for Engage's activities in England as part of their National Portfolio Organisations funding programme. This was £234,034 in the current year (2021: £234,034). In addition, ACE provided £34,019 through the Cultural Recovery Funds.

The Arts Council of Wales (ACW) and Creative Scotland (CS) gave restricted funding to support the work of Engage in Wales and Scotland, respectively.

ACW provided funding for several projects in Wales during the year, including funding for Cultural Recovery, work on 'Change Makers' and building a resilient Wales Arts Health and Wellbeing network. In total £140,896 was received from ACW in 2021/22 (2020: £62,808).

Engage recognised grant funding of £92,742 from Creative Scotland in 2021/22 (2021: £44,218).

Engage also received a grant £28,500 from the Paul Hamlyn Foundation, to match funding support received through the ACE Cultural Recovery Fund, of which £21,356 was recognised in 2020/21 and the balance in 2021/22.

Other donors are listed in note 2 to the accounts.

Overall income for the year ended 31 March 2022 increased from £496,998 in 2020/21 to £642,411 this year.

Income from charitable activities increased from 2020/21 (from £29,512 to £38,300), as both membership and events increased during the year. The majority of events were delivered online as the pandemic continued to restrict face-to-face activities.

8.2 Resources expended

Overall resources expended in the year increased £35,151 on the previous year to £517,047 (2020/21 £481,895).

This reflects the increase in fundraising and activity costs during the year. Programme costs remained lower than budgeted due to delays in activity caused by changes in staff and delays. The trustees have approved a budget through designated funds to increase expenditure in this area in 2022/23 to increase activity and programme.

8.3 Risk management

The trustees maintain a risk management strategy as follows:

- An annually reviewed risk register
- Implementation of systems designed to avoid identified risks
- Procedures designed to minimise risks should they arise

The main risks which the Board has identified relate to the possibility of reductions in funding of both core activities and project funding from major funders in future years. These risks are mitigated by the carrying of adequate reserves (see reserves policy below), by maintaining good relations with funders, carrying out effective fundraising from a more diverse range of sources of grants, and identifying other income streams.

In response to the Covid-19 pandemic in 2020/21, the team worked remotely and repurposed programmes so that they could be delivered within the restrictions of the pandemic, to continue the charity's core activities and to continue to secure income. The 2021/22 programme has been adapted to the pandemic, with online activity planned which will in turn be adapted to hybrid and in-person delivery depending on current health and safety considerations.

All risk categories are monitored regularly at Board level through ongoing reviews and risk assessments.

8.4 Reserves policy

The trustees review the reserves policy annually as part of the overall risk management of Engage. Free reserves are held to cover any temporary shortfall in income, unforeseen rise in spending requirements or other financial contingency, so that the charity can continue to operate at all times and manage any short-term fluctuations in cashflow levels.

Trustees review the charity's future plans, income projections and likely expenditure. They also consider the implications and likelihood of significant risks as part of the annual risk assessment process.

Engage's current core operating requirements are met by funding received from Arts Council England, who have approved a four-year grant from April 2018 to March 2023. An application has been made to Arts Council England for support for 2023/25.

Engage does not have any long-term liabilities, having moved offices in April 2021 to premises secured on a short-term licence.

Wind-down expenditure, associated with a reduction in operating activities due to reduced restricted project funding, would have minimal impact on core operating costs as most of the expenditure would cease as the projects ceased.

Trustees consider that the level of unrestricted reserves required to maintain central operations should equate to three months' core operating expenditure to smooth out short-term income or expenditure fluctuations. Three months' core central operations are assessed for the 2022/23 year as £62,585.

At 31 March 2022, free reserves of £64,717 (2021 £61,136) were held, 103% of the reserves target.

The trustees will continue to review the level of reserves so that Engage maintains the appropriate level of financial security required for the challenges of the years ahead.

