

WE ARE UNLIMITED ARTS CIO
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED
31 MARCH 2025

UNLIMITED



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**WE ARE UNLIMITED ARTS CIO
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FOR THE YEAR ENDED 31 MARCH 2025**

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Co-Chair's foreword

It's with great pride that we present this year's annual report for Unlimited. Reflecting another year of extraordinary work, meaningful connection, and continued advocacy for disabled artists both in the UK and internationally.

Since our inception, we have awarded over £7.1 million to support 538 artists, reaching audiences of over nine million people.

In 2024/25, our second year as an Arts Council England National Portfolio Organisation, we continued to deliver on our mission with a strong programme of commissioning, collaboration, and cultural influence.

Commissioning artists remains our core function, and this year we made **26 awards** to **39 disabled artists**. These awards spanned the following

- UK Partner awards – 11 awards
- International Partner awards – five awards
- British Council Micro awards (round six) – seven awards
- Strategic Non-official development assistance (ODA) awards – two awards
- Strategic UK awards – one award

These awards are more than numbers. They represent sustained investment in disabled-led creativity across artforms, geographies, and stages of artistic practice.

We also made notable progress across our wider programme. This year we:

- Expanded our **Ally programme**, now engaging 161 organisations across varying levels of partnership.
- Delivered a **CONNECTs** event in Rennes, France, in collaboration with Théâtre National de Bretagne and the British Council.
- Launched **Unlimited On-Screen** programme in China to mark the International Day of Disabled Persons, in partnership with the British Council's China arts team.
- Hosted our first **International CONNECTs** event bringing together 27 alumni artists from nine countries to have global discussion and exchange.
- Provided **£8,612 in hardship grants** to 10 artists, offering financial resilience amid ongoing sector instability.
- **38,400 website hits** and over **6,000 downloads** of our resources, sharing learning and best practice with the sector.

These achievements feel more meaningful given the persistent changes and challenges facing the cultural sector. Reduced public funding, economic pressures, and an undervaluing of access and inclusion work continue to threaten the sustainability of many creative practices – with disabled artists often disproportionately affected. We remain committed to challenging these systemic barriers through both direct support and structural advocacy.

This report offers a detailed account of how we've continued to centre disabled artists, expand our partnerships, and deepen our impact both at home and abroad. It also reflects our efforts to build strong financial and strategic organisational foundations to ensure our work can continue in the years ahead. In response to ongoing economic challenges and changes to National Insurance, alongside cuts and delays in Access to Work, we have managed our resources carefully, maintaining financial resilience that supports our mission and future ambitions.

We would like to thank the Unlimited team, board of trustees, partners, artists, funders, and wider community. Your commitment is what enables us all to lead the transformation the cultural sector urgently requires.

Looking ahead, we remain confident that together we will continue to drive meaningful change for disabled artists everywhere.

Anna Starkey (they/them) and Adel AlSalloum (she/her)
Co-Chairs of the board
Unlimited

**WE ARE UNLIMITED ARTS
CIO TRUSTEES' ANNUAL REPORT
FOR THE YEAR ENDED 31 MARCH 2025**

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 third 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 base in the north of England is expanding thanks to funding from the West Yorkshire Combined Authority for a new pilot Accessibility programme, which ran through 2024/5 and continues into 2025/6 with an extension of activities.

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

As with last year, 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 2025

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 26 commission awards to 39 disabled artists.

- UK Partner Awards – 11 awards
- International Partner Awards – five awards
- British Council Micro Awards (round six) – seven awards
- Strategic Non-official development assistance (ODA) – two awards
- Strategic UK awards – one award

These commissions were awarded as follows:

UK Partner Awards

- Jez Colborne – Lighthouse (BD: is LIT and Bradford 2025 UK City of Culture)
- Roy Claire Potter – Comms Fail (Liverpool Biennial)
- Joanna Holland (*conditions apply) – go gently into the garden of (im)possible dreams (Norfolk and Norwich Festival)
- Jonny Leitch (Head Over Wheels) – Mummy, what's wrong with that man's legs? (Oxford University Cultural Programme)
- Nikki Watson – Our Worlds Collide (Sadler's Wells)

- Tamm Reynolds – Midgitte Bardot’s Shooting from Below (Southbank Centre)
- El Jaunts (El Jones) – Elders, 2085 (Wellcome Collection)
- Ellen Renton – Pals (Imaginate)
- Rudy Kanhye – L’esperance Blue Gold (Summerhall Arts)
- Ceri Ashe – Enjoy Every Minute / Mwynha Pob Munud (SPAN Arts)
- Radha Patel and Umulkhayr Mohamed (DARCH Collective) – You Have Done This Before (Tŷ Pawb)

International Awards

- Kevin Walker (Signkid) with Andre Witter – Bridge the Gap
- Kaite O’Reilly, Ho Lee Ching – Being Carried
- Liz Strange with Sarah Fadel – I Might Not Make It
- Persis Jadé Maravala and Bruno Bo MC – Everything is Burning (Está Tudo Queimando)
- Ray Young and Tamara Ibarra – Siblings of the Yam

British Council Micro Awards (round six)

- Aerial Mel Stevens (England, UK) and Joao Paulo Lima (Brazil) – Tap tap, tap, tap
- Haley (England, UK) and Lucas Rossetti (Brazil) – Bringing Spoken Word Poetry To VR Experiences
- Lilac Yosiphon and John Rwothomack (England, UK) and Mugabi Byenkya (Uganda) – The Path of Belonging
- Mridula Sharma (Scotland, UK) and Abigail Irfan (India) – Mad Futures
- Niko Wearden (England, UK) and jialu pombo (Brazil) – Diving in: crip connections to water through the work of Lygia Clark
- Sinéad O’Donnell (Northern Ireland, UK) and Jeffrey Carnay (Philippines) – Enduring remains
- XA7RA (England, UK) and Saint-Saëns Aşli Asli (Jamaica) – Dis/Embodied Enunciations

Strategic awards

- Claire Cunningham (Scotland): Songs of the Wayfarer. Toured to Germany, Hong Kong, Oslo and Scotland.
- Ramesh Meyyappan (Scotland): LEAR. Touring across 2025/26.
- Bullyache (London): A Good Man is Hard to Find. Strategic Partner Award with Sadlers Wells set to premier at Venice Biennale 2025.

Each commissioning award, except for the strategic awards, 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. Due to a 15% reduction in activity required by our Arts Council England funding agreement, this year we chose not to offer UK-based strategic micro awards, which place a significant demand on team capacity.

