

Charity number: 1196665

WE ARE UNLIMITED ARTS CIO
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE PERIOD ENDED
31 MARCH 2023

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**WE ARE UNLIMITED ARTS CIO
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FOR THE PERIOD ENDED 31 MARCH 2023**

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Foreword from Director

In early 2022, we began our first year of operations as We Are Unlimited Arts. Having run as a programme for nine years, we became an independent not-for-profit Charitable Incorporated Organisation (CIO) This has been a period of much transition and growth.

In the 10 years of our existence, as both a programme and an independent organisation, we have commissioned over 505 artists across a range of artforms, awarded over £5.8 million and reached audiences of over 5 million.

In our first year as a CIO, we continued our core work whilst building and developing a new team structure, organisational policies, practices and systems. We have developed a geographically dispersed team working remotely across the country with a hub in Wakefield.

We've adopted a hybrid digital-first approach across the delivery of all our programme strands; COMMISSION, DEVELOP, SUPPORT, CONNECT and CHANGE. Our organisational culture supports remote-board and management meetings, and fully online and digital office-based systems.

We've also gratefully retained funding relationships with Arts Council England (ACE), Arts Council of Wales and Creative Scotland. We've developed a significant relationship with British Council and gained four years of support from Paul Hamlyn Foundation – a real achievement in these complex and difficult times.

One of the key aims of this initial year was to gain appointment to Arts Council England's National Portfolio and become an NPO (National Portfolio Organisation). In November 2022, ACE announced 990 NPO's and Investment Principles Support Organisations (IPSOs) with a budget of £446 million, which included 276 new organisations. We gained NPO at £1 million per annum, making us one of only 75 NPOs to receive £1 million and more. This makes us the highest funded disabled-led NPO in the portfolio.

There are 32 disabled-led organisations (3.2%) in the portfolio who gain £7.25m per annum, £21.7m over three years, just 2% of the total NPO budget. Of these, 19% are awarded £100k and under; 53% £101–£250k; 25% between £251k–£500k and only 3% over £750k

I would like to thank and acknowledge the support of all our artists, funders, partners, staff, freelancers, and audiences without whom none of our work would be possible. They make us who we are.

A summary of our first year of activity includes:

- Making 57 commission awards to 91 disabled artists (11 Partner awards, 8 International awards, 19 British Council micro awards, 8 Strategic Collaborative Touring Network micro awards, 1 Strategic Leeds 2023 award and 10 Wakefield Micro awards.

- Achieving 123,422 audiences for live events and 253,849 audiences for broadcast, online, or literature. This totalled audiences of 377,271.
- Awarding 31 Develop bursaries each of £1,500 for artists to develop/upskill an area of their practice. This was alongside 8 smaller development bursaries of £500 for artists to improve an area of their website or online presence.
- Taking 9 Unlimited alumni artists (those we have shortlisted or funded before) for a group visit to No Limits Festival in Berlin.
- Redeveloping our ally programme. We have 7 allies at tier one, 12 at tier two and 5 at tier three. At our general membership level, we have 111.
- Holding 4 Connects events linked to Edinburgh Fringe Festival and Southbank Centre's Unlimited Festival. We also held online events linked to the sector and our newly commissioned artists with 13 positive outcomes from such linkages.
- Showcasing 23 current commissions/artists in Southbank Centre's Unlimited Festival in September 2022. This was alongside a programme for 50 international delegates from 22 countries; including: Australia, Bangladesh, Brazil, Cuba, Germany, Greece, Indonesia, Ireland, Italy, Lithuania, Malaysia, México, Nepal, Netherlands, Peru, Poland, Singapore, Spain, Sweden, Thailand, Turkey, Venezuela. As part of this festival, we also hosted 3 international disabled artists – Estela Lapponi from Brazil, WonYoung Kim from South Korea and Hana Madness from Indonesia.
- Continuing to grow our dissemination of our Cards for Inclusion game. We sent out over 30 packs, distributed a further 30 at in-person events and are committed to develop a Spanish version for Spanish speaking countries across the Americas.
- Running our first Change campaign – Nothing For Nothing – aimed at reducing the exploitation of disabled people within the cultural sector. This included running a survey, which has 335 respondents to date. We then shared the data and created 10 case studies and 2 resources informed by the results. We hosted physical events at Edinburgh Festival Fringe, Southbank Centre's Unlimited Festival and Bounce Festival in Belfast, plus online sessions with What Next? and Disability Arts Cymru.
- Undertaking 6 interviews with alumni artists and running peer to peer sessions for 49 artists who were paid to attend. We also developed a process for awarding our hardship grants, which was received by 2 artists.

The following sections of this report set out further details of our activities and financial performance.

Jo Verrent, Director

**WE ARE UNLIMITED ARTS CIO
TRUSTEES' ANNUAL REPORT
FOR THE PERIOD ENDED 31 MARCH 2023**

Objectives and activities

Unlimited is an arts commissioning body that supports, funds and promotes new work by disabled artists for UK and international audiences. Our main operational activities and those we aim to help are described below.

All our charitable activities focus on our objects, found in our constitution, which are for the public benefit:

- To promote art, in particular, but not exclusively, created by disabled, d/Deaf and neurodivergent people
- To promote equality of opportunity for, in particular, but not exclusively, disabled, d/Deaf and neurodivergent people through art

Charitable vision

"Unlimited exists to commission extraordinary work from disabled artists until the whole of the cultural sector does. This work will change and challenge the world."

Charitable aims

Establish Unlimited as the leading independent commissioning organisation for disabled artists working to achieve nationally significant sector development in inclusive practices.

We achieve this through focussing on 5 strands of activity:

- **Commission** disabled artists/companies through both strategic and open application processes for our award rounds. This includes co-commission awards with organisations throughout the arts sector.
- **Develop** skills of our current disabled artist alumni, the organisations we are working with on commissions, and our allies.
- **Support** disabled artists to make the work they want to make, pushing the sector and society to improve access and inclusion. Also redeveloping our own evaluation and support structures for artists.
- **Connect** disabled artists and organisations throughout the sector, across the UK and internationally through events and our ally programme.
- **Change** the sector for the better through resources, campaigns, thought leadership and advocacy.

We commission work from disabled artists to change the sector. We develop, support and connect disabled artists to the sector. We develop and connect the sector to disabled artists to remove barriers and ensure that any change is embedded and sustainable.

Our values

Our values govern all that we do, underpinning our approach to all elements of our work.

- **We are Unlimited** – We do not want artists to feel bounded by artform, structures, systems, geography, technique, or preconceptions. We want artists to be unlimited and to transcend barriers and norms of practice. We will be enterprising in our activity, responding fluidly to new opportunities to further support disabled artists.
- **We value Equity** – We want to create a world where disabled artists have equity in terms of creative and economic power in contexts and settings throughout the cultural sector, nationally and internationally. We actively work to ensure the power in relationships is balanced and use data to constantly learn how to improve equity. We acknowledge that in order to do that we need to create safe spaces for artists to develop and for cultural organisations to develop the skills to present this work at its best. We share and review best practice to ensure others can do this too.
- **We value Artists** – We value the artist. Disabled artists affect societal changes through the message of their art. We value what they have to say and contribute, we acknowledge that they are often the least well treated in the arts ecology with regards to pay, conditions, and opportunity. We place the needs of the artist at the heart of our decision making, our planning and our delivery. We employ artists and place them into decision making roles. We support the ambition of disabled artists to produce work of high quality and to have that work presented and seen in national and international contexts. We celebrate the work of disabled artists as achievers, leaders, and creatives.
- **We are Radical:** We will adopt radical approaches which are inspired by future possibility rather than being shaped by past precedent. We want to be at the forefront of removing barriers for disabled artists to share their work, voice, and vision to the widest possible global audience. We are not one thing and multiple barriers exponentially exclude us. We want to discard models which are no longer fit for purpose, be radically fluid, and embrace environmental and societal goals.

Context

We work within the context of the UK arts sector, having funding relationships with Arts Council England, Arts Council of Wales and Creative Scotland. During this first year of activity, we have developed a significant relationship with British Council focusing on arts projects pairing UK disabled artists with those in ODA countries. We've also gained four years of support from Paul Hamlyn Foundation for the Support strand of activities.