Unrestricted funds at March 2022 were:

- General funds £73,960 (2021: £75,178)
- Designated funds £42,000 (2021: £0)

8.5 Going concern

Trustees review the charity's future plans, income projections, and likely expenditure. They also consider the implications and likelihood of significant risks as part of the annual risk assessment process. Engage's current core operating requirements are met by funding received from the Arts Council of England who have approved a four-year grant from April 2018 to March 2022 and one-year Extension Funding at the same level until March 2023.

In November 2022, Arts Council England confirmed funding at the same rate for 2023-2025.

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

9.0 STRUCTURE, GOVERNANCE & MANAGEMENT

The National Association for Gallery Education (Engage) is a membership association that exists to promote greater access to, and enjoyment and understanding of, the visual arts engagement and participation.

9.1 Governing document

The company is governed by its Memorandum and Articles of Association (incorporated 4 April 2001 and as amended 18 November 2004, 22 November 2007 and 28 January 2021). The company is limited by guarantee. The liability of the members in the event of the company being wound up is limited to a sum not exceeding £1 each. Anyone over the age of 18 can become a member, and as of 31 March 2022 there were 16 members (2021:17).

The business of Engage is managed by the trustees, who may exercise all the powers of the organisation. Day-to-day operation of Engage is delegated to the Chief Executive, and the Board is provided with quarterly written updates on progress. Specific issues are referred to the Chair or other trustees as appropriate when they arise.

The Council is an advisory body whose function is to give policy and strategic advice to the trustees on best achieving the objectives of Engage.

All trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 7 to the accounts.

9.2 Board of trustees

9.2.1 Organisation

The Engage Board is responsible for the charity's forward strategy and management, advised by the Council on programming issues (see below). The Board meets quarterly and appoints a Chair with overall responsibility for Board issues. At 31 August 2022, there were 12 Board members who are trustees of the charity and directors of the company. Observers from Arts Council England (ACE), the Arts Council of Wales and Creative Scotland are entitled to attend all Board meetings. The Board delegates day-to-day authority for operational decisions to a Chief Executive and to staff members who are responsible for membership, finance, administration, and the delivery of activity.

9.2.2 Appointments

The Board of trustees appoints new trustees. Applicants are put forward either by a trustee or an Engage member, or invited to apply through advertising, and are then assessed regarding their suitability by a sub-group of trustees called the Nominations Committee. This committee then makes recommendations to the Board regarding new appointments. Trustees may not serve for more than six years. After standing down they may not then be re-elected for at least one year.

9.2.3 Training

Trustees receive key documents about Engage when they take on their role and attend an induction session, which is held annually. A budget is provided for trustee training and away days are held if the trustees deem it desirable.

9.3 Engage Council

9.3.1 Organisation

The Engage Council advises the staff team on programming issues. Council meets three times in each calendar year and trustees are encouraged to attend.

Council consists of Area Representatives (of whom there are at least two for each English region and for Scotland and Wales) and Special Interest Representatives. Special Interest Representatives sit on Engage's Council to represent key sections of Engage's membership and to add to the breadth of the Council's expertise. Currently there are representatives for freelancers, diversity, digital technologies, and higher education and research in relation to gallery education. Special interest areas are chosen in line with Engage's core priorities and in consultation with existing Council and Board members.

As of 12 September 2022, there were 31 members of Engage Council. Eleven new members were elected at the January 2021 AGM.

Development Groups in Scotland and Wales work with the respective Engage Coordinators in their countries to develop programmes for Engage members.

9.3.2 Appointments

Vacancies for Council members are advertised to members via email. Council members are nominated by another Engage member and then put up for election at Engage's AGM. Members may also be co-opted during the year and then officially elected at the following AGM. Members are able to vote in absentia at the AGM via postal or email vote.

9.3.3 Training

Council members are given a handbook when they take on their role and staff members work with Area Representatives throughout the year, to support their work and encourage activity. The induction procedure for new Council members takes place at least annually.

10.0 STAFF

As of September 2022, Engage employs seven full- and part-time staff, led by a Chief Executive, to deliver its activities.