Instead, we focused on supporting high-profile commissions with the potential to reach larger audiences. This strategic shift also responded to a pattern we observed in our open call process, where many commissions were becoming stalled in research and development phases without progressing to full production.

Our commission with Claire Cunningham for Songs of the Wayfarer extended the reach of disabled-led work into international music and dance contexts, with performances in Hong Kong, Oslo, Scotland, and Germany. Building on Claire's established platform and international reputation, this work draws diverse audiences and strengthens the presence of UK disabled artists on global stages.

Our award to Ramesh Meyyappan for LEAR supports a visually driven, non-verbal production that engages international audiences across language barriers. Touring across 2025/26, the work responds to a gap in classical theatre led by disabled artists and builds sustainable touring connections in Europe and Asia.

Bullyache's A Good Man is Hard to Find brings disabled-led performance into a major international visual arts platform at this year's Venice Biennale. The work bridges music, performance, and installation, responding to a gap in cross-artform representation and expanding the visibility of disabled creatives within contemporary visual culture.

All three commissions bring major partners and large-scale venues to the table, ensuring ambitious, disabled-led work is presented at scale and reaches broad, international audiences across diverse artforms.

We have continued to support our 2023/2024 commissioned artists through their commissioning journeys alongside previous commissioned artists.

The 2024 recipients of the 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 – The Trans-mission
- FlawBored – The Pleasure of F**king your Mother
- Sarah Ezekiel – Ms MaNDy's Adventures in Wonderland
- Stephanie Bailey-Scott – Taking Flight Theatre Company – Martha
- Tink Flaherty and Abra Flaherty – Gen X Gen Z

The 2024 recipients of the International Awards

- Birds of Paradise Theatre Company (UK) and Diverse Patterns (Nepal) – UNWRAP
- Byron Vincent (UK) and Elif Simge (Turkey) – The In Between
- Chisato Minamimura (UK) and Alice Hu (China) – The Lost Golden Lotus
- Extraordinary Bodies (UK) and Pamoja Dance Group (Kenya) – Earth, Wheels, Air
- F. Zeeshan Choudhury (UK) and Rasel Rana (Bengal) – Woodblocks: Forming New Folklores

Delayed or paused work

Night Bloom by Cathy Mager, Spectroscope, and Alice Hu

An ambitious large-scale visual performance celebrating Deaf culture through dance and sign language. Created in collaboration with performers Alice Hu, An Di and Wang Xianhe.

This commission faced major delays after the original venue partner in Shanghai withdrew. The creative team navigated complex regulatory and logistical hurdles to relocate the project to a new location for the Shanghai premiere at SuHe Haus where it premiered successfully on 29 March 2025.

The event attracted thousands of spectators and transformed an iconic art deco site into a platform for international artistic exchange. The project required an extended delivery period from 18 to 25 months and a contingency release of £19,932 to accommodate new costs and staffing needs.

Despite the challenges, the commission has delivered significant cultural impact. It's currently featured in the Vital Signs exhibition at London's Science Gallery, a 360-degree version will be presented at Real Ideas' Immersive Dome in Plymouth, May–June 2025 (the only venue in Europe with a 15-metre 360° dome). A short-form documentary is also forthcoming.

This artwork has raised the visibility of Deaf artists in China and the UK and stands as a powerful example of inclusive, cross-cultural collaboration. We're confident it will continue to generate recognition and value – a clear reflection of what award funding enables.

Previous commissioned artist impact and achievements:

- Aby Watson gave a studio insight of Back and Forth and Forth and Back as part of the Dance from Scotland presence at Tanzmese in Dusseldorf
- Tarik Elmoutawakil's Brownton Abbey was presented at Glastonbury's Shangri La The Sistxrhood

- Karina Jones and Amy Nichols presented their international co-commission *Where Do I Sit*, created with Tamba Africa Social Circus at Shambala Festival.
“I never would have thought that a blind woman could do aerial, and that made me realize how close-minded I can be! Watching the show really widened my perspective!” – Shambala audience member
- Jonny Cotsen’s *Louder Is Not Always Clearer* presented in film and live performance as part of the 2024 Cultural Olympiad in France.
- *Songs of the Wayfarer* by Claire Cunningham opened to strong positive critical response on its European tour with four-star reviews from the Guardian and Reviews Hub.
- Lloyd Coleman’s *The Colour of Dinosaurs* was nominated for two Offies in Music and Performance categories. The Guardian gave it five stars and said, “I haven’t felt such a sense of community in a family show for some time.”
- Unlimited on Screen featured *Hen Night*: Vici Wreford-Sinnott, *Louder Is Not Always Clearer*: Jonny Costen, *Moving the Image/Moviendo la Imagen*: Emily Beaney and Ana García Jácome, *No Sleep Just Clouds*: Babeworld and *Silent World*: Signkid shown over 13 days in China. Online screenings reached 7,366,335 online impressions and attracted over 1,610,326 video views across China.
- Nwando Ebize supported to present elements of *Distorted Constellations* at PuSh in Vancouver.

DEVELOP

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

What we achieved:

- We granted 13 DEVELOP bursaries of £1,650 each to help artists upskill and extend their practice. Artists in receipt of this included: Ikram Ahmed, Livia Kojo Alour, Kerry Andrew, Rhiannon Armstrong, Rabindranath X Bhose, Estabrak, Tom Harmonious Krasny, Molly Kent, Gemma Lees, Belladonna Paloma, Oren Shoesmith, Lauren Jane Williams, Jian Yi.
- We placed five alumni artists in two DEVELOP residency opportunities over 2024/25.
 1. With **Vital Capacities** we offered two online residencies to develop skills in AI. The residencies lasted for one month, and were flexibly designed around the artists’ existing commitments, enabling them to create, contribute, and participate according to their schedules. Artists in residence Jameisha Prescod and Shrouk El-Attar were able to platform and present their work,

develop new connections, meet with curators and arts professionals, to build new networks.