Feedback from our Arts Council England NPO's assessment:

- “Unlimited provide an outstanding case for how they have (and will) widen access for the significantly underserved community of disabled artists & thereby contributing greatly to the aims of Let’s Create.”
- “The opportunities for disabled artists are of an excellent quality due to the level of support & funding through Unlimited’s commissioning process, partnerships, support provided to cultural organisations & the profile raising/campaigning by Unlimited for equity of access.”
- “Unsurprisingly the Inclusion and Relevance Investment Principle scores 100% across all prompts as UL personifies inclusivity & relevance both for disabled artists & as an employer. The organisation is challenging itself at the outset to be the best disability organisation it can be.”
- “Despite being a newly constituted organisation the risk ...is minor. The Board is diverse & intersectional with a range of skills & quality, relevant experience... with access a key driver for how meetings/information/scrutiny has been structured.
- “... good financial planning, processes, rigour is evidenced & there is confidence in the experience of the team...The budget is well planned... with commitment from excellent range of partner funders...”

Each funder has its own strategic direction, and we in particular respond to Arts Council England’s goals as expressed within their strategy document, Let’s Create. This is their 10-year strategy to ensure England becomes a country where everyone has access to a remarkable range of high-quality cultural experiences. The strategy identifies three outcomes and four investment principles all of which we deliver and respond to:

- Outcomes: Creative People, Cultural Communities, A Creative and Cultural Country
- Investment Principles: Ambition and Quality, Dynamism, Environmental Responsibility and Inclusion and Relevance

Our objectives and activities for the year were focussed upon delivery of our committed programme responding to disabled artists’ needs and the needs of the arts, creative, and cultural industries. As we are new, this is the first point where the trustees can formally review our aims, objectives, and activities. This review looks at our achievements and the outcomes of our work in the reporting period. The trustees have therefore reviewed the success of each key activity, and the benefits we have brought to those groups of people that we are set up to help. The review also helps the trustees ensure our aims, objectives, and activities remain focused on our stated purposes. The trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing our aims and objectives, and in planning our future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives that have been set.

Our financial statements don't include the intangible benefit from the hours given by our trustees to our governance and management. We record our sincere appreciation for this benefit.

Achievements and performance for the year ended 31 March 2023

Our main activities, achievements and outcomes are described below. All our charitable activities focus on delivering our strategic mission and aim and are carried out to further our charitable purposes for the public benefit. The report sets out key achievements delivered through the main areas of activity under our strand headings identified above.

COMMISSION:

Commissioning artists is our primary function. We made 57 commission awards to 91 disabled artists, having estimated a target of 55 for the period.

- UK Partner awards – 11 awards
- International awards – 8 awards
- British Council micro awards – 19 awards
- Strategic – Collaborative Touring Network micro awards – 8 awards
- Strategic – Leeds 2023 – 1 award
- UK micro awards – Wakefield – 10 awards

These artists were as follows:

Partner awards, partner organisations and region

- Jo Bannon, partner award with Wellcome Collection (England)
- Popty Ping Productions partner award with Span Arts (Wales)
- Chisato Minamimura partner award with Southbank Centre (England)
- Elle Chante partner award with Sage Gateshead (England)
- Lloyd Coleman partner award with Polka Theatre (England)
- Krystal Lowe partner award with National Theatre Wales (Wales)
- Babeworld, partner award with LEVEL Centre and The Art House (England)
- EM Williams and Henri T partner award with Homotopia and Marlborough Productions with support from Attenborough Centre for Creative Arts and Liverpool Everyman and Playhouse (England)
- Jack Hunter and Imogen Reiter partner award with Eden Court, Inverness (Scotland)
- Tom Marshman partner award with Bristol Ideas (England)
- David Gordon McNeish partner award with An Tobar and Mull Theatre (Scotland)

International awards

- Chris Tally Evans (Wales) and Dança sem Fronteiras (Brazil)
- Spectroscope (Cathy Mager) (England) and Hu Xiaoshu (China)
- Andrew Bolton (Wales) and Jogja Disability Arts (Indonesia)
- Emily Beaney (Scotland) and Ana García Jácome (Mexico)
- Karina Jones, Amy Nicholls (England) and Tamba Africa Social Circus (Zimbabwe)
- Kristina Veasey (England) and Alejandro Ahmed (Brazil)
- Naeem Dxvis (England) and Jude Daya (South Africa)
- Andrea Mindel (England) and Dean Hutton (South Africa)

British Council micro awards Round 3

- Andrea Mindel (England) and Dean Hutton (South Africa)
- Sinéad O'Donnell and Una Walker (Northern Ireland) and Ratu R. R. Saraswati (Indonesia)
- Daniella Valz Gen (England) and Janine Soenens Echecopar (Peru)
- Rhine Bernardino (Scotland) and Ahmed Roby Nugroho (Indonesia)
- Chantel Foo (England) and Christine Joyce (Philippines)
- Hana Keegan (England) and Ho Lee Ching (Malaysia)
- Si Knight (England) and Branislav Jovančević (Serbia)
- Kye Wilson Studio (England), Dewi Cary (England) and Sanjay Bantawa (Nepal)

British Council micro awards Round 4

- Joanne Coates (England) and Camile Targino e Souza (Brazil)
- Chelsea Gordon (England) and De'Anne Crooks (Jamaica)
- Jack Evans (England) and Christian Briceño (Colombia)
- Maria Catalina Venegas Raba (England) and Angélica Manosalva (Colombia)
- Karren Visser (England) and Lois Strachan (South Africa)
- Andrew Bolton (Wales) and Jogja Disability Arts Organisation (Indonesia)
- Gareth Churchill (Wales) and Osman Kamara (Sierra Leone)
- Viv Gordon (England) and Meliha Yildiz (Turkey)
- VJ Appleton (Wales) and Siddhant Shah (India)
- Hana Keegan (England) and Pamela Achieng (Kenya)
- Mahlia Amatina, (England) and Jade Gibson (South Africa)

Strategic – Collaborative Touring Network micro awards

- Ruby Addy, working with ARCADE (Bridlington)
- Jade Fisher, working with GL4 (Gloucester)
- Maddie Morris, working with Mind The Gap (Bradford)
- Tivoli, working with Looping the Loop (Thanet)
- Jenna Unwin, working with Jumped Up (Peterborough)
- Charlie Fitz, working with Doorstep Arts (Torbay)
- Charlie Thorpe and Kayleigh Price, working with Restoke (Stoke-on-Trent)
- Ash Cox, working with The Old Courts (Wigan)

Strategic – Leeds 2023

- Bobbie Baker (England)

Wakefield micro awards

- Rochelle Asquith
- Gill Crawshaw
- Jessie Davies
- Michelle Duxbury
- Joanna Henderson
- Zainab Jode
- Other
- Marina Poppa
- The Urban Commune
- Simon Walker

Each award round was openly publicised for anyone meeting the criteria to apply, except strategic commissions. Decisions were determined by disabled-led selection panels, with a proportion of panel members also openly recruited. The remainder were linked to the partners engaged in the process. For partner and international awards, these panels were independent of all Unlimited staff.

Award decisions were published on our website and amplified via our social media. Details published include extensive equalities data on those who applied, were shortlisted (where applicable) and awarded, where this is possible within the bounds of GDPR legislation.

For example, the data for our partner and international awards shortlist was as follows:

- 58% of the artists and companies were new to Unlimited which means we have never supported or shortlisted them before. 25% have received significant awards from us before (£5,000 or more) and 17% have received micro awards (up to £2,500).

