

Charity number: 1196665

WE ARE UNLIMITED ARTS CIO

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED

31 MARCH 2024

HPH Chartered Accountants
54 Bootham
YORK
YO30 7XZ

WE ARE UNLIMITED ARTS CIO
CONTENTS
FOR THE YEAR ENDED 31 MARCH 2024

	Page
Foreword from the Director	1 - 2
Trustees' Annual Report	3 - 25
Independent Auditor's Report	26 - 29
Statement of Financial Activity	30
Balance Sheet	31
Statement of Cash Flows	32
Notes to the Financial Statements	33 - 50

Foreword from our director

We Are Unlimited Arts has completed its second year as an independent not-for-profit Charitable Incorporated Organisation (CIO) in 2023–2024. This also marked our first year as an Arts Council National Portfolio Organisation (NPO), after running as a programme since 2013. This year brought us both growth and stability.

Since our inception, as a programme and then later as an independent organisation, we have commissioned over £6.5 million to support 521 artists, reaching audiences of over 6 million people.

In our second year as a CIO, we solidified our new team structure, refined our policies and practices, and delivered our core programme. Our team works remotely across the country, with a temporary hub at The Art House in Wakefield as we await our permanent home in autumn 2024.

Our programme, consisting of COMMISSION, DEVELOP, SUPPORT, CONNECT, and CHANGE strands continues to support disabled artists and advocate for greater access and inclusion in the cultural sector. We maintained a hybrid, digital-first approach due to the ongoing impact of the COVID-19 pandemic.

Having formalised our funding relationship with Arts Council England, we have now completed the first of four years of fixed funding and increased our funding both from Arts Council Wales and Creative Scotland.

Our partnership with the British Council has grown, supporting UK disabled artists to collaborate internationally. And we have two more years of support from the Paul Hamlyn Foundation.

Additionally, we secured new funding from various sources:

- A new foundation for capacity building.
- West Yorkshire Combined Authority for a training and development programme.
- A consortium, Immersive Arts, for a three-year programme blending physical and digital experiences.

We deeply appreciate the support of our artists, funders, partners, staff, freelancers, and audiences. They are integral to our success.

Headline activities for 2023–2024

- Awarded 43 commissions to 60 disabled artists, including UK Open awards, international awards, and micro awards.
- Achieved a total audience reach of 1,870,348, with 206 showings across the UK, internationally, and online.
- Granted 36 Develop bursaries of £1,500 each to help artists upskill.
- Took four Unlimited alumni artists to the IETM Environmental Focus conference in Luxembourg.
- Launched the Ally programme that includes 161 organisations working with us at differing levels.
- Held four Connects events, including our first in-person international event in Mexico City and an online event for British Council Micro award artists.
- Showcased Ray Young and Raquel Meseguer Zafe at Horizon international showcase as well as supporting four other artists across the UK.
- Created a Spanish version of our Cards for Inclusion resource, featuring new illustrations from artists in Argentina, Peru, and Mexico. Distributed 400 sets and saw 5,347 unique website visitors in 5 months.
- Ran our first Change campaign, Nothing For Nothing, hosting three online events and providing materials to combat the exploitation of disabled people in the cultural sector. Over 30 organisations pledged to review their practices.
- Held eight peer-to-peer sessions, with attendance doubling from 39 in year one to 63 in year two.
- Awarded £7,681 in hardship grants to 14 artists, with individual grants ranging from £125 to £1,000.

The following sections of this report provide more details about our activities and financial performance.

Jo Verrent, Director

**WE ARE UNLIMITED ARTS
TRUSTEES' ANNUAL REPORT
FOR THE YEAR ENDED 31 MARCH 2024**

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 activities and goals are:

Charitable Objectives

All our activities focus on public benefit:

- Promoting art created by disabled, d/Deaf, and neurodivergent people.
- Promoting equality of opportunity for disabled, d/Deaf, and neurodivergent people through art.

Vision

Unlimited commissions extraordinary work from disabled artists until the entire cultural sector does. This work will change and challenge the world.

Aims

To be the leading independent commissioning organisation for disabled artists, driving significant sector development in inclusive practices.

We will achieve this through the five key strands of activity:

- COMMISSION disabled artists/companies through strategic and open awards rounds. This includes co-commissioning with sector organisations.
- DEVELOP skills of our current disabled artist alumni, allies and organisations we are working with on commissioning.
- SUPPORT disabled artists to make the work they want to make, pushing the sector and society to improve access and inclusion.
- CONNECT disabled artists and organisations throughout the sector, across the UK and internationally through events and our allies.
- 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 guide our work:

- Unlimited: We encourage artists to transcend barriers and norms, responding flexibly to new opportunities.
- Equity: We aim for creative and economic equity for disabled artists, balancing power in relationships and continuously improving systemically through data and best practices.
- Artists: We prioritise the needs of disabled artists, supporting their ambition and celebrating their contributions.
- Radical: We adopt future-focused, radical approaches to remove barriers for disabled artists, embracing environmental and societal goals.

Context

We operate within the UK arts sector, supported by funding from Arts Council England, Arts Council of Wales, and Creative Scotland. In our second year as an independent organisation, we have continued our strong partnership with the British Council, focusing on arts projects that connect UK disabled artists with those in official development assistance (ODA) countries. Additionally, the Paul Hamlyn Foundation continues to aid our SUPPORT strand of activities.

Our presence in the north of England is expanding thanks to funding from the West Yorkshire Combined Authority (WYCA) for our Accessibility programme, which started late in the year and will continue through 2025.

Each of our funders has its own strategic direction. We particularly align with Arts Council England's 10-year strategy, Let's Create, which aims to provide everyone in England with access to high-quality cultural experiences. Let's Create outlines three outcomes and four investment principles that we adhere to:

Outcomes:

- Creative People
- Cultural Communities
- A Creative and Cultural Country

Investment Principles:

- Ambition and Quality
- Dynamism
- Environmental Responsibility
- Inclusion and Relevance

Our objectives and activities for the year focused on delivering our committed programme to meet the needs of disabled artists and the broader arts, creative, and cultural industries. This review highlights our achievements and outcomes over the reporting period.

The trustees have reviewed the success of each key activity and assessed the benefits we provide to our beneficiaries. This review helps ensure that our aims, objectives, and activities remain aligned with our stated purposes.

The trustees have followed the Charity Commission's guidance on public benefit when reviewing our aims and planning future activities. They carefully consider how planned activities will contribute to our set objectives.

While our financial statements do not reflect the invaluable time our trustees dedicate to governance and management, we express our sincere appreciation for their contributions.

Achievements and Performance for the Year Ended 31 March 2024

Our main activities, achievements, and outcomes for the year are detailed below. All our charitable activities are aligned with our strategic mission and aims, carried out to further our charitable purposes for public benefit. This report outlines key achievements delivered through our primary activities.