10.1 Staff pay policy

Engage has a pay policy which applies to all staff, including senior staff. Salaries for the coming year are agreed annually by the board in accordance with the Board's increments policy:

- Salaries will normally be increased from 1 April each year, having regard to the published Average Earnings percentage increase (excluding bonuses) statistics published by the Office for National Statistics (www.statistics.gov.uk).
- Any increase will be subject to affordability, particularly in the context of the budgets for the year ahead.
- The Board will have the discretion to consider higher or lower increases (or no increase) in exceptional circumstances, either for individual members of staff or the staff team as a whole, provided that good reasons exist for deviating from the standard policy.
- The Average Earnings percentage increase will be taken from the Office for National Statistics from the December immediately prior to the 1 April annual review date (KA19 series). The salary increase rates will be put to the Board for approval as part of the annual budget proposals.
- In order to be eligible for an incremental pay increase, a member of staff must have been employed by Engage no later than the preceding October and achieve a satisfactory annual appraisal.

A condition of the Arts Council England Cultural Recovery Grants is that senior members of staff are not awarded a pay increase within 18 months of receiving the grant. This only applies to the CEO.

10.2 Organisational restructure

We built on the organisational restructure initiated in 2020, increasing the size and hours of the team, which built capacity to deliver the Theory of Change and brought more skills in house such as finance and operations. The team received training in areas such as fundraising, income generation and partnership to build the organisation's resilience.

Statement of responsibilities of the trustees

The trustees (who are also directors of National Association of Gallery Education 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
- 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 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.

The trustees 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.

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 31 March 2022 was 12 (2021: 17). The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The trustees' annual report has been approved by the trustees on 12 December 2022 and signed on their behalf by

Anita Taylor
Chair

Opinion

We have audited the financial statements of National Association for Gallery Education (the 'charitable company') for the year ended 31 March 2022 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended)

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Prior year unaudited

The financial statements of National Association for Gallery Education for the year ended 31 March 2021 were unaudited. An independent examination was performed which expressed an unmodified opinion on those statements.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on National Association for Gallery Education's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Independent auditor's report

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other Information

The other information comprises the information included in the trustees' annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- The information given in the trustees' annual report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The trustees' annual report has been prepared in accordance with applicable legal requirements

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 and the Charities Accounts (Scotland) Regulations 2006 (as amended) require us to report to you if, in our opinion:

- Adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or
- The directors were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' annual report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and under the Companies Act 2006 and report in accordance with regulations made under those Acts.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

Capability of the audit in detecting irregularities

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:

- We enquired of management which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.

Independent auditor's report

- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.
- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Joanna Pittman (Senior statutory auditor)

15 December 2022

for and on behalf of Sayer Vincent LLP, Statutory Auditor

Invicta House, 108-114 Golden Lane, LONDON, EC1Y 0TL

Sayer Vincent LLP is eligible to act as auditor in terms of section 1212 of the Companies Act 2006

National Association for Gallery Education (operating as Engage)

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2022

	Note	Unrestricted £	Restricted £	2022 Total £	Unrestricted £	Restricted £	2021 Total £
Income from:							
Donations and legacies	2	285,448	313,295	598,743	348,894	117,076	465,970
Charitable activities	3	38,300	–	38,300	25,290	4,222	29,512
Other trading activities	4	5,329	–	5,329	1,470	–	1,470
Investments		39	–	39	46	–	46
Total income		329,116	313,295	642,411	375,700	121,298	496,998
Expenditure on:							
Raising funds	5	66,955	6,468	73,423	55,077	–	55,077
Charitable activities	5						
Advocacy		44,816	380	45,196	23,203	320	23,523
Dissemination		64,916	–	64,916	75,058	–	75,058
Professional development and leadership		76,868	–	76,868	111,326	–	111,326
Research and activities		34,779	221,865	256,644	69,843	147,068	216,911
Total expenditure		288,334	228,713	517,047	334,507	147,388	481,895
Net income / (expenditure) for the year	6	40,782	84,582	125,364	41,193	(26,090)	15,103
Transfers between funds		–	–	–	–	–	–
Net movement in funds		40,782	84,582	125,364	41,193	(26,090)	15,103
Reconciliation of funds:							
Total funds brought forward		75,178	47,216	122,394	33,985	73,306	107,291
Total funds carried forward		115,960	131,798	247,758	75,178	47,216	122,394

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 17a to the financial statements.