- The work represented a range of artforms: 42% combined arts, 27% theatre, 12% visual arts, 5% dance, 3% music, 2% film, 2% literature and 7% other. The work categorised as other includes live art, dance and visual arts, music as theatrical event and music with additional artforms.
- The shortlist represented the following locations: 20% England, London; 15% England, North; 12% England, South East; 10% England, South West; 8% England, Midlands; 17% Scotland; 15% Wales and 2% Northern Ireland.
- We set ourselves targets to ensure that at least 15% of our shortlisted commissions are from LGBTQIA+ artists. This year, 49% of shortlisted artists defined as being LGBTQIA+. 10% preferred not to say.
- We also decided that at least 15% of our shortlisted commissions should be by artists from the global majority; 24% of the shortlisted artists define as global majority. This includes people defining as: Caribbean, Filipinx, Latinx, Pakistani, Arab, Japanese, African, Black Caribbean and White, other Black/African/Caribbean background, other Asian background and Asian and White. In addition, 4% of shortlisted artists define as being of Gypsy or Irish Traveller heritage or of both Gypsy and English heritage, which are racialised minority communities. 73% of the shortlisted artists define as White British or other White categories, including White Irish and 'other White background'.

Our strategic awards are designed to fill identified gaps in our award making. Our 8 strategic micro commissions with Collaborative Touring Network (CTN) were all in partnership with organisations in locations which are either defined as Priority Places or Levelling Up for Culture places – designated by Arts Council England and the Government respectively for being underserved with arts provision. Our larger scale strategic award with Leeds 2023 is part of our strategic commitment to be part of key cultural calendar moments within the UK. Our 10 micro awards made to disabled artists living/working in Wakefield is the first part of our extension into place-based activity in our new home.

A number of the above were awarded in the last quarter of the year. Through the year, previous commissioned artists were completing their commissions process with us and beginning their initial touring journey. These are the artists and companies that were still within their contract period within the year ending 31 March 2023.

Main commissions, partner organisation and region:

- Christopher Samuel, partner award with Wellcome Collection (England)
- Dolly Sen, partner award with Wellcome Collection (England)
- Mish Weaver / Stumble, partner award with Artsadmin (England)
- Cheryl Beer (Wales)
- Ray Young (England)
- Mind The Gap (England)
- Tom Wentworth partner award with Pentabus (England)

Research and development awards:

- Ailis Ni Riain partner award with Sage Gateshead (England)
- Bobby Baker partner award with Museum of the Home (England)
- Rhine Bernardino (Scotland)
- Estabrak (England)
- Gareth Churchill (Wales)
- Clara Weale (Scotland)
- Ellen Renton (Scotland)
- Al Davison partner award with Coventry 2021 (England)

Emerging awards:

- Ayesha Jones partner award with Coventry 2021 (England)
- Mohammed Hassun Zafar partner award with The Art House (England)

Strategic: Empire award

- Priya Mistry (England)

A larger percentage than expected of previously commissioned work continued to tour.

The impact of work continued to make itself felt, with work gaining placement in showcases, gaining awards, and increasing its visibility. We achieved 123,422 audiences for live events and 253,849 audiences for broadcast, online, or literature. This was significantly higher than expected – we had anticipated these as being 3,730 and 15,000 respectively. During this period, we added a new part time role to our team; an Artist and Audience Data Coordinator to track this data more consistently.

Examples of impact from awards was tracked within our 'added value' listing which is presented to the Board at full Board meetings. This includes the following:

- Brexit Sausages by Shiro Masuyama became a part of public collections of the Arts Council of Northern Ireland.
- Emily Beany and Jameisha Prescod were selected to be presented at UK Disability Arts Spring Screening Season, China and part of Cultura e Sociedade in Brazil.
- Face It, Abbey gained a place in the Aesthetica Short Film Festival in the Comedy genre, placed third in the Audience Choice Awards and was 'Commended' in the Drama category at the Women Over Fifty Film Festival.
- Australian artist Michèle Saint-Yves play, Clock for No Time won a Ruby Award 2022 for Outstanding Work in the Collaboration category.

- Cân y Coed Rainforest Symphony by Cheryl Beer was selected by the GREAT team at the Prime Minister's Office to represent the UK in the Garden of Great at the World Cup in Qatar and selected for the Welsh Cultural Squad in Qatar. It was also presented within the Commonwealth Games and is being shared at the Houses of Parliament in 2023.

In our 'added value' listing, we additionally track the impact on artists and their career trajectories. This includes:

- Two works being selected as part of the Horizon Showcase. This included artists Ray Young with Bodies, and Raquel Meseguer Zafe with A Crash Course in Cloudspotting. It also included Vijay Patel, Sonny Nwachukwu and Nwando Ebize.
- Kristina Veasey, Sam Metz and Chris Samuel all gaining Henry Moore Foundation Artist Award Grants for 2022.
- Oozing Gloop and Nwando Ebize being listed within the Jerwood Fund New Work Programme.
- Ellen Renton becoming one of the Imagine new Jerwood Fellows.

Overall, in the 10 years of our existence as both a programme and an independent organisation, we have commissioned over 505 artists, awarded over £5.8 million and reached audiences of over 5 million.

DEVELOP:

This is our strand to ensure improved routes of direct support and engagement for disabled artists, both awarded and shortlisted, and organisations we are working with on Partner Awards.

For artists we were able to award a total of 31 bursaries of £1,500 each to develop/upskill an area of their practice. Alongside this, there were 8 smaller development bursaries of £500 for artists to improve an area of their website or online presence.

We orchestrated a visit to No Limits Festival in Berlin. For this, alumni artists were asked to apply with a short supporting statement answering how and why this development opportunity to attend would impact their professional practice. From the 35 applications received, 9 were chosen, each of whom had outlined a direct connection between the work at No Limits and their practice. Two team members and 1 external panellist made the selection. The panel was 100% disabled and LGBTQIA+ led and included one person from the global majority. The artists selected were: Clare and Lesley, Christopher Samuel, Aby Watson, Emily Beany, Estabrak, Hassun El-Zafar, Nye Russel Thompson (Stammer Mouth) and Priya Mistry (Whatsthebigmistry).

Of these disabled artists, 44% are from the global majority and 67% identified as LGBTQIA+.

"I just wanted to say thank you so much for the way you were supportive and all the prep you did to make the trip inclusive and supportive. It was a really incredible week."

– Christopher Samuel

Our plans to develop a more holistic evaluation process were slowed as we pivoted this to our Support strand, along with our peer-to-peer activity. Evaluation change will occur in 2023/4 instead.

We have worked in partnership to support Estabrak to show their Unlimited commission at ONCA, Brighton and to enable Dolly Sen to launch their book at Wellcome Collection, London. For organisations, the establishment of a partners' cohort to ensure maximum learning from the partnership process has occurred with peer-to-peer sessions being actively attended.

CONNECT:

This strand covers both our ally and Connects programmes. Our allies are organisations across the cultural sector who have committed to working with us. The task is to increase the level of disabled-led art being programmed, produced and commissioned, across the UK and internationally. For us, allies come in all shapes and sizes – from local to international, from a team of 5 to an organisation of 100. The key is that we are working to create meaningful opportunities for disabled artists. We are committed to sharing our practice, failures and success. We'll support cultural organisations to develop their skills, so that they can present the work of disabled artists in the best possible way. During this period, work was undertaken to clarify the offer and recruit our first wave of allies using a tiered approach with a range of timescales and levels of commitment. The different levels represent the commitment to work together on programming and/or commissioning disabled artists, ways from which we can all benefit. Our current allies and tiered levels can be seen below:

Tier one (organisations we're working with for 12 months):

- Collaborative Touring Network
- FABRIC
- Forma
- Horniman Museum & Gardens
- MAYK
- ONCA
- The Photographer's Gallery

Tier two (organisations we're working with for 2 years):

- An Tobar and Mull Theatre
- Bristol Ideas
- Eden Court, Inverness
- Homotopia
- LEVEL Centre
- Marlborough Productions

- National Theatre Wales
- Polka Theatre
- Sage Gateshead
- Span Arts
- Southbank Centre
- Wellcome Collection

Tier three (organisations we're working with on long term strategic partnerships):

- Battersea Arts Centre
- Horizon Showcase
- Lyrici Arts
- Sadlers Wells
- Wakefield Council

Our events in this strand are where we link artists and people who work in sector organisations through both physical and online gatherings. We committed to, and delivered, 4 events in this period: physical events linked to Edinburgh Festival Fringe and Southbank Centre's Unlimited Festival, and online events linked to the sector and our newly commissioned artists. Core to our Connect function is the brokering of relationships between artists and the sector. We anticipated 20 positive outcomes from such linkages and achieved a confirmed minimum of 13.