COMMISSION

Commissioning artists is our core function. This year, we made 43 commission awards to 60 disabled artists, against a target of 55.

- UK Open Awards – 10 awards
- International Open Awards – 5 awards
- British Council Micro Awards Round Five – 9 awards
- Strategic – New Dimensions Partnership Award – 1 award
- Strategic – Kirklees Year of Music Micro-Commissions 2023 – 6 awards
- Strategic – International – 2 awards
- UK Micro Awards – Bradford 2025 – 10 awards

These commissions were awarded as follows:

UK Open Awards

- Aisha Mirza – Wading: Mad Stories From the Water
- Bea Webster and Ciaran Stewart – Sponges and Spatulas
- Farrell Cox – Cocoon
- misery – misery munches: depression cookbook

- Nadenh Poan – Reflections
- Nelly Kelly and Afton Moran – The Great British Trans Debate Off
- FlawBored – The Pleasure of F**king your Mother
- Sarah Ezekiel – See Me/Hear Me: The Art of an Extraordinary Life
- Taking Flight Theatre Company – Martha
- Tink Flaherty and Abra Flaherty – Gen X Gen Z

International Open Awards

- Birds of Paradise Theatre Company and Diverse Patterns – Unwrap
- Byron Vincent and Elif Simge – The In Between
- Chisato Minamimura and Alice Hu – The Story Behind Ladies Bridge
- Extraordinary Bodies and Pamoja Dance Group – Earth, Wheels, Air
- F. Zeeshan Choudhury and Rasel Rana – Woodblocks: Forming New Folklores

British Council Micro Awards Round 5

- Chanje Kunda and Ana María Jessie Serna – Diasporic Connections: My Body as a Territory of Healing
- Chantel Foo and Victoria Yam – Gestures for Togetherness: Moving Through Sensorial Re-imagination of Electronic Music Spaces
- Burong Zeng and Wen Liao – Life Lies in (Non)Movement
- Rachel Gadsden and Farah Wardani – Embodiment – making the invisible visible
- Ingrid Molinos and Alexander Madriz – Establishing connections and sharing choreographic practices
- Deborah Ajia and Pelemo Nyajo – “The Disability Talk” or “Black, Female, Disabled”
- Ikram Ahmed and Maha Mhamdi – Memory, archives and the body. A visual arts Exchange
- Sha Supangan and Paula Melizza Valera – TAMA NA: ENOUGH
- Sam Schäfer and Hatiye Garip – Making Illustration Accessible (but fun and good)

Strategic – New Dimensions Partnership 2023

- Dan Daw Creative Projects – EXXY

Strategic – Kirklees Year of Music Micro Commissions 2023

- DJ Soca Haze
- Joshua Smith
- Ding Frisby
- Nat Sharp
- Sean Harrington
- Simon Walker

Strategic – Bradford 2025 Year of Culture Micro Commissions

- Chris Campbell
- Emily Susanne Lloyd – I'll Climb Mount Everest Alone
- Emma Adams – Otherhood
- Helen Davies
- Letty McHugh – Fishing Net Soul
- Lorraine Brown and Charlotte Jones
- Matt Verguson
- Michael Barrett and shi blank – The Listening Room
- Anita Dans
- Ry Gibson Moss

Strategic – International Awards 23/24

- Priya Mistry and Tsuko Mela – Futureism: The New Colonizers
- Two Destination Language and Nadia Solenko (Ukraine) – Hope in Wakefield

Each award round (except for the Strategic International and New Dimensions Partnership) was openly publicised for eligible applicants, with selections made by disabled-led panels. Details of award decisions were published on our website and amplified via social media, including equalities data where possible within GDPR best practice.

Our strategic awards address gaps in our award-making. For example, our strategic micro commissioning with Kirklees Year of Music was a key partnership in a Priority Place/Levelling Up for Culture place – designated by Arts Council of England and the government respectively for being underserved with arts provision. Our partnership with the New Dimensions consortium specifically focuses on large scale work with the potential for touring. Our ten micro awards for Bradford 2025 UK City of Culture support our place-based activities in West Yorkshire.

We have continued to support our 2022/2023 commissioned artists through their commissioning journeys alongside previous commissioned artists.

The 2023 recipients of the UK Partner Awards

- Jo Bannon (Wellcome Collection) – Sleight of Hand
- Popty Ping Productions (Span Arts) – Farmers, Townies & Grocles
- Chisato Minamimura (Southbank Centre) – Mark of a Woman
- Elle Chante (The Glasshouse International Centre for Music (previously Sage Gateshead)) – Accessible Dreamscapes

- Lloyd Coleman (Polka Theatre) – The Colour of Dinosaurs
- Krystal Lowe (National Theatre Wales) – Exploring Interwoven
- Babeworld (LEVEL Centre and The Art House, Wakefield) – No Sleep Just Clouds
- EM Williams and Henri T (Homotopia and Marlborough Productions with support from Attenborough Centre for Creative Arts and Liverpool Everyman and Playhouse) – Always Been Here
- Jack Hunter and Imogen Reiter (Eden Court, Inverness) – Lie Back and Think of the Highlands
- Tom Marshman (Bristol Ideas) – The Show of Shows
- David McNeish (An Tobar and Mull Theatre) – The Boy Who Thought He Could Swim

The 2023 recipients of the International Partner Awards

- Chris Tally Evans and Dança sem Fronteiras – Connection Beyond Frontiers Live / Conexões Além das Fronteiras Vivo
- Spectroscope (Cathy Mager) and Hu Xiaoshu – Night Bloom
- Andrew Bolton and Jogja Disability Arts – Lintunan – Cyfnewid – Exchange
- Emily Beaney and Ana García Jácome – Moving the Image / Moviendo la Imagen: Representing, Reframing and Reclaiming
- Karina Jones, Amy Nicholls and Tamba Africa Social Circus – Where Do I Sit?
- Kristina Veasey and Alejandro Ahmed – Capturing the Forest
- Naeem Dxvis and Jude Daya – WHAT IF WE WERE
- Andrea Mindel and Dean Hutton – On Pain: Embroidered/Embodied [artists decided to withdraw from the commission]

Additionally, our work with artists in Palestine, ZU-UK, had to be halted due to the ongoing conflict. We have redirected this support to enable ZU-UK to ensure disabled attendance at two disabled-led forums: one coinciding with COP30 in Brazil and the other during the 2025–26 Season of Culture in Liverpool. This new initiative will focus on exchanging disabled-led creative methodologies between the UK and Brazil, aiming to provide alternative perspectives to the Western mainstream narrative on climate change.