2. With Wakefield Council and local businesses, we created three residencies for three alumni artists to work with three local artists to produce six new commissions. These were:

- NHS Pinderfields Residency: Mo Barrangi and Suzie Cross
- OE Electrics Residency: Sam Metz and Michelle Duxbury
- WX Residency: Hayley Williams Hindel and Maddie Morris

Results and impacts included:

- Three Wakefield business hosted/hosting residencies and artwork
- Six commissions secured by local (district) and regional artists
- 12 businesses engaged in the commissioning process
- 13 artist sessions with staff members.
- 153 staff or members of the public engaged in the commissioning and artwork development process
- 745,735 audience reached with the public artworks
- 97 people at celebration events

CONNECT

The CONNECT strand of our work aims to create meaningful connections between artists and industry. Connecting programmers, producers, and CEOs directly with disabled artists, while advocating for more disabled-led work to be programmed and platformed across the world. This strand involves both Allies and CONNECTs work.

Our current allies are:

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

- Attenborough Centre
- Bloc Projects
- Certain Blacks
- China Plate
- Freedom Festival
- Magnetic North
- S!CK Festival
- Vital Capacities
- With Out Walls

- Workroom

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

- Bradford 2025 UK City of culture
- Celfyddydau Span Arts
- Imagine
- Liverpool Biennial
- Norfolk and Norwich festival
- Oxford Uni Cultural Programme
- Sadler's Wells
- Southbank Centre
- Summerhall
- Wellcome Collection
- Tŷ Pawb

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

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

Plus, 236 across our allies' network who have signed up to receive our monthly newsletter.

What we achieved:

- 1-2-1 support hours provided to allies: 384 hours (approx.) to over 26 current allies.
- Four peer-to-peer sessions conducted for level two allies involved in this year's Partner Awards.
- Bespoke secondment of our Senior Producer, Cat Sheridan with Battersea Arts Centre.
- Eight UK showcases with four allies.
- Nine international showcases took place across France, Germany, Canada and China.
- This year we delivered three CONNECTs events:-
 1. CONNECTs Edinburgh, attended by 38 artist and industry professionals.
 2. CONNECTs London, a three-day series of interlinked CONNECTs events attended by 80 international delegates, 18 UK allies and 24 disabled artists.

3. CONNECTs France as part of our 'Spotlight on France' work with the British Council Arts Team in France and Théâtre National de Bretagne. The event attendance included a UK delegation of 10 disabled artists, support workers and arts workers plus 25 French programmers and producers.

Strategic achievements

French Cultural Olympiad

As part of the 2024 French Cultural Olympiad, Unlimited secured a commission for Building Bridges, a strategic international project developed in collaboration with Théâtre National de Bretagne (TNB) and the British Council France. This initiative aimed to foster stronger connections between UK-based disabled artists and the French cultural sector.

The partnership culminated at TNB's international festival in Rennes, where Unlimited presented Jonny Cotsen's Louder Is Not Always Clearer and led a curated delegation of alumni artists: Dr Aby Watson, EM Williams, and Nye Russell-Thompson. The artists participated in CONNECTs France, a day-long exchange involving screenings, artist roundtables, and deep dialogue with French artists and students.

"It was a great opportunity to discuss my practice as StammerMouth. The curiosity and openness from French artists made me hopeful about future collaborations. I'd love to bring CHOO CHOO! to Rennes, with captions en Français."

Nye Russell-Thompson, artist delegate

This moment was the result of over two years of relationship-building with TNB, British Council France, and others. While the delivery involved logistical compromises, it successfully opened new pathways, including programming conversations with Centre national de Création Adaptée (CNCA) and a renewed dialogue with the Avignon Festival about presenting disabled-led work in 2025 and beyond.

Unlimited Festival 2024: LONDON CONNECTs

We continued our partnership with Southbank Centre to deliver its biennial Unlimited Festival. Alongside the festival, Unlimited launched a new three-day CONNECTs London programme created with the British Council for 80 international delegates. The initiative sought to deepen Unlimited's international strategy and place disabled artists centre stage in global cultural dialogue.

Hosted at Unicorn Theatre, Southbank Centre, and Battersea Arts Centre, the programme included performances, artist pitches, and discussions focused on allyship, access, and sustainable collaboration. Key artists presented included Tink and Abra, EM Williams, Farrell Cox, Lloyd Coleman, Tom Marshman, and misery.

Partners represented included:

- British Council teams from Australia, China, France, Germany, Jordan, and South Asia
- Arts and Disability Ireland, Kampnagel (Germany), Onassis Stegi (Greece), Restless Dance Theatre (Australia), Dance Ireland, and Esplanade (Singapore)

“LONDON CONNECTs broadened my horizons and deepened my understanding of what is possible in disability arts today.”
International delegate, at Pitch & Mix

“The impact is empowerment. We just need to try and fail. Inclusion on all levels.”
Delegate, at Allies and Artists session

Feedback highlighted new connections, practical inspiration, and strong intentions to collaborate, programme, and invest in disabled artists internationally.

Summary of impact

Together, Building Bridges and CONNECTs London advanced Unlimited’s mission to connect, listen, and lead within the international disability arts movement. These strategic programmes built lasting relationships with artists and institutions across Europe, Asia, Oceania, and the Americas, strengthened cultural diplomacy, and showcased UK disabled artists as global leaders in innovative, inclusive practice.

CHANGE

This strand is focused on shifting the wider cultural sector towards greater accessibility, inclusion, and equity. We do this by creating campaigns, publishing practical resources, advocating publicly, and working with partners across the UK and internationally.

Campaigns: Nothing for Nothing

Our flagship campaign, Nothing for Nothing, continued to gain traction in 2024/25. We piloted an **Anti-Exploitation Academy** through two online events, reaching 90 participants. A freely accessible online training course is now being developed to launch in 2025/26.

Digital engagement remained strong, with over **237,000 interactions** from **166,400 people** across social media. The campaign hub received **5,994 views from 4,422 users**, and our artist and freelancer toolkit was downloaded **421 times**. Our companion guide for organisations had **220 views**.

Artist, Hana Pascal Keegan's blog post reflecting on year one of the campaign reached **11,441 people** on Instagram, with an impressive **5.9% engagement rate**. As a result, **46 organisations** have now pledged to review their practices around unpaid labour, marking a step change in sector accountability.

Resources

We published **four new resources** this year, which quickly gained uptake accounting for **28% of our total resource traffic**. Across all toolkits and guidance materials, we recorded **38,400 views** (a 17% increase from last year) and a download conversion rate of **30.2%**.

New resources included:

1. **Accessible Marketing Guide** (3,142 views, 920 downloads)
2. **How to Get Started with Working Internationally** (449 views)
3. **The Big Picture: Behind the Social Model** (1,025 views, 439 downloads and featured at Ink and Imagination Festival in Bolton)
4. **Supporting People with Autoimmune Conditions** (1,054 views)

These practical tools are helping individuals and organisations to embed more accessible and inclusive practices.