Also within this strand is the delivery of our elements linked to the Southbank Centre's Unlimited Festival. Here we aimed to showcase 25–30 current commissions/artists in September 2022. We achieved 23– and ran a significant programme of work across five days to build knowledge and skills with 50 international delegates from 22 countries including from across Europe and Overseas Development Assisted countries: Australia, Bangladesh, Brazil, Cuba, Germany, Greece, Indonesia, Ireland, Italy, Lithuania, Malaysia, México, Nepal, Netherlands, Peru, Poland, Singapore, Spain, Sweden, Thailand, Turkey, Venezuela. This included hosting 3 international disabled artists: Estela Lapponi from Brazil, WonYoung Kim from South Korea and Hana Madness from Indonesia, in London to exchange perspectives. Each artist was supported by an access worker and was given a bespoke delegate experience throughout their placement. This involved delegate packs and bookings to suit their interests, additional access support and a key contact throughout their stay.

Our festival plans were impacted by the death of Queen Elizabeth II, which occurred mid festival. This resulted in the cancelation of three pieces of festival work felt to be inappropriate, including one of our commissions.

CHANGE:

Our Change strand focuses on making impact in the sector. Key to this is the creation and dissemination of resources. This year saw a revamp of our resources as we moved them to our new independent website to enable us to better track activity. In addition, resources were shared via other organisations both within the UK and globally. For example:

- New Writing South has taken quotes and data for the How to Recruit Diverse Candidates blog and asked to use wording from it on their recruitment papers citing that they are the best examples they have ever seen.
- The Virgin Islands University Center for Excellence in Developmental Disabilities (VIUCEDD) is putting together an awareness video for the Virgin Islands community, using our Removing Barriers video.
- The international organisation VSA has taken our resource about Creating Your Own Access Rider and placed it within their newsletter, which is distributed to over 1000 individuals and cultural organisations worldwide.

We continued disseminating our Cards for Inclusion game. We sent out over 30 packets, distributed another 30 at events, and the game is available for download from our website. We continue to run training sessions using the Cards, for example with Grimsby Creates, and they were used at Women of the World festival in Istanbul. They are being used as part of the process to develop a new app for outdoors which invites children to play, learn and connect with nature for an educational charity.

We are working with a team, under the direction of Viviana Flores Rayo in Chile, to develop a Spanish language set with 3 disabled artists to re-make the illustrations. The artists are Nemias Tanchiva from Perú, Tania Sánchez from México and Pedro Marrero from Venezuela. The project will include a short documentary video of the development process to be available in Spanish and English to support further Cards for Inclusion development globally.

During this period, we developed resources for our first campaign, Nothing For Nothing aimed at reducing the exploitation of disabled people within the cultural sector. This included running a survey which has 335 respondents to date and hosting physical events at Edinburgh Festival Fringe, Southbank Centre's Unlimited Festival, Bounce Festival in Belfast plus online sessions with What Next? And Disability Arts Cymru.

Feedback from an attendee at the What's Next? Session:

"It was excellent! I thought the discussion was well paced (not frenetic) and engaging. There was loads of participation in the chat. And... as a result we realised we need to overhaul our own practice. For example, we give stipends to our freelance advisors, but we don't adjust for access costs – which we will change. We are going to ask all our colleagues with lived-experience of disability what costs they are absorbing when they work with us. We're also discussing doing fewer UK meetings and paying people more. So huge immediate impact just on us."

One of our international delegates attending the festival session stated:

“One session that really caught my attention was [Something for Nothing], because I realised that in many parts of the world the work of people with disabilities is underestimated, they see it as charity, which is definitely not the purpose of our artistic work. I completely agree that this spaces for discussion should be opened where solutions can be found to these dilemmas.”

We created 10 case studies (<https://weareunlimited.org.uk/nothing-for-nothing/case-studies/>) in multiple accessible formats with paid contributions from:

- Liv Adu
- Mojere Ajayi-Egunjobi
- Rhine Bernardino
- Porcelain Delany
- Lady Kitt
- Emilie Lauren Jones
- Dave Lupton
- Chris Pavlakis
- Damien Robinson
- And anonymous

We created two initial resources: a written one for organisations which was developed in partnership with GUILD, East Street Arts and piloted with Babeworld, Contemporary Other, Kaleider, Mafwa Theatre and Span Arts, and a video one for individuals. The campaign launched in April 2023.

We continued public speaking/article writing from several individuals within the team at and in a wide variety of events and publications. Examples include authoring an article on Ableism for Arts Professional, which made their top 10 for 2022, and co-curating a strand on Inclusion and Relevance for 'Let's Debate' – a sector-wide conversation exploring how the sector develops creativity and culture commissioned by Arts Council England and produced by Mediale.

SUPPORT:

The Support strand was a new development in this period and initial activity was focused on creating its boundaries, processes and protocols.

We undertook 6 alumni artist interviews in 2022/23 and ran peer-to-peer sessions with 49 participants over three sessions. Two of these were virtual and 1 physical, with all artists paid to attend.

We developed the process through which we award hardship grants and awarded the first 2 in this period. We also recruited a new lead for this new strand.

Plans for the future

Our plans for the future are to continue serving our mission. The aim of Unlimited is not to be needed.

We wish to make change in practice within the cultural sector and society at large, to the extent that disabled people no longer meet barriers or experience discrimination. We don't know exactly how long this process will take, since much of it depends on other factors; for example, ongoing austerity measures and the global Covid pandemic – to name just two – have set back disability equality exponentially. Currently, we are working on an assumption that this will take a minimum of 10 years and so aim to work through a three-stage cycle across that period:

- **Stabilise and solidify (provisionally 2023–2026)** A period where we find our place in the sector and establish our systems, targets and reporting methodologies. We ensure we live our values. We grow up.
- **Assess, prioritise and adapt (provisionally 2026 – 2029)** Rather than being complacent, we reassess our purpose and adapt to prioritise actions that deliver what change is still needed in the sector.
- **Contract and close (provisionally 2029 – 2033)** We intend to close; vitally, embedding change in the sector and ensuring legacy and support before this happens.

The time frames required for each stage are provisional at this early stage and will be reassessed annually.

The first period focuses on stage one, to stabilise and solidify. Transitioning into independence and running for our first full year has seen a period of change and rapid prototyping. We've been developing the best systems possible for a flexible, adaptable, accessible, inclusive, intersectional organisation. It's also seen a rapidly changing world as we live through unprecedented times in relation to a global pandemic, Brexit, austerity, the war in Ukraine, the energy and cost of living crises, and more.

Through the next three-year period, the aim is to stabilise our systems, models, processes and procedures. We also aim to solidify the organisation as a new Arts Council England NPO (National Portfolio Organisation), setting how we do what we do across the organisation.

This will include positioning Unlimited as a sector leader in relation to being a disabled-led organisation and commissioning disabled artists. We'll still iterate and develop all aspects of our delivery and operations. But we'll do this more slowly, holding strong to our action research approach, which allows us to test and reflect on options before adopting them and sharing them sector-wide.

Volunteers

We don't use volunteers. We believe that, where possible, work should be paid or, as a minimum, some benefit should be exchanged. This is at the heart of our Nothing For Nothing campaign to challenge the exploitation rife within the cultural sector and which particularly manifests with disabled people. However, as required by the Charity Commission, our Board are volunteers and only claim expenses for board-related activity.

Principle risks and uncertainties

We have an active risk register, which is monitored across 9 areas and details risks and mitigations. The Board sees the register quarterly and the top risks and mitigations are discussed. In the latest iteration (April 2023), the top risks were as follows:

Area : Overall – Unlimited fails to comply with NPO admin

Area : Staffing – Unlimited staff become ill/ Capacity of team is stretched

Area : Commissions Process / Artists – Strategic partners/Partners for awards unable to invest

Area : Operational – Commissioning – Dissemination of commissions does not meet expectations

Area : Management and Governance – Document archiving not undertaken / Use of CRM organisation wide / Data protection processes not followed

The trustees take an anticipatory approach to risk management, especially in relation to finance, scanning ahead for factors likely to impact on the financial position and performance of the organisation going forward; for example, aiming for multi-year funding agreements from funders where possible. Steps have been taken to limit financial vulnerability where possible.