Previous commissioned artist impact and achievements:

- **Joanna Holland's first solo show at Attenborough Centre**
"I wanted to say thank you cos I got a PHF research grant of £1K from Unlimited back in May 2021. I know this was a way back – given that it is now July 2023! But! Your grant led to conversations which led to contacts which led to funding etc. And eventually – here we are, an exhibition!"
- **Cheryl Beer:** "I can't quite believe the trajectory of Cân y Coed since my main commission... Nia is inviting BBC Wales to film it so it should be on the TV here... This whole experience is life changing... pre, during and post Commission."

- **Aby Watson's** work presented at Británico Cultural for Encuentro de Artes Inclusivos, a disability arts festival, in Lima, Peru in October 2023.
- **Nicki Miles Wildin** became a new associate artist with Pentabus having been introduced via Unlimited Partner Awards.
- Australian artist **Daniel Savage** on Unlimited Festival residency:
"The scope and ambition for a residency focused on Disability and how the lived experience of disability creates a unique perspective on the arts was unlike anything that had occurred in Australia before and the opportunity to engage with ten other disabled artists from around Australia and the UK has had a significant impact on the way I think about the work I make."
- **Rinkoo Barpaga** and Deaf Explorer presented Made in (India) Britain across a national tour.

DEVELOP

Our strand to improve routes of direct support and engagement for disabled artists, both awarded and shortlisted. And that works to support Partner Awards organisations.

What we achieved:

We awarded 36 bursaries of £1,500 each for artists to develop or upskill their practice.

We hosted a visit to IETM's Environmental Focus event in Luxembourg for three alumni artists Laura Fisher, Hassun El-Zafar, and Chanje Kunda.

Hassun El-Zafar: "I learned about the diverse uses of different art spaces, from traditional theatres to unconventional venues, and the creative potential inherent in each setting. Furthermore, touring art to connect communities resonated deeply, underscoring the power of cultural exchange to foster dialogue and the discovery of common ground among diverse audiences."

CONNECT

This strand covers both the Ally and Connects programmes.

Our ally programme is for organisations across the cultural sector who have committed to working with us. Our shared ambition is to increase the level of disabled-led art being programmed, produced, and commissioned across the UK and internationally.

Our current allies:

Level one (organisations we have worked with for the last 12 months):

- Collaborative Touring Network
- FABRIC

- Forma
- Horniman Museum & Gardens
- MAYK
- ONCA
- The Photographer's Gallery

Level two (organisations we're working with for two 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

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

- Battersea Arts Centre
- Horizon Showcase
- Lyrici Arts
- Sadler's Wells
- Wakefield Council

What we achieved:

- Residencies with Level One Allies:
 - FORMA: Collaborations with Daniella Valz Gen and Chantel Foo.
 - FABRIC: Project with Sophie Hoyle.
 - Horniman Museum & Gardens: Residency with Estabrak.
 - MAYK: Work with Jamie Hale.
- 1-2-1 support hours:
Provided approximately 65 hours of 1-2-1 support to over 13 current allies at levels 1, 2, and 3.
- Peer-to-Peer sessions:
Conducted three sessions for level two allies involved in partner awards.

- **Bespoke Secondment:**
Our Senior Producer delivered a part time secondment to Battersea Arts Centre, a level three ally.
- **Micro Awards:**
Awarded 10 micro awards in collaboration with level three ally, Bradford 2025 UK City of Culture.
- **Showcasing:**
Organised two showcasing opportunities with level three ally, Horizon and level one ally, ONCA.
- **Additional grants:**
Provided an additional presenting grant to level two ally, Polka Theatre.

CONNECTS links artists with sector organisations through both physical and online gatherings, fostering collaboration and networking.

This year we planned the following events:

- Edinburgh Festival Fringe: A major event in the arts calendar.
- Medway hyper local event (cancelled due to COVID-19).
- First International in-person event in Mexico.
- International Connects in Jakarta, Indonesia (cancelled due to COVID-19)
- First international online event with British Council micro-awarded
- North event to work with established networks in Wakefield.

Strategic achievements

Secured an Unlimited commission as part of the 2024 French Cultural Olympiad.

Jonny Costen's Louder is Not Always Clearer will be presented in both performative and filmed formats at the TNB festival, Brittany in November 2024.

CHANGE

This strand of work focuses on influencing and changing the cultural sector to be more accessible and inclusive. We do this work through our campaigns, resources, and public speaking.

What we achieved:

- **Campaigns:**
Nothing for Nothing launched April 2023 based on survey findings of 370 disabled artists and art workers plus further 10 artist case studies

Development of resource with organisations GUILD, East Street Arts, Babeworld, Contemporary Other, Kaleider, Mafwa Theatre, and Span Arts.

Two events for organisations in April and September 2023 and one for individuals in March 2024 with a total reach of 90.

An awareness raising event at What Next, IETM Aarhus, Denmark as part of their Pitchorama.

7,919 online views across the campaign plus 6,337 views and 276 downloads of A Toolkit for artists and freelancers when asked to work for nothing.

30 organisations signed up and pledged to create change

- Resources

Total engagement across the year of all our resources is 32,852 – 12% of all our website traffic. This represents a 168% growth on last year exceeding our 20% growth target.

New resources created included:

1. Nothing for Nothing: In a cultural sector based on an expectation of free labour – how can I do nothing for nothing? in April 2023 476 pageviews with no downloads
2. Nothing for Nothing: Are you asking people to do something for nothing? in April 2023 430 pageviews and 61 downloads
3. Nothing for Nothing: A toolkit for artists and freelancers when asked to work for nothing launched in May 2023 19,018 pageviews and 856 downloads
4. Accessible Recruitment and Employment launched in January 2024 with 1,810 pageviews and 374 downloads

Some of our existing resources continue to gain good traction, including the following list of top performing:

1. Creating Your Own Access Rider: 4,262 pageviews and 824 downloads
2. Cards for Inclusion: A new way to play access 3,499 pageviews and 653 downloads
3. Accessible Marketing Guide – 1,293 pageviews and 472 downloads

- International Collaborations

A Spanish Language resource development of Cards for inclusion in collaboration with Viviana Flores Rayo in Chile.

Artists: Nemias Tanchiva (Perú), Tania Sánchez (México), Pedro Marrero (Venezuela) were commissioned to create bespoke illustrations for the pack.

Distribution including 400 sets across Chile, México, Perú, and Venezuela.

Website visitors 5,347 unique visitors (Mid-July to Mid-Nov 2023).

International launch events:

- Lima, Peru: July 21 – August 6, 2023, Lima International Book Fair, 2,000 participants.
- Santiago, Chile: September 5, 2023, Gabriela Mistral Center, 80 attendees; September 27, 2023, Ministry of Culture event, 50+ organisations.
- Caracas, Venezuela: November 26, 2023, Casa Disiente, 20 attendees; December 1, 2023, Los Galpones Arts Center, 50 attendees.
- Mexico: December 5, 2023, Cultural Center of Spain, 30 attendees.