National Association for Gallery Education (operating as Engage)

Balance sheet

Company no. 4194208

As at 31 March 2022

	Note	£	2022 £	£	2021 £
Fixed assets:					
Tangible assets	11		1,296		2,120
Intangible assets	12		7,947		11,922
			<u>9,243</u>		<u>14,042</u>
Current assets:					
Debtors	13	9,920		36,554	
Cash at bank and in hand		316,606		194,543	
		<u>326,526</u>		<u>231,097</u>	
Liabilities:					
Creditors: amounts falling due within one year	14	(88,011)		(122,745)	
Net current assets			<u>238,515</u>		<u>108,352</u>
Total net assets			<u><u>247,758</u></u>		<u><u>122,394</u></u>
The funds of the charity:	17a				
Restricted income funds			131,798		47,216
Unrestricted income funds:					
Designated funds		42,000		-	
General funds		73,960		75,178	
		<u></u>	<u>115,960</u>	<u></u>	<u>75,178</u>
Total unrestricted funds			<u>115,960</u>		<u>75,178</u>
Total charity funds			<u><u>247,758</u></u>		<u><u>122,394</u></u>

Approved by the trustees on 12 December 2022 and signed on their behalf by

Loveday Shewell
Treasurer

National Association for Gallery Education (operating as Engage)

Statement of cash flows

For the year ended 31 March 2022

	Note	2022 £	£	2021 £	£
Cash flows from operating activities					
Net income / (expenditure) for the reporting period (as per the statement of financial activities)		125,364		15,103	
Depreciation charges		4,799		6,536	
Interest		(39)		(46)	
(Increase)/decrease in debtors		26,634		(4,109)	
Increase/(decrease) in creditors		(34,734)		55,871	
Net cash provided by / (used in) operating activities		122,024		73,355	
Cash flows from investing activities:					
Interest		39		46	
Purchase of fixed assets		-		(2,471)	
Net cash provided by / (used in) investing activities		39		(2,425)	
Change in cash and cash equivalents in the year		122,063		70,930	
Cash and cash equivalents at the beginning of the year		194,543		123,613	
Cash and cash equivalents at the end of the year	a	316,606		194,543	

Analysis of cash and cash equivalents and of net debt

	At 1 April 2021 £	Cash flows £	Other non- cash changes £	At 31 March 2022 £
Cash at bank and in hand	194,543	122,063	-	316,606
a Total cash and cash equivalents	194,543	122,063	-	316,606

Notes to the financial statements

For the year ended 31 March 2022

1 Accounting policies

a) Statutory information

Engage is a charitable company limited by guarantee and is incorporated in the United Kingdom.

The registered office address is 70 Cowcross Street, London EC1M 6EJ.

b) 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) – (Charities SORP FRS 102), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

In applying the financial reporting framework, the trustees have made a number of subjective judgements, for example in respect of significant accounting estimates. Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. The nature of the estimation means the actual outcomes could differ from those estimates. Any significant estimates and judgements affecting these financial statements are detailed within the relevant accounting policy below.

c) Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

d) Going concern

Trustees review the charity's future plans, income projections and likely expenditure. They also consider the implications and likelihood of significant risks as part of the annual risk assessment process. Engage's current core operating requirements are met by funding received from the Arts Council of England who have approved a four-year grant from April 2018 to March 2022 and extension funding until April 2023.

In November 2022, Arts Council England confirmed funding at the same rate for 2023–2025.

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

Income

e) Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that 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.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

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

Membership income is included in the accounts in the period in which it is received. This reflects the point at which membership for the ensuing period is confirmed and that subscriptions are non-refundable.

Notes to the financial statements

For the year ended 31 March 2022

1 Accounting policies (continued)

f) Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation 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), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, 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.

g) 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.

h) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular purposes.

i) Expenditure

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. Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the charity in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose.
- Expenditure on charitable activities includes the costs of advocacy, dissemination and professional development and other projects undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

j) Allocation of support costs

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity, comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

Where information about the aims, objectives and projects of the charity is provided to potential beneficiaries, the costs associated with this publicity are allocated to charitable expenditure.