Cards for Inclusion

Our card game expanded globally this year with a Portuguese language development of Cards for inclusion launched in partnership with Acesso Cultura in Portugal with designs by disabled artist Daniel Moraes who is both Portuguese and Brazilian.

150 physical packs were made and distributed, with a further 100 printed after these ran out within 3 months. Online downloads were enabled from their website: <https://accessculture-portugal.org/cards-for-inclusion/>

In Latin America, the Spanish edition continued to thrive:

"Cards for Inclusion, Latin America edition has been a big success in Mexico! TV networks are using them in staff training, and one of our top universities has adopted them as part of student learning. As an artist, it affirmed the value of my work."

Latin American illustrator

The V&A in London selected Cards for Inclusion to feature in its 2025–26 Design and Disability exhibition, as part of the Ways of Being/Ways of Building section.

"The advisory group was particularly keen on its inclusion. As a disabled curator myself, I've benefitted from it and believe it showcases the power of accessible design."

Exhibition Curator, V&A

West Yorkshire Combined Authority Accessibility programme

This new pilot programme aimed to embed inclusion across creative infrastructure in the region.

Across the three-strand programme, we directly supported 478 individuals through the following:

- 238 people trained in disability awareness and inclusion
- 169 people (from 67 organisations and 34 freelancers) received bespoke access advice
- Eight venues received capital funding from a highly oversubscribed pot (£477k requested vs £60k awarded)

“What Unlimited is doing is transformative – building community and activating equalising opportunities. Their sessions are a beacon of best practice.”

Arts Fundraiser, training attendee

“I now feel brave enough to disclose my access needs and to work in a way that avoids burnout.”

Company Director and case study contributor

Immersive Arts

As part of the consortium working with University of the West of England (UWE Bristol), Pervasive Media Studio, Watershed, University of Bristol, Innovate UK Immersive Tech Network, Nerve Centre, Cryptic, Wales Millennium Centre, Crossover Labs and the XR Diversity Initiative (XRDl).

Unlimited led on embedding access from the outset. We advocated for a minimum 23% of supported artists to be disabled aligned with national workforce data and exceeded this.

Outcomes from the first funding round included:

- **2,500 applications** from across England, Wales, Scotland, and Northern Ireland, across the three strands (Explore: £5k, Experiment: £20k, Expand: £50k). **43% of applicants identified as disabled or having access needs**, evenly spread across all three funding levels. Debunking the assumption that disabled artists would only apply for smaller awards.
- **56% of funded artists** identified as disabled or having access needs. Artists varied from those who don't work on disability related themes or specifically focus on access to those who do. But all of whom experienced barriers in the navigation of 'traditional' funding processes.

The application process, modelled and designed with Unlimited's track record and values, was praised for its clarity and inclusivity:

“This was the best grant form I’ve ever filled in – accessible, flexible, and a joy.” Applicant

“[The application form] sets a new gold standard. I was grinning filling it in, which is an absurd thing to say about a grant form.” Applicant

This is proof that inclusive design benefits everyone not just disabled applicants and strengthens the overall innovation ecosystem.

Research: Thriving, not just surviving

We conducted an Arts Council England-funded research project to understand what disabled-led organisations in the North of England need to thrive.

- **35 disabled artists and organisations** were interviewed including seven disabled-led NPOs, a mixture of smaller organisations and independent practitioners
- **83%** had considered leaving the sector in the last year
- The average self-rated thriving score was just **four out of ten**
- Key barriers included income generation, burnout, lack of time to plan, and inaccessible systems.
- Discussions revealed the barriers were deeply interlinked and complex. The concept of ‘thriving’ felt so out of reach for many participants that facilitators had to offer additional support to help them even engage with the question.

This report set out key recommendations responding to the findings, both as direct suggestions to Arts Council England, and as broader suggestions for a more equitable and inclusive sector.

Pop up Rest space

Thanks to support from Arts Council England’s Capital Fund, we developed a portable rest kit designed to improve accessibility at events.

It’s been piloted in **Wakefield, London, Glasgow, Bristol, and Sheffield** at various events including an Immersive Arts showcases and Wakefield Council activities.

“There are beanbags, fidgets, fairy lights – I’m on a break in a quiet space and it’s just great. Unlimited, you’ve floored me once again. 10/10 babes!”

– Artist

Public speaking and writing

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

- **Arts Marketing Association Conference 2024, Be Bold Be Brave, July**
Communications team presented Breaking Barriers, A Guide to Embedding Accessible Marketing
Number in session: 100 – 150
- **Art Reach Leicester network event**
Communications team presented Breaking Barriers, A Guide to Embedding Accessible Marketing
Number in session: 20
- **Converging Creative Communities – Building and Supporting Local, Regional, and National Networks for Digital Creatives at Academy of Live Technology Symposium**
Jo Verrent on a panel at Production Park
Number in session: 60
- **Klimakultur podcast**
Jo Verrent was a guest for a live record for the Norwegian non-profit working with the culture sector on how to take action on the climate, nature and justice crisis.
Number in session: 30
- **Accessibility and Inclusion at Large-Scale Events**
Jo Verrent spoke at a Bradford 2025 and Spirit of 2012 roundtable event alongside ParalympicsGB, Centre for Disability Sport and Arts Council England chaired by Andrew Miller as part of Bradford 2025
Number in session: 120
- **Investment principles**
Unlimited authored one of a series of resources commissioned by DAO and ACE on the investment principles:
<https://beta.disabilityarts.online/resources/research-and-learning/learning-topics/understanding-the-investment-principles/what-ambition-and-quality-means-to-unlimited/>
- **Gaekeuk**
Jo Verrent featured in Korean Magazine Gaekeuk in a piece focusing on a range of CEO's from arts orgs around the world

- **British Council's 90th birthday**

Jo Verrent recorded an oral interview as part of a series now held at the British Library – [Oral histories | British Council](#) and [filmed here](#).

- **RadHR**

Unlimited's practice of policy development was featured on their website here, plus a follow up piece on the complexities of such work.

SUPPORT

Funded by the Paul Hamlyn Foundation, this strand focused on nurturing and sustaining disabled artists throughout the year.