Tania Sánchez: “Cards for Inclusion completes my daily struggle as an activist for disabled rights, blending my art and activism. It sends a clear message: protocols, awareness, and adjustments are needed for full participation and rights access.”

- West Yorkshire Combined Authority (WYCA) Accessibility programme

Gained funds to develop a three-strand programme of activities for arts organisations and creatives in Bradford, Calderdale, Kirklees, Leeds and Wakefield to provide training, advice and guidance and micro capital grants through 2024 to 2026.

- Public speaking/writing

Team members spoke and wrote at various events and publications, including:

- Arts Professional – [series of articles on ableism, inclusion and exploitation across the sector](#)
- [Arts Marketing Association Digital Copywriting Day](#) on accessible copywriting from disabled led perspective
- [Clare Leadership and Arts Council England's world of work assemblies](#)
- Contemporary Visual Arts Network, East Midlands
- Disability Arts Online – a case study on [ACE'S investment principles](#)
- ISPA – panel member for [ISPA \(International Society of Performing Arts\) congress in Manchester, June 2023 on How do we co-create with equity?](#)

SUPPORT

This is our strand of work that nurtures our community of artists to make the work they want to make, build and sustain artistic careers, and ensure our own support structures centre artists.

The Paul Hamlyn Foundation grant supported 105 individual artists with various opportunities, including peer sessions and hardship grants totalling £7,681.

We reached out and engaged our alumni artist network on what they want and how best to support them through listening work and an artist survey.

We refined and launched new materials that communicated the refreshed offer and benefits of being part of the Unlimited artist alumnus.

We recruited independent consultancy TIALT to work with us to develop an evaluation model and action plan for the delivery across our work.

Artist grant recipient: "That's what I love most about Unlimited: setting humane professional standards and living and breathing them. Massive thanks."

OUR AUDIENCES

We have three main primary audiences we work with:

1. Disabled artists – existing and new
2. Culture sector organisations and the people working in/with them
3. Wider society for our commissions, campaigns and work

What we know about each audience segment varies dependent on the nature of being an artist commissioner and funder.

1. DISABLED ARTISTS

Our largest commissioning opportunity this year was the UK Open and International awards that received 484 artist applications.

We received most applications for combined arts (32%). The next highest number was for visual arts (22%), then theatre (19%), 'other' (9%), dance (6%), literature (6%) and music (5%).

Compared with our 2022 data, there's been a slight increase in applicants making theatre (+1%), music (+2%), and literature (+3%) and a slight decrease in applications working in combined arts (-3%), visual arts (-1%), 'other' (-1%) and dance (-1%).

Demographics of applicants

Age

- 4% preferred not to say or didn't know
- 41% were 20–34 years old
- 35% were 35–49
- 17% were 50–64
- 2% were 65 or over
- 1% were 18–19

Compared with 2022, we've noticed a decline (-6%) in applicants aged 35–49 and a slight increase (+1%) in applicants aged 18–19.

Gender

2% preferred not to say. Of those who did, 49% defined as female, 25% as male, 18% as non-binary, and 6% chose to define using other terms including gender fluid, genderqueer, gender non-conforming, neurogender, agender, butch, femme, non-binary woman, trans man, transmasculine, transfemme and various combinations of the above.

Compared with 2022, we've noticed a slight decline (-3%) in applicants who define as female and a slight increase in applicants who define as male (+3%) and non-binary (+1%).

Ethnicity

- 3% preferred not to say or didn't know.
- 56% defined as White British, 2% as White Irish, 1% Gypsy or Irish Traveller and 11% any other White background (70% in total).
- 2% defined as White and Asian, 1% as White and Black Caribbean, 1% as White and Black African, and 5% as any other mixed ethnic background.
- 3% defined as Indian, 1% as Pakistani, 1% as Bangladeshi, 1% as Chinese and 1% as any other Asian background.
- 2% defined as African, 1% as Caribbean and 1% as any other Black/African/Caribbean background.
- 1% defined as Arab and 3% defined as any other ethnic group.
- 6% chose to identify differently to any of the given categories. Instead, they identified with other terms including Pakeha, North African, Hispanic, Jewish, Welsh, British East and Southeast Asian, Filipino, Native American, Iranian, or Latinx.

Compared with 2022, we've noticed an increase in applicants identifying as having a White background (+4%) and a decrease in those defining as having another Black/African/Caribbean background (-6%).

Sexuality

- 11% preferred not to say and 3% didn't know.
- 34% defined as heterosexual
- 22% as bisexual
- 4% as gay men
- 4% as gay women/lesbian
- 22% chose to define using other terms including queer, pansexual, asexual, greysexual, neuroqueer, non-binary lesbian, polyam, demisexual, and various combinations of the above.

Compared with 2022, there is a decrease in those who preferred not to say or didn't know (-4%), as well as a drop in those who defined themselves as a gay man (-6%) or gay woman/lesbian (-2%).

Disability

- 1% preferred not to say.
- 65% defined as a disabled person
- 17% as a person with a long-term health condition
- 4% as a person with access requirements
- 1% as non-disabled/no health condition.
- 12% chose to define using other terms including d/Deaf, neurodiverse or neurodivergence, with mental health disorders or illnesses, with specific chronic illnesses such as Crohn's or M.E, or with various combinations of the above.

Compared with our 2022 data, there is a drop in applicants defining themselves as a disabled person (-5%) and a slight rise in those choosing to define using other terms (+2%).

Intersectional barriers

We asked some additional questions to look at other intersectional factors.

- 56% of those applying have experienced barriers as a result of being working class
- 54% are currently precariously employed and/or on a zero hours contract
- 31% have experienced homelessness

- 21% have experienced barriers because of their country of origin
- 11% have experienced the criminal justice system
- 2% have been a refugee or asylum seeker
- 34% identified other barriers related to queer or trans identity, language barriers, rurality, immigration, financial barriers, sex work related barriers, ageism, sexism, misogyny and gender discrimination, abuse, addiction, having experienced care, fatphobia/weight stigma, parenting responsibilities, and religious beliefs.

Against 2022, we noticed a rise in the number of applicants who are precariously employed and/or on a zero hours contract (+6%).

2. CULTURE SECTOR

We define the cultural sector as being made of organisations and professionals across the UK. This includes arts councils, arts funders, arts organisations, arts festivals, arts venues, local authorities, museums, galleries and libraries, outdoor arts agencies, universities with an arts and cultural focus.

Our Ally programme adapts to the diverse and varied needs of arts and cultural organisations across the UK. We have seven tier-one allies, 12 tier-two allies, and five tier-three allies, with a total of 137 organisations in the ally network.