Support and governance costs are re-allocated to each of the activities on the following basis which is an estimate, based on staff time, of the amount attributable to each activity:

● Raising Funds	21%
● Advocacy	15%
● Dissemination	20%
● Professional development and leadership	21%
● Research and activities	23%

Governance costs are the costs associated with the governance arrangements of the charity. These costs are associated with constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

k) Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

Notes to the financial statements

For the year ended 31 March 2022

1 Accounting policies (continued)

l) Intangible fixed assets

Individual intangible fixed assets costing £1,000 or more are capitalised at cost and are amortised over their estimated useful economic lives on a straight-line basis. The amortisation is as follows:

- Website development 5 years

Amortisation is only charged when the asset comes into use.

m) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £750. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use. Major components are treated as a separate asset where they have significantly different patterns of consumption of economic benefits and are depreciated separately over its useful life.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

- Office equipment 3 years

n) 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.

o) 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.

p) 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.

q) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

r) Pensions

The charity makes an employer contribution of 5% of gross salary to employees' personal or stakeholder pension schemes. From February 2018, contributions have been made into schemes qualifying under automatic enrolment regulations. Employees are required to make their own contributions of 3% of the eligible salary under automatic enrolment regulations for the 2021/22 year. The contributions made for the accounting period are treated as an expense and were £8,310 (2021: £7,975).

Notes to the financial statements

For the year ended 31 March 2022

2 Income from donations and legacies

	Unrestricted £	Restricted £	2022 Total £	Unrestricted £	Restricted £	2021 Total £
Arts and Business Cymru	-	3,450	3,450	-	1,050	1,050
Arts Council England	268,053	-	268,053	289,064	-	289,064
Arts Council of Wales	-	140,896	140,896	-	62,808	62,808
Coronavirus Job Retention Scheme	-	-	-	11,274	-	11,274
Creative Scotland	-	92,742	92,742	-	44,218	44,218
Newport County Council	-	150	150	-	-	-
NESTA	-	30,600	30,600	-	-	-
Garfield Weston Foundation	-	-	-	25,000	-	25,000
Glasgow University	-	-	-	-	-	-
Individual Donations	250	-	250	200	-	200
Fleming Trust	-	5,000	5,000	-	-	-
London Borough of Tower Hamlets	-	-	-	2,000	-	2,000
Marsh Christian Trust	-	2,328	2,328	-	-	-
Max Reinhardt Charitable Trust	-	38,129	38,129	-	-	-
Paul Hamlyn Foundation	7,145	-	7,145	21,356	-	21,356
The Chapman Trust	-	-	-	-	-	-
The Derek Hill Foundation	-	-	-	-	-	-
The D'Oyly Carte Trust	-	-	-	-	3,000	3,000
Theatre Clwyd	-	-	-	-	-	-
Wales and West Housing	10,000	-	10,000	-	3,000	3,000
Wrexham County Borough Council	-	-	-	-	3,000	3,000
	285,448	313,295	598,743	348,894	117,076	465,970

3 Income from charitable activities

	Unrestricted £	Restricted £	2022 Total £	Unrestricted £	Restricted £	2021 Total £
Membership income	26,351	-	26,351	18,907	-	18,907
Conference delegates fees	-	-	-	-	-	-
Extend programme fees	-	-	-	6,000	-	6,000
Income from other events	10,897	-	10,897	-	4,222	4,222
Sales of Engage Journal and publications	1,052	-	1,052	383	-	383
Total income from charitable activities	38,300	-	38,300	25,290	4,222	29,512

4 Income from other trading activities

	Unrestricted £	Restricted £	2022 Total £	Unrestricted £	Restricted £	2021 Total £
Advertising income	3,733	-	3,733	1,320	-	1,320
Sundry fees and sponsorship	1,596	-	1,596	150	-	150
	5,329	-	5,329	1,470	-	1,470