- **Peer-to-peer sessions:** hosted eight sessions, engaging 85 disabled artists – 38% identifying as LGBTQIA+ and 48% from the Global Majority creating vital spaces for connection and mutual support.
- **Hardship fund:** awarded £8,612 to 10 artists, with grants ranging from £300 to £1,500. These funds covered urgent needs such as replacing broken equipment, studio costs for cancelled projects, and safe transport amid rising race-based tensions.
- **Bursaries:** awarded 16 bursaries of £1,650 each to alumni artists. Reframed as nurturing opportunities rather than development calls, these bursaries focused on care and capacity-building. Over 60% of recipients were from Global Majority backgrounds, prioritising artists facing racialised trauma and pressures in the UK.
- **Reflection groups:** four small reflection groups were delivered, bringing together 15 artists for shared dialogue and reflection.
- **Evaluation:** After a year collaborating with Tialt Consultancy, we launched a new evaluation framework for the Open Awards commissions cycle in autumn 2024.

One artist reflected: **“As ever, Unlimited continue to offer exemplar understanding and support of what artists need.”**

OUR AUDIENCES

We have three main primary audiences we work with:

1. Disabled artists
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 main commission round this year was the UK and International Partner awards that received 288 artist applications (a 20% increase on our last round 23/24).

Artist applications broke down by artform as follows with 2023/24 round comparison. Combined arts 33% (+1%), theatre 19% and visual arts 19% (-3%), dance 10% (+4%), 'other' 8%, music 6% (+1%), film 2% (+1%) and literature 2% (-4%).

Demographics of applicants for awards

Geographic spread

- 36% based in London (+6% compared 23/24)
- 16% were from the North (-3% compared 23/24)
- 14% were from Scotland
- 12% from the South East (+1% compared to 23/24)
- 9% from the South West
- 7% were from Wales
- 6% from the Midlands (-4% compared 23/24)
- no applications from Northern Ireland

Age

- 43% were 35-49 years old (+8%)
- 40% were 20-34 (-1%)
- 11% were 50-64 (-6%)
- 2% were 65-79
- 2% preferred not to say or didn't know
- 1% were 18-19
- 1% were 80-94

Disability

We changed to expand some of the options for this question compared to last year.

- 57% defined as a Deaf or Disabled person
- 20% as a person with a long-term health condition
- 14% chose to define using other terms including Autistic, neurodivergent, and having mental health conditions.

- 7% as a person with access requirements
- 1% as non-disabled/no health condition (this is someone completing the form on behalf of a disabled artist)
- 1% preferred not to say

Ethnicity

- 59.7% as White (47.6% defined as White British, 2.4% as White Irish, 0.7% as Gypsy or Irish Traveller, and 9% as any other White background)
- 12.6% as Mixed ethnic backgrounds (8% as other Mixed ethnic background, 2.8% defined as Mixed Black Caribbean and White, 1.4% as Mixed Asian and White, 0.4% as Mixed Black African and White.
- 7.3% Asian (2% defined as Asian: Chinese, 1.4% as Asian: Bangladeshi, 1.4% as Asian: Indian, 0.4% as Asian British, 0.4% as Asian: Pakistani, and 1.7% as any other Asian background.
- 6.6% identified differently to any of the given categories.
- 8% defined as Black (4.2% defined as Black British, 2.4% as Black Caribbean, 1% as Black African, and 0.4% as any other Black/African/Caribbean background.
- 1.7% defined as Arab
- 1.3% as Latin American
- 0.7% as any other ethnic group
- 2.1% preferred not to say

Compared with 2023, we've noticed an increase in applicants defining as having a mixed background (+40%) and a Black/African/Caribbean background (+100%). There has been a decrease in applicants defining as having an Asian background (-14%).

Gender

- 53% defined as female
- 25% as male
- 18% as gender non-conforming
- 3% preferred not to say
- 1% not known

Sexuality

We changed many of our options for this year's sexuality data but we can still make a few comparators with our 2023/24 round.

- 30% defined as heterosexual (-4%)
- 26% as queer
- 13% as bisexual (-9%)

- 12% preferred not to say
- 7% as pansexual
- 5% as a gay man
- 3% as a lesbian
- 2% as asexual
- 1% as a gay woman
- 1% didn't know

Intersectional barriers

We asked some additional questions to look at other intersectional factors not covered in traditional equality of opportunity surveys.

- 76% are neurodivergent
- 57% are working class
- 51% are precariously employed and/or on zero hours contract
- 29% have experienced homelessness
- 7% have experienced the criminal justice system
- 3% are refugees and/or asylum seekers
- 26% have experienced barriers due to their country of origin
- 11% have experienced misogyny
- 13% have experienced barriers due to their religion and/or religious beliefs
- 26% are parents and/or carers
- 50% have experienced adverse childhood experiences

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.

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

Our communications channels continue to reflect the increasing reach and impact of our work. As a disabled-led organisation engaging artists, cultural sector professionals, and the wider public, the growth across our public engagements and digital platforms highlights the expanding interest in and support for our mission.

What we've achieved:

- **Website:** significant increase in traffic, with a total of **320.3k page views (up 20%)** and **100,583** unique visitors (**up 25%**). This reflects growing awareness of and engagement with our work.
- **Email Newsletter:** mailing list grew to **3,204** subscribers an increase of **61%** from the previous year demonstrating deepening interest and ongoing community engagement.
- **Google Ads:** campaign spend of \$68,243 with an average click-through rate of **13.64%** and a conversion rate of **89.5%**, underscoring the effectiveness of our outreach.
- **Social Media Channels:**
 - **Instagram:** reached 12,472 followers (+7,263 with a year-on-year growth of 101%). 1.004 million page and profile impressions from 1.149 million users with an average engagement rate of 5.59% across posts.
 - **Facebook:** 3,095 followers (+259 page likes with a year-on-year growth of 7%), 587,108 page and profile impressions from 504,130 users with engagement averaging 5.97%.
 - **Twitter/X:** followers decreased to 9,904 (-957 on previous year). We took the decision to leave the platform, so this is no longer an active channel for us.
 - **LinkedIn:** our professional network has grown to 1,169 followers (+612 page likes with a year-on-year growth of 109%) 52,804 page and profile impressions from 30,894 users with an average 9.2% engagement rate supporting increased sector visibility.
 - **Bluesky:** launched in January 2025, we're beginning to build a community of followers with 255 followers.
 - **TikTok:** launched in February 2025 our newest channel has gained 86 followers and is helping us reach younger, creative audiences with average engagement rates 5.27%.
 - **YouTube:** channel has 481 subscribers and a total of 15,113 views across all content, providing an engaging platform for video storytelling.