We held two stakeholder meetings bringing together representatives from our key funders, disability-led arts organisations across the UK, our tier three allies, and the chairs of our independent selection panels. These sessions provide valuable external perspectives on important questions and help us build strong relationships.

3. WIDER SOCIETY

As a commissioner we have limited access to data and demographics for this segment so can only report on reach figures for active commissions.

We achieved a total audience reach of 1,870,348, with 206 showings across the UK, internationally, and online.

Our organisational communications channels and their reach do provide a useful indication of the growing impact we are making more widely as our followers and web visitors are a combination of all our audiences – artists, culture sector organisations and workers and people interested in our disabled led work

What we achieved:

- Website: 266.3k views (up by 66.6% on previous year), 118.7k sessions from 80.6k visitors (up by 24.5% on previous year)
- Google Ad words achieving on average a 14% CTR / 86.75 conversion rate

- Email database: 1,979 (55.9% growth from 22/23) princ
- Instagram followers: 6.2k, we gained 2,952 followers, a 193% growth on 2022/23.
- Twitter/X followers: 10.9k, we gained over 500 followers this year.
- Facebook: 2.9k followers, we gained 282 followers, a 171% growth on 2022/23. We also have 2.5k page likes.
- LinkedIn: 558 followers, gained 303 followers, an 84.2% increase.

Future Plans

We aim to continue our mission, enhancing support for disabled artists and fostering inclusivity in the arts. This includes expanding our resources, strategic partnerships, and commissioning opportunities to ensure sustained impact and growth in the sector.

Unlimited aims to eventually become unnecessary by making significant changes in the cultural sector and society, so disabled people face no barriers or discrimination.

We acknowledge that achieving this goal will take time, likely a minimum of 10 years, influenced by external factors like austerity measures and the global Covid pandemic. Our approach involves a three-stage cycle:

1. Stabilise and Solidify (2023–2026):
 - Establish our place in the sector.
 - Set up systems, targets, and reporting methods.
 - Ensure our values are lived and grow as an organisation.
2. Assess, Prioritise, and Adapt (2026–2029):
 - Reassess our purpose.
 - Adapt to prioritise actions needed for further change.
3. Contract and Close (2029–2033):
 - Prepare to close while embedding changes and ensuring a lasting legacy.

We are currently in the Stabilise and Solidify stage. Having transitioned to independence, we are still refining our systems to make them flexible, adaptable, accessible, inclusive, and intersectional. This is essential in the rapidly changing context of global events like the pandemic, Brexit, austerity, and various crises.

Goals for the next two years

- Stabilise our systems, models, processes, and procedures.
- Strengthen our position as a sector leader in commissioning disabled artists.
- Continue developing as a new Arts Council England National Portfolio Organisation (NPO).
- Maintain an action research approach to test and refine our methods before broad adoption and sharing.

By doing so, we aim to solidify our operations and ensure we can effectively support and lead within the cultural sector.

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 2024), we have 8 low risks, 21 medium risks, 1 high risk and 0 extreme risks post mitigation. The high risk is in relation to Reputational damage (Unlimited's reputation is damaged by association with Artists or organisations or through its own actions). This is scoring as high whilst we increase mitigations (as discussed in a board meeting in May 2024).

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 rating through the year has remained at 3.

Financial review

In the year ended 31 March 2024, we had incoming resources of £1,989,388 (2023: £2,596,524), of which £918,500 (2023: £2,545,139) were restricted funds, and expenditure of £1,914,116 (2023: £1,926,650), of which £907,329 (2023: £1,904,444) related to restricted funds. The total reserves at the period end were £745,146 (2023: £669,874), of which £646,634 (2023: £635,463) were restricted funds. As such, free reserves, after allowing for restricted funds and fixed assets, are £90,523 (2023: £26,325).

Our principle funding for the year ending 31 March 2024 was a £1,000,000 grant from Arts Council England for year 1 of NPO funding (2023: £750,000 project grant). In addition we began the year with confirmed increased funding from Arts Council Wales £80,000 (2023: £60,000) and Creative Scotland £90,000 (2023: £60,000).

In 2024, we gained significant additional funding of £550,000 from British Council (2023: £1,125,000 over two years) which meant we were able to thread international work through all our strands. Our Support strand continued to be possible thanks to funding from Paul Hamlyn Foundation over four years (2024: £77,000, 2023: £70,000).

Looking ahead to 2024/25, we've consolidated our position within the sector. This is recognised by the Arts Council England National Portfolio support at £1 million per annum, now confirmed for four years.

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. This was originally estimated at £50,000, however, due to our increased funding and activity, the trustees will be increasing this figure to more accurately reflect our current size. This discussion and subsequent decision is due to take place in July 2024.

As a new organisation in 2023, starting from a zero-reserve position, it will take time for Unlimited to build up reserves. Unlimited's current level of free reserves at the end of the reporting period are £90,523 (2023: £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 still being established, 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 low-risk investment of funds received in advance and using 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 of 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.

During this year, two board members announced their intention to step down – Ruth Gould and Sorcha Pringle as noted in the 14 Nov 2023 minutes from the board mini meeting on trustee recruitment and David Dixon, as noted in the full board meeting on 21 Feb 2024, after a considerable period of inactivity. These changes were made on the Charity Commission register on 1 May 2024.

Board meetings and devolved authority

In this period, the Board met quarterly, alternating a formal meeting with a series of mini meetings (one of which is a reporting meeting) which supports access and allows for deeper conversation in smaller groups.

In the light of the upcoming changes to the board, a recruitment process began in autumn 2023 to add new skills and fresh blood to the board. It was agreed at least one place would be held for a learning-disabled person and both board and staff received training from the charity Grace Eyre, led by three of their learning-disabled trustees and their support worker.

28 people applied and 12 were selected to go to the next step – which was to be discussed by the People and Culture subcommittee. From this step, 9 candidates were chosen, each of whom will attend a board mini meeting in May 2024, and have further conversations with the board before a final selection is made and onboarding begins.

The Finance subcommittee continued to meet quarterly through this period and the People and Culture subcommittee and the Equality, Diversity and Inclusion subcommittee now both meet every 6 months. 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 2023/24 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 were asked to complete an access rider, giving parity with staff and artists. New trustees will attend briefing sessions with the Chair and Director and be 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. In 2023/24 this included a session with Grace Eyre on recruiting and working with learning disabled people as trustees.

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 in 2022/23 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. A detailed Pay and Reward scheme was developed in partnership with Narrow Quay HR and adopted. This scheme was reviewed in 2023/24 showing broad agreement and understanding amongst the staff. Recommendations to improve will be implemented in 2024/25. A 7% cost of living award was made across the Board in April 2024. All staff are automatically enrolled into a pension scheme, unless they choose 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 2024, Auditors HPH were recruited as our auditor during the year.