National Association for Gallery Education (operating as Engage)

Notes to the financial statements

For the year ended 31 March 2022

5a Analysis of expenditure (current year)

	Charitable activities							2022	2021
	Raising funds £	Advocacy £	Dissemination £	Professional development and leadership £	Research and activities £	Governance costs £	Support costs £	Total £	Total £
Staff costs (Note 7)	-	-	-	-	-	-	204,439	204,439	207,262
Consultants fees	8,932	-	-	-	27,182	-	27,194	63,308	51,734
Engage journal	-	-	5,991	-	-	-	-	5,991	9,799
Website content	-	-	-	-	5,072	-	6,746	11,818	10,098
Other CPD events	-	-	-	14,372	-	-	105	14,477	-
Annual Conference	-	-	-	-	8,146	-	-	8,146	-
Extend Leadership programme	-	-	-	-	-	-	-	-	23,804
Awards	-	-	-	-	53,088	-	-	53,088	21,850
Children's Art week	-	-	-	-	-	-	-	-	6,444
Advocacy	-	556	-	-	-	-	-	556	320
Other direct costs	210	-	-	-	90,968	-	-	91,178	65,666
General office costs	-	-	-	-	-	-	33,499	33,499	51,708
Board and Council expenses	-	-	-	-	140	1,717	-	1,857	1,329
Professional fees	-	-	-	-	1,823	9,471	6,292	17,586	16,916
Bank charges and refunds	-	-	-	-	-	-	601	601	640
Other overhead costs	-	-	-	-	587	-	9,918	10,505	14,325
	9,142	556	5,991	14,372	187,006	11,188	288,794	517,049	481,895
Support costs	61,884	42,975	56,727	60,165	67,041	-	(288,794)	-	-
Governance costs	2,397	1,665	2,198	2,331	2,597	(11,188)	-	-	-
Total expenditure 2022	73,423	45,196	64,916	76,868	256,644	-	-	517,049	
Total expenditure 2021	55,077	23,523	75,058	111,326	216,911	-	-		481,895

National Association for Gallery Education (operating as Engage)

Notes to the financial statements

For the year ended 31 March 2022

5b Analysis of expenditure (prior year)

	Charitable activities							
	Raising funds £	Advocacy £	Dissemination £	Professional development and leadership £	Research and activities £	Governance costs £	Support costs £	2021 Total £
Staff costs (Note 7)	-	-	-	9,212	72,611	-	125,439	207,262
Consultants fees	5,620	-	-	-	6,918	-	39,196	51,734
Engage journal	-	-	9,799	-	-	-	-	9,799
Website content	-	-	-	-	5,789	-	4,309	10,098
Other CPD events	-	-	-	-	-	-	-	-
Annual Conference	-	-	-	-	-	-	-	-
Extend Leadership programme	-	-	-	23,804	-	-	-	23,804
Awards	-	-	-	-	21,850	-	-	21,850
Children's Art week	-	-	-	-	6,444	-	-	6,444
Advocacy	-	320	-	-	-	-	-	320
Catalyst	-	-	-	-	-	-	-	-
Other direct costs	150	-	-	-	65,505	-	11	65,666
General office costs	-	-	-	-	6,455	-	45,253	51,708
Board and Council expenses	-	-	-	-	-	1,329	-	1,329
Professional fees	-	-	-	-	-	5,231	11,685	16,916
Travel and subsistence	-	-	-	-	-	-	-	-
Bank charges and refunds	-	-	-	-	25	-	615	640
Other overhead costs	-	-	-	-	860	-	13,465	14,325
	5,770	320	9,799	33,016	186,457	6,560	239,973	481,895
Support costs	47,995	22,586	63,522	76,226	29,644	-	(239,973)	-
Governance costs	1,312	617	1,737	2,084	810	(6,560)	-	-
Total expenditure 2021	55,077	23,523	75,058	111,326	216,911	-	-	481,895