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, the global Covid pandemic and current changes to the UK benefits and support systems. Our approach involves a three-stage cycle, timescale is subject to change dependant on the global and national context:

1. Stabilise and Solidify (2023–2028):

- 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 (2028–2032):

- Reassess our purpose.
- Adapt to prioritise actions needed for further change.

3. Contract and Close (2032–2035):

- 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, global wars and other crises.

Goals for the next two years

- Continue to develop our systems, models, processes, and procedures.
- Future proof the organisation, including to adapt to changes in governance and senior leadership
- Maintain our position as a sector leader in commissioning disabled artists.
- Continue developing as an Arts Council England National Portfolio Organisation (NPO).
- Maintain our action research approach to test and refine our methods, begin broad adoption and public sharing of our methodologies.

By doing the above, 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 nine areas and details risks and mitigations. The Board sees the register quarterly and the top risks and mitigations are discussed. In the latest iteration (May 2025), we have eight low risks, 19 medium risks, three high risk and zero extreme risks post mitigation. The high risks are strategic (in relation to Impact monitoring), operational (in relation to team care and capacity), and reputational (in relation to artists and partners associations). These are scoring as high whilst we increase mitigations (as discussed in a board meeting in June 2025).

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 two (lowest) and 11 (highest). Our rating through the year has remained at three, rising in the last quarter of 2024/5 to four. It returned to three in the first quarter of 2025/6.

Financial review

In the year ended 31 March 2025, we had incoming resources of £2,390,928 (2024: £1,989,388), of which £1,196,090 (2024: £918,500) were restricted funds, and expenditure of £2,295,365 (2024: £1,914,116), of which £1,260,120 (2024: £907,329) related to restricted funds. The total reserves at the period end were £840,709 (2024: £745,146), of which £536,622 (2024: £646,634) were restricted funds. As such, free reserves, after allowing for restricted funds and fixed assets, are £260,714 (2024: £90,523).

Our principal funding for the year ending 31 March 2025 was a £1,000,000 grant from Arts Council England for one year of NPO funding (2024: £1,000,000 NPO funding).

In 2025, we gained significant funding of £473,000 from British Council (2024: £550,000) 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 (2025: £77,000, 2024: £77,000, 2023: £70,000).

Looking ahead to 2025/26, we've consolidated our position within the sector. This is recognised by the Arts Council England National Portfolio support, confirmed for four years, at £1 million per annum, rising by 1.6% in years three and four.

Reserves policy

The trustees acknowledge that free reserves are essential to bridge timing gaps between income and expenditure and to provide a financial buffer for unplanned or emergency costs — both for the organisation and its commissioned activity. The trustees consider that an ideal level of free reserves is equivalent to a minimum of three months' running costs. Initially estimated at £50,000, this minimum threshold was revised in July 2024 to a range of £100,000–£120,000 to reflect Unlimited's increased scale and operational activity. The charity's reserves policy will be reviewed annually to ensure it remains appropriate and proportionate to the scale and scope of the charity's work.

As a three-year-old organisation, starting from a zero-reserve position, building reserves has been a key financial priority. At the end of the reporting period, Unlimited held free reserves of £260,714 (2024: £90,523). This increase exceeds the minimum target; however, £126,000 of this figure relates to unrestricted income received in the year that will be spent on charitable activities deferred into the new financial year. While forming part of our free reserves, these funds are not intended to contribute to long-term reserve building, nor have they been formally designated by the trustees for specific future use. 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.

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 detailed budgeting and regular forecasting processes, the trustees consider Unlimited to be a sound going concern.

The trustees are fully aware that maintaining a sufficient level of free reserves within the current economic and political climate may prove challenging in the years to come. The trustees have plans in hand to address this situation, continuing to support low-risk investment of funds received in advance and using earned income to slowly accumulate further reserves.

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.

Following a recruitment process in autumn 2023 to add new skills and fresh blood to the board, five new board members were appointed including our first learning-disabled trustee. The new members include people based in Scotland, Wales, people who are older than most of our board members and one who is younger. The new group include individuals who define as being from the Global Majority and within the LGBTQIA+ community. They fill all the gaps we were recruiting for with the exception of connections to high-net-worth individuals.

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.

The Finance subcommittee continued to meet quarterly through this period. The People and Culture subcommittee and the Equality, Diversity and Inclusion subcommittee aim to meet at least twice every financial year. 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 2024/25 this comprised: Director Jo Verrent, Senior Producer Cat Sheridan, Finance Manager Melody Daniels, and Communications Manager Ranjit Kaur Atwal.

Trustee induction and training

All new trustees are given an induction which includes background information about Unlimited, access to the Board Sharepoint site, a trustees' handbook, the Constitution, information regarding the role of being a charity Trustee, and all relevant meeting materials. Their access needs are noted. All Board members are asked to complete an access rider, and their access needs are noted. New trustees will attend briefing sessions with at least one of the Co-Chairs and the 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 are 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 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 and 2024/25, on both occasions showing broad agreement and understanding amongst the staff. Small uplifts to base salaries in our Officer and Administrator bands were implemented in April 2025 to more clearly distinguish responsibilities in these roles. Following two subsequent years of awarding a cost-of-living increase across the board at the start of the financial year (April 2023-24: 3%, April 2024-25: 7%), no award was made in April 2025, though the trustees are keen to facilitate a mid-year award, if possible. 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 2025, Auditors HPH were recruited as our auditor during the year.

The trustees' annual report has been approved by the Trustees on 30 July 2025 and signed on their behalf by Co-Chairs, Anna Starkey and Adel Al-Salloum.