The trustees' annual report has been approved by the Trustees on 31 July 2024 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

Other working names the Charity uses

Unlimited

The Charity's registration number

1196665

Company number

CEO27249

Principle office

WX Wakefield Exchange
Union Street
WAKEFIELD
WF1 3AE

Bankers

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

Auditors

Sarah Wearing, FCA, DChA
HPH, Chartered Accountants
54 Bootham
YORK
YO30 7XZ

Trustees

- Adel Al-Salloum
- Hannah Aria
- David Dixon (resigned 21 February 2024)
- Carole Edrich
- Tarik Elmoutawakil
- Ruth Fabby (resigned 14 November 2023)
- Nichola Ibe
- Katerina Ioannidou (Treasurer)
- Jocelyn Spencer-Mills
- Sonny Nwachukwu
- SORCHA Pringle (resigned 14 November 2023)
- Thomas Ryalls (Secretary)
- Anna Starkey (Chair)
- David Tovey

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 2024**

Opinion

We have audited the financial statements of We Are Unlimited Arts for the period ended 31 March 2024 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 2024 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

31 July 2024

WE ARE UNLIMITED ARTS CIO
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2024

	Note	Unrestricted Funds £	Restricted Funds £	Total Funds Year ended 31 March 2024 £	Total Funds 19 November 2021 to 31 March 2023 £
INCOME AND ENDOWMENTS FROM:					
Donations, legacies and grants	3	1,022,360	918,500	1,940,860	2,542,706
Charitable activities	4	23,299	-	23,299	45,633
Investment income		25,229	-	25,229	8,185
TOTAL INCOME		1,070,888	918,500	1,989,388	2,596,524
EXPENDITURE ON:					
Raising funds	5	-	-	-	8,670
Charitable activities	6	1,006,787	907,329	1,914,116	1,917,980
TOTAL EXPENDITURE		1,006,787	907,329	1,914,116	1,926,650
NET INCOME		64,101	11,171	75,272	669,874
Transfer between funds		-	-	-	-
NET MOVEMENT BETWEEN FUNDS		64,101	11,171	75,272	669,874
Total funds brought forward		34,411	635,463	669,874	-
TOTAL FUNDS CARRIED FORWARD		£ 98,512	£ 646,634	£ 745,146	£ 669,874

CONTINUING OPERATIONS

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

The notes on pages 33 to 50 form part of these financial statements.

**WE ARE UNLIMITED ARTS CIO
BALANCE SHEET
AS AT 31 MARCH 2024**

	Note	Unrestricted Fund £	Restricted Fund £	Total 2024 £	Total 2023 £
FIXED ASSETS					
Tangible fixed assets	13	7,989	-	7,989	8,086
		<hr/> 7,989	<hr/> -	<hr/> 7,989	<hr/> 8,086
CURRENT ASSETS					
Debtors	11	20,241	31,317	51,558	236,469
Cash at bank and in hand		490,562	1,180,220	1,670,782	1,189,254
		<hr/> 510,803	<hr/> 1,211,537	<hr/> 1,722,340	<hr/> 1,425,723
CREDITORS					
Amounts falling due within one year	12	420,280	564,903	985,183	763,935
		<hr/> 90,523	<hr/> 646,634	<hr/> 737,157	<hr/> 661,788
NET CURRENT ASSETS					
TOTAL ASSETS LESS CURRENT LIABILITIES					
		<hr/> 98,512	<hr/> 646,634	<hr/> 745,146	<hr/> 669,874
NET ASSETS		<hr/> £ 98,512	<hr/> £ 646,634	<hr/> £ 745,146	<hr/> £ 669,874
REPRESENTED BY					
Unrestricted undesignated funds	15	90,523	-	90,523	26,325
Unrestricted designated funds	15	7,989	-	7,989	8,086
Restricted funds	16	-	646,634	646,634	635,463
		<hr/> £ 98,512	<hr/> £ 646,634	<hr/> £ 745,146	<hr/> £ 669,874

The notes on pages 33 to 50 form part of these financial statements.

Approved by the Board of Trustees on 31 July 2024 and signed on their behalf Anna Starkey (Chair)

**WE ARE UNLIMITED ARTS CIO
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2024**

	Note	2024 £	2023 £
CASH FLOWS FROM OPERATING ACTIVITIES			
Cash generated from operations	19	460,216	1,192,261
Net cash provided by operating activities		460,216	1,192,261
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of tangible fixed assts		(3,917)	(11,192)
Interest received		25,229	8,185
Net cash provided by/(used) in investing activities		21,312	(3,007)
CHANGE IN CASH AND CASH EQUIVALENTS IN THE REPORTING PERIOD		481,528	1,189,254
Cash and cash equivalents at the beginning of the reporting period		1,189,254	-
CASH AND CASH EQUIVALENTS AT THE END OF THE REPORTING PERIOD	20	£ 1,670,782	£ 1,189,254

The notes on pages 33 to 50 form part of these financial statements.

**WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

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:

WX Wakefield Exchange, 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 YEAR ENDED 31 MARCH 2024

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
Furniture & fittings	- 25% 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 YEAR ENDED 31 MARCH 2024

3 <u>Income from donations, legacies and grants</u>	Unrestricted Funds £	Restricted Funds £	Total Funds period to 31 March 2024 £	Total Funds period to 31 March 2023 £
Government grants	1,009,976	757,500	1,767,476	1,997,567
Other grants	-	161,000	161,000	533,600
Donations	300	-	300	-
Donations in kind	12,084	-	12,084	11,539
	£ 1,022,360	£ 918,500	£ 1,940,860	£ 2,542,706

Nature and amount of Government Grants

<i>Arts Council England</i>	<i>Support the Charity in its first years of operations.</i>	<i>1,000,000</i>	<i>750,000</i>
<i>Arts Council Wales</i>	<i>Enable partner award commission activity in Wales.</i>	<i>80,000</i>	<i>60,000</i>
<i>British Council</i>	<i>Enable international work across all Workstreams.</i>	<i>550,000</i>	<i>1,125,000</i>
<i>Creative Scotland</i>	<i>Enable partner award commission activity in Scotland.</i>	<i>67,500</i>	<i>45,000</i>
<i>West Yorkshire Combined Authority</i>	<i>Accessibility grant.</i>	<i>60,000</i>	<i>-</i>
<i>Other</i>	<i>Other Government Grants</i>	<i>9,976</i>	<i>17,567</i>
		<i>1,767,476</i>	<i>1,997,567</i>

4 <u>Income from charitable activities</u>	Unrestricted Funds £	Restricted Funds £	Total Funds period to 31 March 2024 £	Total Funds period to 31 March 2023 £
Income from contracts	18,941	-	18,941	26,683
Income from recharged costs	-	-	-	14,260
Income from events	4,358	-	4,358	4,690
	£ 23,299	£ -	£ 23,299	£ 45,633