In addition, our core funder, Arts Council England, awards each NPO a risk rating quarterly. This is a numerical score between 2 (lowest) and 11 (highest). Our first rating is 3.

Financial review

In the period ended 31 March 2023, we had incoming resources of £2,596,524, of which £2,545,139 were restricted funds, and expenditure of £1,926,650, of which £1,904,444 related to restricted funds. The total reserves at the period end were £669,874, of which £635,463 were restricted funds. As such, free reserves, after allowing for restricted funds and fixed assets, are £26,325.

Our principle funding for the year ending 31 March 2023 was a £750,000 project grant from Arts Council of England (covering the period Jan 2022 – March 2023). In addition, we began the year with confirmed funding from Arts Council of Wales and Creative Scotland (£60,000 per annum, from each).

During the year, we gained significant additional funding from British Council (£1,125,000 over two years) which meant we were able to thread international work through all our strands rather than 'bolt it on' to our activity. Our Support strand was made possible thanks to additional funding achieved from Paul Hamlyn Foundation for four years (£70,000 per annum).

Looking ahead to 2023/34, we've consolidated our position within the sector. This is recognised by us gaining Arts Council England National Portfolio support at £1 million per annum for three years and with Arts Council Wales and Creative Scotland both increasing their financial offer to us (to £80,000 and £90,000 respectively).

Reserves policy

The trustees acknowledge that reserves are necessary to bridge the gap between the spending and receiving of resources and to cover unplanned emergency expenditure – for the organisation and in relation to commission activity. The trustees consider that the ideal level of free reserves would equate to a minimum of 3 months' running costs and therefore be in the region of £50,000.

As a new organisation, starting from a zero-reserve position, it is also understood that it will take time for Unlimited to build up to this level of reserves. Unlimited's current level of free reserves at the end of the reporting period are £26,325. Financial details on these funds, including specifics of what is held where, what is restricted, and what is held for what purpose, can be found in the financial information in this report.

Whilst our reserves are minimal at this point, the balance sheet remains strong due to the number of funders investing in our activities, with a high proportion of these providing funds early. Given our regular reforecasting processes, the trustees consider Unlimited to be a sound going concern.

The trustees are fully aware that the limited free level of reserves, together with the current economic and political climate, may prove challenging in the years to come. The trustees have plans in hand to address this situation, supporting investment of funds received in advance and prioritising earned income to slowly accumulate further reserves from this point until the minimum preferred level is obtained.

Structure, governance and management

Governing Document

We are a Charitable Incorporated Organisation, registered as a charity on 19 November 2021. We were established as a CIO under a constitution which set our objects and powers as a charity. Our registered name is We Are Unlimited Arts. The constitution has not been reviewed during the period as it's less than three years old. The trustees were appointed after the Charity Governance Code was updated in December 2020, hence, we have been set up to be compliant with the code from becoming a charity.

All trustees give their time voluntarily. Where any receive benefit from us, this is duly and correctly recorded (several our trustees are disabled artists). We have a detailed Conflict of Interest policy outlining our procedures in this regard. Any expenses reclaimed from us are set out in the accounts.

Appointment of trustees

Members are trustees for the purpose of charity law. Under the requirements of the constitution, apart from the first charity trustees, every trustee must be appointed for a term of three years by a resolution passed at a properly convened meeting of our trustees. The first trustees have a range of terms from one year to three years to avoid all becoming due for consideration at the same time. Any person retiring as a charity trustee is eligible for reappointment and may serve for three consecutive terms. Due to the nature of our vision, we aim to ensure that the Board of Trustees is as diverse as possible in terms of disability, gender, sexual orientation, ethnicity and more.

Board meetings and devolved authority

In this period, the Board met every other month, so 6 times during the year. This format included 3 full Board meetings and 3 sets of 3-4 mini meetings where specific subjects were able to be discussed in depth. This format is changing in 2023 to meet Arts Council England reporting requirements. However, the alternation between formal and mini meetings will remain for access.

In order to ensure a broad representation of skills and experience across the board, a skills audit was carried out. This is used as a tool in providing training and recruiting new members to ensure a broad balance is maintained and the Board is able to sustain quality decision making.

In this period, the Board created two subcommittees: a Finance subcommittee and a People and Culture subcommittee. An Equality, Diversity and Inclusion subcommittee will join in 2023. All have appropriate delegated authorities and minutes of their meetings are provided to the Board. A written report is also made to the Board on any specific delegated tasks or work undertaken. Terms of reference are available and reviewed at regular intervals.

Day to day management of operations is delegated to the Senior Management Team (SMT). In 2022/23 this comprised: Director Jo Verrent, Senior Producer Cat Sheridan, Finance Manager Melody Daniels, and Communications Manager Ranjit Atwal.

Trustee induction and training

All new trustees are given an induction which includes background information about Unlimited and access to the Board Sharepoint site, which includes a trustees' handbook, the Constitution, information regarding the role of being a charity Trustee, and all relevant meeting materials. Their access needs are noted. In 2023/24, all Board members will be asked to complete an access rider, giving parity with staff and artists. New trustees attend briefing sessions with the Chair and Director and are offered other induction support. Board members are kept up to date with key business and compliance issues, the operating environment and any relevant key changes in charity regulations. They're also offered training opportunities as they arise.

Remuneration policy for key management personnel

Remuneration for key management personnel is based on attracting suitably qualified people for the roles whilst taking account of available funding. A full salary review was undertaken during this period with all roles benchmarked against the sector and options provided for lag, match or lead. The Board opted to take a position between match and lead. Salaries were then planned to move to this point at the end of this period, once we became an NPO. Due to successful fundraising and also to attract staff to advertised positions, we were able to adopt the salaries for all grades early. A detailed Pay and Reward scheme was developed in partnership with Narrow Quay HR and adopted. A 3% cost of living award was made across the Board in April 2023. All staff are automatically enrolled into a pension scheme, unless they chose to opt out or remain under the previous scheme. We don't operate a bonus scheme.

Statement of responsibilities of the trustees

The trustees are responsible for preparing the trustees' annual report including the strategic report and the financial statements. These must be in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). The laws applicable to Charities in England and Wales requires the trustees to prepare financial statements for each financial year. These must give a true and fair view of the state of our affairs and of the incoming resources and application of resources, including our income and expenditure 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 Statements of Recommended Practice (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 we will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose, with reasonable accuracy at any time, our financial position. These should also enable them to ensure that the financial statements comply with the applicable laws and regulations. They're also responsible for safeguarding our assets and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- There is no relevant audit information of which our auditors are unaware.
- The trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

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

The trustees are members of Unlimited but this entitles them only to voting rights. The trustees have no beneficial interest in us. Members of the Board of Trustees who served during the year and up to the date of this report are set out on the Reference and Administrative page.

For the year ended 31 March 2023, Auditors HPH were recruited as our auditor during the year.

The trustees' annual report has been approved by the Trustees on 2 August 2023 and signed on their behalf by Anna Starkey, Chair.

If you would like this information in an alternative format, please contact us.