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

CE027249

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 (Co-Chair)
- Hannah Aria
- Carole Edrich
- Tarik Elmoutawakil
- Nichola Ibe
- Katerina Ioannidou (Treasurer)
- Jocelyn Spencer-Mills
- Sonny Nwachukwu
- Thomas Ryalls (Secretary)
- Anna Starkey (Co-Chair)
- David Tovey
- Hannah Sampson (Appointed 4 September 2024)
- Christopher Evans (Appointed 4 September 2024)
- Sarah Goddard (Appointed 4 September 2024)
- Anna Richardson (Appointed 4 September 2024)
- Lauren Craig (Appointed 4 September 2024)

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 2025**

Opinion

We have audited the financial statements of We Are Unlimited Arts for the period ended 31 March 2025 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 2025 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

30 July 2025

WE ARE UNLIMITED ARTS CIO
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2025

	Note	Unrestricted Funds £	Restricted Funds £	Total Funds Year ended 31 March 2025 £	Total Funds Year ended 31 March 2024 £
INCOME AND ENDOWMENTS FROM:					
Donations, legacies and grants	3	1,078,594	1,196,090	2,274,684	1,940,860
Charitable activities	4	81,465	-	81,465	23,299
Investment income		34,779	-	34,779	25,229
TOTAL INCOME		1,194,838	1,196,090	2,390,928	1,989,388
EXPENDITURE ON:					
Charitable activities	5	1,035,245	1,260,120	2,295,365	1,914,116
TOTAL EXPENDITURE		1,035,245	1,260,120	2,295,365	1,914,116
NET INCOME		159,593	(64,030)	95,563	75,272
Transfer between funds		58,536	(58,536)	-	-
NET MOVEMENT BETWEEN FUNDS		218,129	(122,566)	95,563	75,272
Total funds brought forward		98,512	646,634	745,146	669,874
TOTAL FUNDS CARRIED FORWARD		£ 316,641	£ 524,068	£ 840,709	£ 745,146

CONTINUING OPERATIONS

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

The notes on pages 38 to 54 form part of these financial statements.

**WE ARE UNLIMITED ARTS CIO
BALANCE SHEET
AS AT 31 MARCH 2025**

	Note	Unrestricted Fund £	Restricted Fund £	Total 2025 £	Total 2024 £
FIXED ASSETS					
Tangible fixed assets	12	55,927	-	55,927	7,989
		<hr/> 55,927	<hr/> -	<hr/> 55,927	<hr/> 7,989
CURRENT ASSETS					
Debtors	10	21,660	240,289	261,949	51,558
Cash at bank and in hand		449,428	1,053,272	1,502,700	1,670,782
		<hr/> 471,088	<hr/> 1,293,561	<hr/> 1,764,649	<hr/> 1,722,340
CREDITORS					
Amounts falling due within one year	11	210,374	769,493	979,867	985,183
NET CURRENT ASSETS		<hr/> 260,714	<hr/> 524,068	<hr/> 784,782	<hr/> 737,157
TOTAL ASSETS LESS CURRENT LIABILITIES		<hr/> 316,641	<hr/> 524,068	<hr/> 840,709	<hr/> 745,146
NET ASSETS		<hr/> £ 316,641	<hr/> £ 524,068	<hr/> £ 840,709	<hr/> £ 745,146
REPRESENTED BY					
Unrestricted undesignated funds	14	260,714	-	260,714	90,523
Unrestricted designated funds	14	55,927	-	55,927	7,989
Restricted funds	15	-	524,068	524,068	646,634
		<hr/> £ 316,641	<hr/> £ 524,068	<hr/> £ 840,709	<hr/> £ 745,146

The notes on pages 38 to 54 form part of these financial statements.

Approved by the Board of Trustees on 30 July 2025 and signed on their behalf Anna Starkey (Chair)

**WE ARE UNLIMITED ARTS CIO
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2025**

	Note	2025 £	2024 £
CASH FLOWS FROM OPERATING ACTIVITIES			
Cash generated from operations	18	(144,106)	460,216
Net cash provided by operating activities		<u>(144,106)</u>	<u>460,216</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of tangible fixed assts		(58,755)	(3,917)
Interest received		34,779	25,229
Net cash provided by/(used) in investing activities		<u>(23,976)</u>	<u>21,312</u>
CHANGE IN CASH AND CASH EQUIVALENTS IN THE REPORTING PERIOD		(168,082)	481,528
Cash and cash equivalents at the beginning of the reporting period		1,670,782	1,189,254
CASH AND CASH EQUIVALENTS AT THE END OF THE REPORTING PERIOD	19	<u>£ 1,502,700</u>	<u>£ 1,670,782</u>

The notes on pages 38 to 54 form part of these financial statements.

**WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

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 2025

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 15.

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

3 <u>Income from donations, legacies and grants</u>	Unrestricted Funds £	Restricted Funds £	Total Funds year to 31 March 2025 £	Total Funds year to 31 March 2024 £
Government grants	1,020,248	851,915	1,872,163	1,767,476
Other grants	-	344,175	344,175	161,000
Donations	-	-	-	300
Donations in kind	58,346	-	58,346	12,084
	£ 1,078,594	£ 1,196,090	£ 2,274,684	£ 1,940,860

Nature and amount of Government Grants

<i>Arts Council England - NPO</i>	<i>Support the Charity in delivering its fundamental operations</i>	<i>1,000,000</i>	<i>1,000,000</i>
<i>Arts Council England - Capital</i>	<i>Capital project; new hub office, touring kits, accessible remote/hybrid working and action learning trial for Signify (AI BSL)</i>	<i>49,515</i>	<i>-</i>
<i>Arts Council England - North</i>	<i>Seek to understand the key obstacles, realities and needs faced by DND-led (Disability, Neurodivergence and Deaf) organisations in the North of England</i>	<i>8,100</i>	<i>-</i>
<i>Arts Council England - Sport</i>	<i>Research and support for Arts Council England into the viability of a parasport and disability arts innovation event</i>	<i>6,300</i>	<i>-</i>
<i>Arts Council Wales</i>	<i>Enable partner award commission activity in Wales.</i>	<i>70,000</i>	<i>80,000</i>
<i>British Council</i>	<i>Enable international work across all Workstreams.</i>	<i>473,000</i>	<i>550,000</i>
<i>Creative Scotland</i>	<i>Enable partner award commission activity in Scotland.</i>	<i>105,000</i>	<i>67,500</i>
<i>Wakefield Council</i>	<i>Provide residencies in the Wakefield District for disabled artists</i>	<i>140,000</i>	<i>-</i>
<i>West Yorkshire Combined Authority</i>	<i>Micro capital grants to increase accessibility in arts venues around West Yorkshire</i>	<i>-</i>	<i>60,000</i>
<i>Other</i>	<i>Other Government Grants</i>	<i>20,248</i>	<i>9,976</i>
		<i>1,872,163</i>	<i>1,767,476</i>

4 <u>Income from charitable activities</u>	Unrestricted Funds £	Restricted Funds £	Total Funds year to 31 March 2025 £	Total Funds year to 31 March 2024 £
Income from contracts	81,465	-	81,465	18,941
Income from events	-	-	-	4,358
	£ 81,465	£ -	£ 81,465	£ 23,299