Notes to the financial statements

For the year ended 31 March 2022

6 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2022 £	2021 £
Depreciation	4,799	6,536
Operating lease rentals payable:		
Property	-	-
Other	-	1,646
Auditor's remuneration (excluding VAT):		
Audit	8,400	-
Independent Examination	-	3,200
	<u> </u>	<u> </u>

7 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2022 £	2021 £
Salaries and wages	181,340	183,600
Redundancy and termination costs	-	1,076
Social security costs	13,716	13,853
Employer's contribution to defined contribution pension schemes	8,310	7,975
Other	1,073	758
	<u>204,439</u>	<u>207,262</u>

The following number of employees received employee benefits (excluding employer pension costs and employer's national insurance) during the year between:

	2022 No.	2021 No.
£60,000 – £69,999	<u>1</u>	<u>-</u>

The total employee benefits (including pension contributions and employer's national insurance) of the key management personnel were £74,037 (2021: £64,005).

The charity trustees were neither paid nor received any other benefits from employment with the charity in the year (2021: £nil). No charity trustee received payment for professional or other services supplied to the charity (2021: £nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs relating to attendance at meetings of the trustees. There were no such reimbursements in the year, as there were no physical meetings (2021: £Nil incurred by 0 members).

Trustees are compensated for loss of earnings for time spent attending meetings, as many of the trustees are freelancers. The total payments of compensation for loss of earnings were £1,800 (2021: £1,262) for 2 trustees (2021: 2).

Notes to the financial statements

For the year ended 31 March 2022

8 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was 5.9 (2021: 7).

Staff are split across the activities of the charity as follows (full time equivalent basis):

	2022 No.	2021 No.
Raising funds	1.2	1.1
Advocacy	0.7	0.4
Dissemination	1.0	1.3
Professional development and leadership	1.0	1.4
Research and activities	1.1	0.6
Governance	0.9	0.5
	5.9	5.3

9 Related party transactions

There are no related party transactions to disclose for 2022 (2021: none).

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

Trustee expenses and payments to trustees are disclosed in note 7.

10 Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

11 Tangible fixed assets

	Office equipment £	Total £
Cost		
At the start of the year	6,697	6,697
Additions in year	–	–
Disposal	–	–
At the end of the year	6,697	6,697
Depreciation		
At the start of the year	4,577	4,577
Charge for the year	824	824
Disposal	–	–
At the end of the year	5,401	5,401
Net book value		
At the end of the year	1,296	1,296
At the start of the year	2,120	2,120

Notes to the financial statements

For the year ended 31 March 2022

12 Intangible fixed assets

	Website £	Total £
Cost		
At the start of the year	19,870	19,870
Additions in year	–	–
Disposals in year	–	–
At the end of the year	19,870	19,870
Depreciation		
At the start of the year	7,948	7,948
Charge for the year	3,975	3,975
Eliminated on disposal	–	–
At the end of the year	11,923	11,923
Net book value		
At the end of the year	7,947	7,947
At the start of the year	11,922	11,922

13 Debtors

	2022 £	2021 £
Trade debtors	4,692	3,025
Other debtors	3,500	4,828
Grants receivable	–	22,402
Prepayments	1,728	6,299
	9,920	36,554

14 Creditors: amounts falling due within one year

	2022 £	2021 £
Trade creditors	24,473	9,515
Taxation and social security	5,246	–
Other creditors	3,568	–
Accruals and deferred income (note 15)	54,724	113,230
	88,011	122,745

15 Deferred income

	2022 £	2021 £
Balance at the beginning of the year	47,435	27,810
Amount released to income in the year	(47,435)	(26,010)
Amount deferred in the year	43,642	45,635
Balance at the end of the year	43,642	47,435

Notes to the financial statements

For the year ended 31 March 2022

16a Analysis of net assets between funds (current year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	1,296	–	–	1,296
Intangible fixed assets	7,947	–	–	7,947
Net current assets	64,717	42,000	131,798	238,515
Net assets at 31 March 2022	73,960	42,000	131,798	247,758

16b Analysis of net assets between funds (prior year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	2,120	–	–	2,120
Intangible fixed assets	11,922	–	–	11,922
Net current assets	61,136	–	47,216	108,352
Net assets at 31 March 2021	75,178	–	47,216	122,394