Reference and administrative details

Registered name of the Charity

We Are Unlimited Arts CIO

Other working names the Charity uses

Unlimited

The Charity's registration number

1196665

Principle office

Wakefield Market Hall
Union Street
WAKEFIELD
WF1 3AE

Bankers

The Co-operative Bank
PO Box 250
SKELMERSDALE
WN5 6WT

Auditors

Sarah Wearing, FCA, DChA
HPH, Chartered Accountants
Conyngham Hall Business Centre
Bond End
KNARESBOROUGH
HG5 9AY

Trustees

- Adel Al-Salloum (appointed 19/11/2021)
- Hannah Aria (appointed 19/11/2021)
- David Dixon (appointed 19/11/2021)
- Carole Edrich (appointed 19/11/2021)
- Tarik Elmoutawakil (appointed 19/11/2021)
- Ruth Fabby (appointed 19/11/2021)
- Nichola Ibe (appointed 19/11/2021)
- Katerina Ioannidou (Treasurer) (appointed 14/12/2021)
- Jocelyn Spencer-Mills (appointed 19/11/2021)
- Sonny Nwachukwu (appointed 19/11/2021)
- SORCHA Pringle (appointed 19/11/2021)
- Thomas Ryalls (Secretary) (appointed 19/11/2021)
- Anna Starkey (Chair) (appointed 19/11/2021)
- David Tovey (appointed 19/11/2021)

Senior management

- Jo Verrent (Director)
- Catrin Sheridan (Senior Producer)
- Melody Daniels (Finance Manager)
- Ranjit Kaur Atwal (Communications Manager)

**INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEE'S OF
WE ARE UNLIMITED ARTS CIO
FOR THE PERIOD ENDED 31 MARCH 2023**

Opinion

We have audited the financial statements of We Are Unlimited Arts for the period ended 31 March 2023 which comprise 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 Financial Reporting Standard 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 charity's affairs as at 31 March 2023 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; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

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 charity 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.

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 the charity'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.

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 trustees are responsible for the other information contained within the annual report. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and 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 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.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters in relation to which the Charities (Accounts and Reports) Regulations 2008 require us to report to you if, in our opinion: the information given in the financial statements is inconsistent in any material respect with the trustees' report; or

- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on page 21, the trustees 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 charity'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 charity 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 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

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 is detailed below:

- We obtained an understanding of the legal and regulatory frameworks within which the Charity operates, focusing on those laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements. The laws and regulations we considered in this context were the Charities Act 2011 and FRS102 SORP. We assessed the required compliance with these laws and regulations as part of our audit procedures on the related financial statement items.
- In addition, we considered provisions of other laws and regulations that do not have a direct effect on the financial statements but compliance with which might be fundamental to the Charity's ability to operate or to avoid a material penalty. The laws and regulations we considered in this context were Employment legislation, Charity Commission regulations and General Data Protection Regulation (GDPR).
- Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the Trustees and other management and inspection of regulatory and legal correspondence, if any.
- We also considered the opportunities and incentives that may exist within the Charity for fraud.
- We identified the greatest risk of material impact on the financial statements from irregularities, including fraud, to be the override of controls by management and income recognition.

In response to the risk of irregularities and non-compliance with laws and regulations and risk of fraud, we designed procedures which included but were not limited to: sample testing on the posting of journals, detailed substantive testing on the completeness of income, and review of trustee's minutes.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations. These inherent limitations are particularly significant in the case of misstatement resulting from fraud as this may involve sophisticated schemes designed to avoid detection, including deliberate failure to record transactions, collusion, or the provision of intentional misrepresentations. We are not responsible for preventing fraud and cannot be expected to detect all fraud.

A further description of our responsibilities for the audit of the financial statements is located 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 charity's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charity's trustees 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 charity and the charity's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

HPH, Chartered Accountants
Statutory Auditor
54 Bootham
YORK
YO30 7XZ

2 August 2023

**WE ARE UNLIMITED ARTS CIO
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE PERIOD ENDED 31 MARCH 2023**

	Note	Unrestricted Funds £	Restricted Funds £	Total Funds 19 November 2021 to 31 March 2023 £
INCOME AND ENDOWMENTS FROM:				
Donations, legacies and grants	3	27,550	2,515,156	2,542,706
Charitable activities	4	15,650	29,983	45,633
Investment income		8,185	-	8,185
TOTAL INCOME		51,385	2,545,139	2,596,524
EXPENDITURE ON:				
Raising funds	5	-	8,670	8,670
Charitable activities	6	24,206	1,893,774	1,917,980
TOTAL EXPENDITURE		24,206	1,902,444	1,926,650
NET INCOME		27,179	642,695	669,874
Transfer between funds		7,232	(7,232)	-
NET MOVEMENT BETWEEN FUNDS		34,411	635,463	669,874
Total funds brought forward		-	-	-
TOTAL FUNDS CARRIED FORWARD		£ 34,411	£ 635,463	£ 669,874

CONTINUING OPERATIONS

Income and net movement in funds derive wholly from continuing operations.

The notes on pages 31 to 44 form part of these financial statements.

**WE ARE UNLIMITED ARTS CIO
BALANCE SHEET
FOR THE PERIOD ENDED 31 MARCH 2023**

	Note	Unrestricted Fund £	Restricted Fund £	Total 2023 £
FIXED ASSETS				
Tangible fixed assets	13	8,086	-	8,086
		<hr/> 8,086	<hr/> -	<hr/> 8,086
CURRENT ASSETS				
Debtors	11	9,286	227,183	236,469
Cash at bank and in hand		19,553	1,169,701	1,189,254
		<hr/> 28,839	<hr/> 1,396,884	<hr/> 1,425,723
CREDITORS				
Amounts falling due within one year	12	2,514	761,421	763,935
		<hr/> 26,325	<hr/> 635,463	<hr/> 661,788
NET CURRENT ASSETS				
TOTAL ASSETS LESS CURRENT LIABILITIES		<hr/> 34,411	<hr/> 635,463	<hr/> 669,874
NET ASSETS		<hr/> £ 34,411	<hr/> £ 635,463	<hr/> £ 669,874
REPRESENTED BY				
Unrestricted undesignated funds	15	26,325	-	26,325
Unrestricted designated funds	15	8,086	-	8,086
Restricted funds	16	-	635,463	635,463
		<hr/> £ 34,411	<hr/> £ 635,463	<hr/> £ 669,874

The notes on pages 31 to 44 form part of these financial statements.

Approved by the Board of Trustees on 2 August 2023 and signed on their behalf by:

..... Anna Starkey (Chair)

**WE ARE UNLIMITED ARTS CIO
STATEMENT OF CASH FLOWS
FOR THE PERIOD ENDED 31 MARCH 2023**

	Note	2023 £
CASH FLOWS FROM OPERATING ACTIVITIES		
Cash generated from operations	19	1,192,261
Net cash provided by operating activities		<u>1,192,261</u>
CASH FLOWS FROM INVESTING ACTIVITIES		
Purchase of tangible fixed assets		(11,192)
Interest received		8,185
Net cash used in investing activities		<u>(3,007)</u>
CHANGE IN CASH AND CASH EQUIVALENTS IN THE REPORTING PERIOD		1,189,254
Cash and cash equivalents at the beginning of the reporting period		-
CASH AND CASH EQUIVALENTS AT THE END OF THE REPORTING PERIOD	20	<u><u>£ 1,189,254</u></u>

The notes on pages 31 to 44 form part of these financial statements.

**WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE PERIOD ENDED 31 MARCH 2023**

1 General information

The Charity is a CIO (Charitable Incorporated Organisation) and consequently has no share capital. In the event of the Charity being wound up, the members of the CIO have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities. The Charity is registered in England and Wales (charity no. 1196665).

The address of the registered office is:

Wakefield Market Hall, Union Street, Wakefield, WF1 3AE

2 Accounting policies

a) Basis of Accounting

The Accounts 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) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102).

We Are Unlimited Arts CIO meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s). The accounts are prepared in UK Sterling and rounded to the nearest £.

b) Going Concern

The Trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for 12 months from signing the accounts. Therefore they believe that the going concern basis of accounting is appropriate in preparing the annual financial statements.

c) Income

Donations and legacies are accounted for when they are receivable by the Charity. Other income is accounted for on an accruals basis as far as is prudent to do so.

Donations in kind are included at their market value.

d) Grant income

Revenue grants are credited to the income and expenditure account at the time when they are entitled to the receipt. Any unspent restricted grants at the period end are carried forward as restricted funds in the balance sheet.

e) Expenditure

Grants payable are accounted for in the year in which the grant was committed to. All other expenses are accounted for on an accruals basis. Direct costs are allocated to the key strategic areas of activity, based on the 5 programme workstreams, COMMISSION, CONNECT, DEVELOP, SUPPORT and CHANGE.

**WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE PERIOD ENDED 31 MARCH 2023**

2 Accounting policies (continued)

f) Taxation

As a registered charity it benefits from rate relief and is generally exempt from Income Tax and Capital Gains Tax, but not from VAT. The Charity is not registered for VAT and therefore the irrecoverable VAT is included in the cost of those items to which it relates.

g) Pension costs and other post-retirement benefits

The Charity operates a defined contribution pension scheme. Contributions payable to the Charity's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

h) Tangible fixed assets

Tangible fixed assets are included in the financial statements at their historical cost.

Depreciation is calculated to write off the cost of fixed assets over their expected useful lives on a straight line basis. The rates used are as follows:

Computer equipment - 33.33% straight line

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 after taking account of any trade discounts due.

j) Cash at bank and in hand

Cash at bank and cash in hand includes cash and any short term deposit accounts with a maturity of three months or less from the date of opening.

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) Funds

The Unrestricted Funds are funds which the Trustees are free to use in accordance with the charitable objects.

Designated Funds are funds set aside by the Trustees for specific purposes.

Restricted Funds are funds which have been received by the Charity for a specific purposes other than the general objectives of the Charity. The restricted funds are analysed in note 16.

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE PERIOD ENDED 31 MARCH 2023

3 Income from donations, legacies and grants

	Unrestricted Funds £	Restricted Funds £	Total Funds period to 31 March 2023 £
Government grants	11,567	1,986,000	1,997,567
Other grants	4,444	529,156	533,600
Donations in kind	11,539	-	11,539
	£ 27,550	£ 2,515,156	£ 2,542,706

4 Income from charitable activities

	Unrestricted Funds £	Restricted Funds £	Total Funds period to 31 March 2023 £
Income from contracts	10,960	15,723	26,683
Income from recharged costs	-	14,260	14,260
Income from events	4,690	-	4,690
	£ 15,650	£ 29,983	£ 45,633

5 Expenditure on raising funds

	Unrestricted Funds £	Restricted Funds £	Total Funds period to 31 March 2023 £
Fundraising costs	£ -	£ 8,670	£ 8,670

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE PERIOD ENDED 31 MARCH 2023

6 Expenditure on charitable activities

	Unrestricted Funds £	Restricted Funds £	Total Funds period to 31 March 2023 £
Grants to individuals	-	135,170	135,170
Grants to institutions (note 7)	-	80,100	80,100
Accessibility	-	39,294	39,294
Artist costs	64	84,045	84,109
Commissions	-	968,853	968,853
Project development and management	-	3,684	3,684
Promotion and events	-	39,302	39,302
Other delivery costs	-	218,270	218,270
Support costs (note 8)	24,142	325,056	349,198
	£ 24,206	£ 1,893,774	£ 1,917,980

Analysis by activity is included in note 9

7 Grants to institutions

	Unrestricted Funds £	Restricted Funds £	Total Grants period to 31 March 2023 £
Artistic Development Residency	-	7,000	7,000
Atelier Nwando Limited	-	1,000	1,000
CoDa Dance Company	-	500	500
Compton Verney House Charity	-	800	800
Forma Arts and Media	-	3,300	3,300
Horniman Museum and Gardens	-	3,000	3,000
Industry Hub at Edinburgh Fringe	-	10,000	10,000
Jack Dean & Company	-	2,000	2,000
MAYK-ing Space Artist Development Residency	-	4,000	4,000
Southbank Centre	-	28,500	28,500
The Paraorchestra	-	20,000	20,000
	£ -	£ 80,100	£ 80,100

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE PERIOD ENDED 31 MARCH 2023

8 Support costs

	Unrestricted Funds £	Restricted Funds £	Total Funds period to 31 March 2023 £
Staff costs	11,551	169,320	180,871
Consultancy fees	-	57,702	57,702
Training and development	-	12,383	12,383
Travel and subsistence	106	8,290	8,396
Freelancer fees	1,800	12,350	14,150
Human resources costs	-	9,379	9,379
Marketing and research	-	18,879	18,879
Rent and rates	7,000	-	7,000
Telephone and internet	-	96	96
Insurance	-	2,330	2,330
Computer costs	579	16,024	16,603
Printing, postage and stationery	-	2,047	2,047
Accountancy fees	-	3,625	3,625
Bank charges	-	326	326
Independent auditors fee - audit fee	-	6,600	6,600
Independent auditors fee - other fees	-	2,640	2,640
Legal fees	-	95	95
Sundry costs	-	953	953
Depreciation	3,106	-	3,106
Governance costs	-	2,017	2,017
	£ 24,142	£ 325,056	£ 349,198

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE PERIOD ENDED 31 MARCH 2023

9 Analysis of expenditure on charitable activities by workstream

	CHANGE	COMMISSION	CONNECT	DEVELOP	SUPPORT*	Total Funds period to 31 March 2023
	£	£	£	£	£	£
Expenditure on charitable activities						-
Grants to individuals	30,000	1,500	6,300	18,670	1,000	57,470
Grants to institutions (note 9)	-	800	58,500	17,300	-	76,600
Accessibility	13,675	9,656	6,056	7,464	2,443	39,294
Artist costs	15,570	21,475	8,488	22,444	16,132	84,109
Commissions	100	876,824	40,000	150	51,779	968,853
Project development and management	3,400	104	-	81,180	200	84,884
Promotion and events	4,423	1,380	16,734	15,865	900	39,302
Other delivery costs	14,506	47,425	70,570	44,736	41,033	218,270
Support costs	20,952	90,791	55,873	90,791	90,791	349,198
	£ 102,626	£ 1,049,955	£ 262,521	£ 298,600	£ 204,278	£ 1,917,980

*SUPPORT - This income and expenditure relates to the direct support of artists and not overhead costs (support costs) as detailed in note 8.

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE PERIOD ENDED 31 MARCH 2023

10 Staff costs

	Total Funds period to 31 March 2023
	£
Gross salaries	295,699
Social security costs	22,096
Employers pension contributions	6,412
	£ 324,207

The average head count of staff employed during the year was 10.

The key management personnel of the Charitable Company comprise the Trustees and the Senior Leadership Team. The total employee benefits of the key management personnel (including employer NIC and pension costs), with only senior leadership team members being paid, were £146,887.

11 Debtors

	Unrestricted Funds	Restricted Funds	Total 2023
	£	£	£
Trade debtors	1,385	103,696	105,081
Prepayments	-	14,737	14,737
Accrued income	5,081	108,750	113,831
Other debtors	2,820	-	2,820
	£ 9,286	£ 227,183	£ 236,469

12 Creditors

	Unrestricted Funds	Restricted Funds	Total 2023
	£	£	£
Trade creditors	1,125	25,235	26,360
Accruals and deferred income	-	13,819	13,819
Grants payable	-	720,890	720,890
Other creditors	1,389	1,477	2,866
	£ 2,514	£ 761,421	£ 763,935

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE PERIOD ENDED 31 MARCH 2023

13 Tangible fixed assets

Cost:

Additions

Disposals

At 31 March 2023

Depreciation:

Charge for the year

Eliminated on disposals

At 31 March 2023

Net book values:

At 31 March 2023

Computer equipment £	Total 2023 £
11,192	11,192
-	-
<hr/> 11,192	<hr/> 11,192
3,106	3,106
-	-
<hr/> 3,106	<hr/> 3,106
<hr/> £ 8,086	<hr/> £ 8,086

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE PERIOD ENDED 31 MARCH 2023

14 Analysis of funds

	Tangible fixed assets £	Current assets £	Current liabilities £	Total £
Unrestricted funds				
General funds	-	28,839	(2,514)	26,325
Designated funds	8,086	-	-	8,086
	<u>8,086</u>	<u>28,839</u>	<u>(2,514)</u>	<u>34,411</u>
Restricted funds	-	1,396,884	(761,421)	635,463
Total funds	<u>£ 8,086</u>	<u>£ 1,425,723</u>	<u>£ (763,935)</u>	<u>£ 669,874</u>

15 Unrestricted funds

	Incoming Resources £	Resourced Expenditure £	Transfers Between Funds £	Balance c/f at 31/03/2023 £
Unrestricted funds				
General funds	51,385	(21,100)	(3,960)	26,325
Designated funds	-	(3,106)	11,192	8,086
	<u>£ 51,385</u>	<u>£ (24,206)</u>	<u>£ 7,232</u>	<u>£ 34,411</u>

Funds have been designated for assets held for the use in the charity. Transfers into designated funds relate to monies spent on fixed assets in the year from restricted and unrestricted monies.