5 <u>Expenditure on raising funds</u>	Unrestricted Funds £	Restricted Funds £	Total Funds period to 31 March 2024 £	Total Funds period to 31 March 2023 £
Fundraising costs	£ -	£ -	£ -	£ 8,670

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

6 Expenditure on charitable activities

	Unrestricted Funds £	Restricted Funds £	Total Funds period to 31 March 2024 £	Total Funds period to 31 March 2023 £
Grants to individuals	36,425	20,893	57,318	135,170
Grants to institutions (note 7)	13,375	35,025	48,400	80,100
Accessibility	19,879	23,440	43,319	39,294
Artist costs and fees	14,323	19,282	33,605	84,109
Commissions	457,166	499,867	957,033	968,853
Project development and management	-	4,116	4,116	3,684
Promotion and events	3,923	342	4,265	39,302
Other delivery costs	137,673	179,665	317,338	218,270
Support costs (note 8)	324,023	124,699	448,722	349,198
	£ 1,006,787	£ 907,329	£ 1,914,116	£ 1,917,980

Analysis by activity is included in note 9

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

7 Grants to institutions

	Unrestricted Funds £	Restricted Funds £	Total Funds period to 31 March 2024 £	Total Grants period to 31 March 2023 £
17 Consultoria	-	2,370	2,370	-
Acesso Cultura	-	7,500	7,500	-
Artistic Development Residency	-	-	-	7,000
Atelier Nwando Limited	5,700	-	5,700	1,000
Battersea Art Centre	-	4,000	4,000	-
BlocProjects	2,000	-	2,000	-
Brighton Digital Festival	1,000	-	1,000	-
Buddug y Byd	-	230	230	-
China Plate Theatre Ltd	1,500	-	1,500	-
CoDa Dance Company	-	-	-	500
Community Murals	-	330	330	-
Compton Verney House Charity	-	-	-	800
Forma Arts and Media	1,000	-	1,000	3,300
Horniman Museum and Garden	-	-	-	3,000
Industry Hub at Edinburgh Fringe	-	-	-	10,000
Jack Dean & Company	-	-	-	2,000
MAYK-ing Space Artist Development Residency	-	-	-	4,000
Panel Gallery	2,000	-	2,000	-
SICK! Festival	3,500	-	3,500	-
Southbank Centre	-	-	-	28,500
The Creative Art House	-	12,270	12,270	-
The Paraorchestra	-	-	-	20,000
Zecora Ura Theatre	-	5,000	5,000	-
	£ 16,700	£ 31,700	£ 48,400	£ 80,100

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

8 Support costs

	Unrestricted Funds £	Restricted Funds £	Total Funds period to 31 March 2024 £	Total Funds period to 31 March 2023 £
Staff costs	215,856	84,497	300,353	180,871
Consultancy fees	-	-	-	57,702
Training and development	18,293	5,066	23,359	12,383
Travel and subsistence	3,768	-	3,768	8,396
Freelancer fees	25,221	-	25,221	14,150
Human resources costs	1,628	3,841	5,469	9,379
Marketing and research	30,961	4,180	35,141	18,879
Rent and rates	6,083	1,235	7,318	7,000
Telephone and internet	38	46	84	96
Insurance	-	4,218	4,218	2,330
Computer costs	5,210	7,807	13,017	16,603
Printing, postage and stationery	496	273	769	2,047
Subscriptions	79	112	191	-
Accountancy fees	-	-	-	3,625
Bank charges	140	1,201	1,341	326
Independent auditors fee - audit fee	-	7,177	7,177	6,600
Independent auditors fee - other fees	-	2,525	2,525	2,640
Legal fees	4,826	36	4,862	95
Sundry costs	1,091	398	1,489	953
Depreciation	4,014	-	4,014	3,106
Governance costs	6,319	2,087	8,406	2,017
	£ 324,023	£ 124,699	£ 448,722	£ 349,198

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

9 Analysis of expenditure on charitable activities by workstream

	CHANGE £	COMMISSION £	CONNECT £	DEVELOP £	SUPPORT* £	Total Funds period to 31 March 2024 £
Expenditure on charitable activities						
Grants to individuals	2,000	3,257	9,220	27,160	8,431	50,068
Grants to institutions (note 9)	19,770	5,000	8,930	21,200	750	55,650
Accessibility	4,554	15,727	10,078	8,996	3,964	43,319
Artist costs and fees	6,075	3,992	5,848	9,815	7,875	33,605
Commissions	27,290	772,398	157,345	-	-	957,033
Project development and management	43	-	73	-	4,000	4,116
Promotion and events	3,464	781	20	-	-	4,265
Other delivery costs	67,358	69,731	79,225	53,228	47,796	317,338
Support costs	26,922	116,668	71,796	116,668	116,668	448,722
	£ 157,476	£ 987,554	£ 342,535	£ 237,067	£ 189,484	£ 1,914,116

	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 and fees	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 YEAR ENDED 31 MARCH 2024

10 Staff costs		Total Funds period to 31 March 2024 £	Total Funds period to 31 March 2023 £
Gross salaries		471,571	295,699
Social security costs		40,304	22,096
Employers pension contributions		10,506	6,412
		£ 522,381	£ 324,207

The average head count of staff employed during the year was 16 (2023: 10).

Staff bandings:	2024	2023
£60k - £70k	-	1
£70k - £80k	-	-
£80k - £90k	1	-
Over £90k	-	-

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 £229,882 (2023: £146,887).

11 Debtors	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
Trade debtors	2,983	-	2,983	105,081
Prepayments	5,412	31,317	36,729	14,737
Accrued income	6,021	-	6,021	113,831
Other debtors	5,825	-	5,825	2,820
	£ 20,241	£ 31,317	£ 51,558	£ 236,469

12 Creditors	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
Trade creditors	10,501	8,275	18,776	26,360
Accruals and deferred income	5,524	41,786	47,310	13,819
Grants payable	402,875	513,998	916,873	720,890
Other creditors	1,380	844	2,224	2,866
	£ 420,280	£ 564,903	£ 985,183	£ 763,935

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

13 Tangible fixed assets

	Computer equipment £	Furniture & fittings £	Total £
Cost:			
At 1 April 2023	11,192	-	11,192
Additions	2,425	1,492	3,917
At 31 March 2024	13,617	1,492	15,109
Depreciation:			
At 1 April 2023	3,106	-	3,106
Charge for the year	4,014	-	4,014
At 31 March 2024	7,120	-	7,120
Net book values:			
At 31 March 2024	£ 6,497	£ 1,492	£ 7,989
At 31 March 2023	£ 8,086	£ -	£ 8,086