17a Movements in funds (current year)

	At 1 April 2021 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2022 £
Restricted funds:					
Engage Cymru	2,652	175,096	(87,028)	–	90,720
Engage Scotland	12,408	97,742	(82,325)	–	27,825
Children's Art Week	–	–	–	–	–
Alexandra Reinhardt Memorial award	18,152	–	(15,931)	–	2,221
MaxLiteracy Awards	14,004	38,129	(43,420)	–	8,713
Marsh Awards	–	2,328	(9)	–	2,319
Total restricted funds	47,216	313,295	(228,713)	–	131,798
Designated funds	–	–	–	42,000	42,000
General funds	75,178	329,116	(288,334)	(42,000)	73,960
Total unrestricted funds	75,178	329,116	(288,334)	–	115,960
Total funds	122,394	642,411	(517,047)	–	247,758

The narrative to explain the purpose of each fund is given at the foot of the note below.

Notes to the financial statements

For the year ended 31 March 2022

17b Movements in funds (prior year)

	At 1 April 2020 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2021 £
Restricted funds:					
Engage Cymru	17,317	71,075	(85,740)	–	2,652
Engage Scotland	6,478	47,223	(41,293)	–	12,408
Children's Art Week	250	3,000	(3,250)	–	–
Alexandra Reinhardt Memorial Award	27,119	–	(8,967)	–	18,152
MaxLiteracy Awards	21,219	–	(7,215)	–	14,004
Marsh Awards	923	–	(923)	–	–
Total restricted funds	73,306	121,298	(147,388)	–	47,216
General funds	33,985	375,700	(334,507)	–	75,178
Total unrestricted funds	33,985	375,700	(334,507)	–	75,178
Total funds	107,291	496,998	(481,895)	–	122,394

Purposes of restricted funds

Engage Cymru and Engage Scotland

These funds are funded by the Arts Council of Wales and Creative Scotland respectively and fund the activities of Engage in those countries.

Children's Art Week

Children's Art Week is funded by several trusts and foundations to promote the participation of young people in the arts by means of activities undertaken in galleries and museums during Children's Art Week each year.

Alexandra Reinhardt Memorial Award

The Alexandra Reinhardt Memorial Award is funded by the Max Reinhardt Charitable Foundation. The project aims to bring together the creative energies of an artist, a museum, visual arts venue or gallery and the local community. It is intended to engage and inspire children, young people and families as well as lead to the creation of an artwork to go on public display.

MaxLiteracy Awards

The MaxLiteracy Awards (previously known as the Max Reinhardt Literacy Awards) are funded by the Max Reinhardt Charitable Foundation. The project was developed to enable galleries, art museums and visual arts venues to support a dedicated programme of creative writing and literacy work with schools. Funding from the Awards will allow each of the three venues to employ a creative writer to work with a local school on a creative writing or literacy project, taking inspiration from the venue's collections, displays or building. The Awards are run in partnership by Engage and the National Association for Writers in Education (NAWE).

Notes to the financial statements

For the year ended 31 March 2022

Purposes of restricted funds (continued)**Marsh Awards**

The Marsh Awards are an annual award made to recognise those working in Gallery Education who have shown dedication or innovation in their work. It is funded by the Marsh Christian Trust.

Purposes of designated funds**Project funding**

Planned expenditure on projects during 2021/22 was delayed due to changing circumstances, the pandemic and staffing changes. The trustees have allocated £42,000 to be used for projects during 2022/23. In particular this will be used for UK-wide Extend, Peer Networks and Diversity projects.

18 Operating lease commitments payable as a lessee

The charity's total future minimum lease payments under non-cancellable operating leases is as follows for each of the following periods

	Property		Equipment	
	2022	2021	2022	2021
	£	£	£	£
Less than one year	–	–	677	3,290
One to five years	–	–	122	797
	<u>–</u>	<u>–</u>	<u>799</u>	<u>4,087</u>

19 Legal status of the charity

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1.