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE PERIOD ENDED 31 MARCH 2023

16 Restricted funds

	Incoming Resources £	Resourced Expenditure £	Transfers £	Balance as at 31/03/2023 £
British Council - Main Grant	1,125,000	(592,325)		532,675
Shape - British Council - Micros	99,270	(71,617)		27,653
Shape - British Council - IETM	5,000	(5,000)		-
Arts Council Wales	60,000	(52,500)		7,500
Creative Scotland	45,000	(15,706)		29,294
Paul Hamlyn Foundation	70,000	(42,953)		27,047
Shape - Setup and Strategic	29,244	(18,121)	(2,598)	8,525
Shape - Access and Touring	21,913	(21,913)		-
Shape - Southbank Festival	21,000	(21,000)		-
Shape - Arts Council England - Project Continuation	151,293	(151,293)		-
Wellcome Collection	15,723	(15,723)		-
Shape - National Lottery Community Fund	4,500	(4,500)		-
Wakefield Council	6,000	(6,000)		-
Arts Council England - Transition Year	750,000	(745,366)	(4,634)	-
Partner Awards:				-
<i>SPAN Arts</i>	7,500	(7,500)		-
<i>Sage Gateshead</i>	15,000	(15,000)		-
<i>Southbank Centre</i>	7,500	(7,500)		-
<i>Wellcome Collection</i>	36,000	(33,231)		2,769
<i>Level and The Arthouse</i>	5,000	(5,000)		-
<i>Homotopia and Marlborough Productions</i>	12,846	(12,846)		-
<i>Polka Theatre</i>	19,850	(19,850)		-
<i>Eden Court Inverness</i>	7,500	(7,500)		-
<i>Bristol Ideas</i>	7,500	(7,500)		-
<i>National Theatre Wales</i>	15,000	(15,000)		-
<i>An Tobar Mull Theatre</i>	7,500	(7,500)		-
Total funds	£ 2,545,139	£ (1,902,444)	£ (7,232)	£ 635,463

**WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE PERIOD ENDED 31 MARCH 2023**

16 Restricted funds cont...

Purpose of restricted fund

British Council - Main Grant	An award designed to be spent over a two-year period, although this could be extended if circumstances dictate, to enable international work across all workstreams, including 20% to cover staffing and general administration costs.
Shape - British Council - Micros	A single year additional award to enable a further round of international micro commissioning to occur, designed to be spent over a one year period and all to be spent supporting work linked to ODA countries.
Shape - British Council - IETM	A small fund carried over from our history as a programme for international travel - for Unlimited team and others.
Arts Council Wales	A single year award to enable partner award commission activity in Wales with Wales based partners (Span Arts and National Theatre Wales) plus work on related strands DEVELOP, CONNECT and CHANGE plus a contribution to staffing/marketing and core costs of the organisation
Creative Scotland	A single year award to enable partner award commission activity in Scotland with Scotland based partners (Eden Court and An Tobar and Mull Theatre) plus work on related strands DEVELOP, CONNECT and CHANGE plus a contribution to staffing/marketing and core costs of the organisation.
Paul Hamlyn Foundation	A four year award to develop our SUPPORT strand of activity, refine and deliver our evaluation methodology, and support our campaign element, plus a contribution to staffing/marketing and core costs of the organisation.
Shape - Setup and Strategic	Funds carried forward into the new organisation from Arts Council England via our previous programme lead delivery partner to support the setup of our new independent organisation and undertake strategic organisational activities.
Shape - Access and Touring	Funds carried forward into the new organisation from Arts Council England, Arts Council of Wales and Creative Scotland via our previous programme lead delivery partner to support access and touring costs for our commissioned activity.

**WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE PERIOD ENDED 31 MARCH 2023**

16 Restricted funds cont...

Purpose of restricted fund

Shape - Southbank Festival	Funds carried forward into the new organisation from Arts Council England via our previous programme lead delivery partner to support costs associated with Southbank Centre's Unlimited festival.
Shape - Arts Council England - Project Continuation	Awarded to WAUA to enable continuation of commissioning activities (plus work on related strands DEVELOP, CONNECT and CHANGE) and to continue ongoing organisational development and set up.
Wellcome Collection	Project grant from Wellcome Collection for a strategic project designed to introduce disabled artists to the collection and support their ongoing professional development.
Shape - National Lottery Community Fund	Project grant extension funds carried forward into the new organisation from National Lottery Community Fund via our previous programme lead delivery partner to enable completion of New Infrastructure Programme activity (previously a 12-month programme, granted a 3 month extension). This grant was to support development of our new organisation's independent infrastructure.
Wakefield Council	Awarded to support Unlimited's funding of 10 x £1,000 micro commissions plus £2,000 access costs, as part of the development of a range of additional project work leading to 'Wakefield Districts's Year of...'. Funding to support two clearly defined aims of: 1. Establish We Are Unlimited in it's first 15 months of operation as a sector leader to commission high quality work by disabled artists. 2. Deliver a new 4 strand framework for disabled artists; COMMISSION, DEVELOP, CONNECT, CHANGE
Arts Council England - Transition Year	
Partner Awards	Awards from partner organisations to fund specific, named commissions.

**WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE PERIOD ENDED 31 MARCH 2023**

17 Trustee transactions

	Amount £	Owed to/(By) Balance £
<i>The following trustees were paid for services delivered to the charity:-</i>		
Hannah Aria - Peer support session and International commission	4,575	-
	1,225	1,075
Sonny Nwachukwu - Podcast interview, development grant and peer-to-peer session		
Carol Edrich - Commission Officer Recruitment Panel	500	500

No Trustee received any remunerations or benefits by virtue of being a Trustee and no Trustees were reimbursed for any expenses during the year.

18 Related party transactions

The following related parties were paid for services delivered to the charity:-

Mayk-ing Space - Artistic Development Residency	4,000	-
Anna Starkey - Trustee in common		
Disability Arts Council - Access Support Grant	700	-
Ruth Fabby - Trustee in common		
The Paraorchestra - Showcasing Grant	20,000	-
Anna Starkey - Trustee in common		
Ashley Cole - Review of employee contracts	95	-
Partner of a Trustee of We Are Unlimited Arts CIO		
Kaleider - Research Group	2,400	2,400

Jocelyn Mills is a Trustee of We Are Unlimited Arts CIO and is an employee of Kaleider

The following related parties issued grants to the charity:-

Marlborough Productions - Partnership Award	4,282	-
Tarik Elmoutawakil is a Trustee of We Are Unlimited Arts CIO and is a Creative Director at Marlborough		

WE ARE UNLIMITED ARTS CIO
NOTES TO THE STATEMENT OF CASH FLOWS
FOR THE PERIOD ENDED 31 MARCH 2023

19 Reconciliation of net income to net cashflows from operating activities

	2023 £
Net income for the reporting period (as per the Statement of Financials Activities)	669,874
Adjustments for:	
Depreciation charges	3,106
Interest received	(8,185)
Increase in debtors	(236,469)
Increase in creditors	763,935
Net cash flow provided by operations	£ 1,192,261
Analysis of cash and cash equivalents	
Cash at bank and in hand	1,189,254
	£ 1,189,254

Cash and cash equivalents amounting to £1,169,701 related to restricted funds.

20 Analysis of changes in net funds and analysis of net debt

	At 19/11/21 £	Cash Flow £	At 31/03/23 £
Cash at bank	-	1,189,254	1,189,254
Total	£ -	£ 1,189,254	£ 1,189,254