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

14 Analysis of funds

	Tangible fixed assets £	Current assets £	Current liabilities £	Total £
Unrestricted funds				
General funds	-	510,803	(420,280)	90,523
Designated funds	7,989	-	-	7,989
	<u>7,989</u>	<u>510,803</u>	<u>(420,280)</u>	<u>98,512</u>
Restricted funds	-	1,211,537	(564,903)	646,634
Total funds as at 31 March 2024	<u>£ 7,989</u>	<u>£ 1,722,340</u>	<u>£ (985,183)</u>	<u>£ 745,146</u>
	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 as at 31 March 2023	<u>£ 8,086</u>	<u>£ 1,425,723</u>	<u>£ (763,935)</u>	<u>£ 669,874</u>

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

15 Unrestricted funds

	Balance as at 01/04/2023	Incoming Resources	Resourced Expenditure	Transfers Between Funds	Balance as at 31/03/2024
	£	£	£	£	£
Unrestricted funds					
General funds	26,325	1,070,888	(1,002,773)	(3,917)	90,523
Designated funds	8,086	-	(4,014)	3,917	7,989
As at 31 March 2024	34,411	£ 1,070,888	£ (1,006,787)	£ -	£ 98,512
	Balance as at 19/11/2021	Incoming Resources	Resourced Expenditure	Transfers Between Funds	Balance as at 31/03/2023
	£	£	£	£	£
Unrestricted funds					
General funds	-	51,385	(21,100)	(3,960)	26,325
Designated funds	-	-	(3,106)	11,192	8,086
As at 31 March 2023	-	£ 51,385	£ (24,206)	£ 7,232	£ 34,411

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 YEAR ENDED 31 MARCH 2024

16 Restricted funds

	Balance as at 01/04/2023 £	Incoming Resources £	Resourced Expenditure £	Transfers £	Balance as at 31/03/2024 £
British Council - Main Grant	532,675	-	(416,307)	-	116,368
British Council - Operational Alliance	-	250,000	(200,000)	-	50,000
British Council - International	-	300,000	-	-	300,000
Shape - British Council - Micros	27,653	-	(27,653)	-	-
Arts Council Wales 2023	7,500	-	(7,500)	-	-
Arts Council Wales 2024	-	80,000	(80,000)	-	-
Creative Scotland 2023	29,294	-	(44,294)	-	(15,000)
Creative Scotland 2024	-	67,500	(45,000)	-	22,500
Fidelity Foundation	-	75,000	(7,554)	-	67,446
Paul Hamlyn Foundation	27,047	77,000	(70,496)	-	33,551
West Yorkshire Combined Authority	-	60,000	-	-	60,000
Shape - Setup and Strategic Partner Awards:	8,525	-	(8,525)	-	-
<i>Imaginate</i>	-	9,000	-	-	9,000
<i>Wellcome Collection</i>	2,769	-	-	-	2,769
Total funds as at 31 March 2024	£ 635,463	£ 918,500	£ (907,329)	£ -	£ 646,634

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

16 Restricted funds

	Balance as at 19/11/2021 £	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 as at 31 March 2023	£ -	£ 2,545,139	£ (1,902,444)	£ (7,232)	£ 635,463

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

16 Restricted funds cont...

Purpose of restricted fund

British Council - Main Grant	An award designed to be spent over a two-year period, to enable international work across all workstreams.
British Council - Operational Alliance	An award designed to be spent over a two-year period to support four international awards, linked to a partnership commitment based on shared values.
British Council - International	An award designed to be spent over a two-year period to enable international work across all workstreams.
Shape - British Council - Micros	A single year additional award to fund international micro commissioning, designed to be spent over a one year period 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 2023	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.
Arts Council Wales 2024	A single year award to enable open award commissioning activity in Wales to support Wales based artists plus work on related strands DEVELOP, CONNECT and CHANGE.
Creative Scotland 2023	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.
Creative Scotland 2024	A single year award to enable open award commission activity in Scotland to support Scotland based artists plus work on related strands DEVELOP, CONNECT and CHANGE.
Fidelity Foundation	A two-year capacity-building award centred around our CRM system, including the development of a new commissions portal.
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.
West Yorkshire Combined Authority	Funding for a micro capital grants scheme for organisations across West Yorkshire to improve access provision.
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 YEAR ENDED 31 MARCH 2024**

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' 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 YEAR ENDED 31 MARCH 2024**

17 <u>Trustee transactions</u>	Year ended 31 March 2024		Period from 1 November 2021 to 31 March 2023	
	Amount £	Owed to/(By) Balance £	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	-
Hannah Aria - Access Support for UK Open Awards and Hardship Grant	420	-	-	-
Sonny Nwachukwu - Podcast interview, development grant and peer-to-peer session	-	-	1,225	1,075
Sonny Nwachukwu - Panellist and participation fees and related travel	385	-		
Carol Edrich - Commission Officer Recruitment Panel	-	-	500	500
No Trustee received any remuneration or benefits by virtue of being a Trustee.				
10 (2023: NIL) trustees were reimbursed for expenses relating to travel for Trustees' meetings totalling £2,349 (2023: NIL).				
18 <u>Related party transactions</u>				
<i>The following related parties were paid for services delivered to the charity:-</i>				
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				
<i>The following related parties issued grants to the charity:-</i>				
Marlborough Productions - Partnership Award	-	-	4,282	-
Tarik Elmoutawakil is a Trustee of We Are Unlimited Arts CIO and is a Creative Director at Marlborough				
There were no related party transactions in 2024.				

WE ARE UNLIMITED ARTS CIO
NOTES TO THE STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2024

19 Reconciliation of net income to net cashflows from operating activities

	2024	2023
	£	£
Net income for the reporting period (as per the Statement of Financials Activities)	75,272	669,874
Adjustments for:		
Depreciation charges	4,014	3,106
Interest received	(25,229)	(8,185)
Decrease/(Increase) in debtors	184,911	(236,469)
Increase in creditors	221,248	763,935
Net cash flow provided by operations	£ 460,216	£ 1,192,261
Analysis of cash and cash equivalents		
Cash at bank and in hand	1,670,782	1,189,254
	£ 1,670,782	£ 1,189,254

Cash and cash equivalents amounting to £1,174,159 related to restricted funds.

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

	At 01/04/2023	Cash Flow	At 31/03/24
	£	£	£
Cash at bank	1,189,254	481,528	1,670,782
Total	£ 1,189,254	£ 481,528	£ 1,670,782

WE ARE UNLIMITED ARTS CIO
NOTES TO THE STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2024

21 Comparative Statement of Financial Activities

	Unrestricted Funds £	Restricted Funds £	Total Funds 19 November 2021 to 31 March 2023 £
INCOME AND ENDOWMENTS FROM:			
Donations, legacies and grants	27,550	2,515,156	2,542,706
Charitable activities	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	-	8,670	8,670
Charitable activities	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 derived wholly from continuing operations.