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

5 Expenditure on charitable activities

	Unrestricted Funds £	Restricted Funds £	Total Funds year to 31 March 2025 £	Total Funds year to 31 March 2024 £
Grants to individuals	69,765	102,212	171,977	57,318
Grants to institutions (note 6)	21,657	71,612	93,269	48,400
Accessibility	22,498	28,296	50,794	43,319
Artist costs and fees	17,235	34,468	51,703	33,605
Commissions	189,999	560,188	750,187	957,033
Project development and management	7,366	9,840	17,206	4,116
Promotion and events	-	-	-	4,265
Other delivery costs	364,716	256,822	621,538	317,338
Support costs (note 7)	342,009	196,682	538,691	448,722
	£ 1,035,245	£ 1,260,120	£ 2,295,365	£ 1,914,116

Analysis by activity is included in note 9

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

6 Grants to institutions

	Unrestricted Funds £	Restricted Funds £	Total Funds year to 31 March 2025 £	Total Funds year to 31 March 2024 £
17 Consultoria	-	-	-	2,370
Acesso Cultura	-	-	-	7,500
Arvon Foundation	-	7,700	7,700	-
Atelier Nwando Limited	1,000	-	1,000	5,700
Babeworld	-	612	612	-
Battersea Art Centre	10,000	-	10,000	4,000
BlocProjects	2,000	-	2,000	2,000
Brighton Digital Festival	-	-	-	1,000
Buddug y Byd	-	-	-	230
Castle in the Sky	-	7,560	7,560	-
China Plate Theatre Ltd	-	-	-	1,500
Community Murals	-	-	-	330
Flamingo CIC	1,000	-	1,000	-
Forma Arts and Media	-	-	-	1,000
James Leadbitter as The Vacuum Cleaner	1,000	-	1,000	-
Marsden Community Centre	-	2,516	2,516	-
Music & Arts Production	-	10,000	10,000	-
Panel Gallery	-	-	-	2,000
Pavillion	57	2,018	2,075	-
SICK! Festival	-	-	-	3,500
The Clay Mill	-	11,300	11,300	-
The Creative Art House	-	8,906	8,906	12,270
The English Theatre	-	1,000	1,000	-
Theatre National de Bretagne	-	10,000	10,000	-
Transform Festival	-	10,000	10,000	-
Videoclub	6,600	-	6,600	-
Zecora Ura Theatre	-	-	-	5,000
	£ 21,657	£ 71,612	£ 93,269	£ 48,400

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

7 Support costs

	Unrestricted Funds £	Restricted Funds £	Total Funds year to 31 March 2025 £	Total Funds year to 31 March 2024 £
Staff costs	184,422	174,774	359,196	300,353
Training and development	20,170	12,117	32,287	23,359
Travel and subsistence	5,148		5,148	3,768
Freelancer fees	24,141		24,141	25,221
Human resources costs	24,237		24,237	5,469
Marketing and research	31,940		31,940	35,141
Rent and rates	11,330	-	11,330	7,318
Telephone and internet	84	-	84	84
Insurance	4,218	-	4,218	4,218
Computer costs	9,850	(396)	9,454	13,017
Printing, postage and stationery	654		654	769
Subscriptions	536		536	191
Bank charges	665		665	1,341
Independent auditors fee - audit fee	240	7,037	7,277	7,177
Independent auditors fee - other fees	-	3,150	3,150	2,525
Legal fees	-	-	-	4,862
Fundraising costs	1,125		1,125	-
Sundry costs	1,264		1,264	1,489
Depreciation	10,588	-	10,588	4,014
(Profit)/loss on disposal of fixed asset	229	-	229	-
Governance costs	11,168	-	11,168	8,406
	£ 342,009	£ 196,682	£ 538,691	£ 448,722

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

8 Analysis of expenditure on charitable activities by workstream

	CHANGE £	COMMISSION £	CONNECT £	DEVELOP £	SUPPORT* £	Total Funds year to 31 March 2025 £
Expenditure on charitable activities						
Grants to individuals	-	8,680	18,735	103,954	40,608	171,977
Grants to institutions (note 6)	60,057	3,000	23,000	6,600	612	93,269
Accessibility	4,359	16,435	14,360	9,373	6,267	50,794
Artist costs and fees	15,029	7	20,247	5,370	11,050	51,703
Commissions	-	664,000	65,415	21,000	(228)	750,187
Project development and management	14,191	-	15	-	3,000	17,206
Other delivery costs	184,157	184,232	137,211	57,570	58,368	621,538
Support costs	150,834	113,125	113,125	96,964	64,643	538,691
	£ 428,627	£ 989,479	£ 392,108	£ 300,831	£ 184,320	£ 2,295,365

	CHANGE £	COMMISSION £	CONNECT £	DEVELOP £	SUPPORT* £	Total Funds year 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 6)	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

*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 2025

9 Staff costs	Total Funds year to 31 March 2025 £	Total Funds year to 31 March 2024 £
Gross salaries	577,486	471,571
Social security costs	50,068	40,304
Employers pension contributions	12,414	10,506
	£ 639,968	£ 522,381

The average head count of staff employed during the year was 19 (2024: 16).

Staff bandings:	2025	2024
£60k - £70k	-	-
£70k - £80k	1	-
£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 £250,492 (2024: £229,882).

10 Debtors	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
Trade debtors	-	137,240	137,240	2,983
Prepayments	13,016	39,786	52,802	36,729
Accrued income	-	63,263	63,263	6,021
Other debtors	8,644	-	8,644	5,825
	£ 21,660	£ 240,289	£ 261,949	£ 51,558

11 Creditors	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
Trade creditors	18,822	6,130	24,952	18,776
Accruals and deferred income	1,958	15,682	17,640	47,310
Grants payable	187,362	747,681	935,043	916,873
Other creditors	2,232	-	2,232	2,224
	£ 210,374	£ 769,493	£ 979,867	£ 985,183

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

12 Tangible fixed assets

	Computer equipment £	Furniture & fittings £	Total £
Cost:			
At 1 April 2024	13,617	1,492	15,109
Additions	25,197	33,558	58,755
Disposals	(1,989)	-	(1,989)
At 31 March 2025	36,825	35,050	71,875
Depreciation:			
At 1 April 2024	7,120	-	7,120
Charge for the year	7,854	2,734	10,588
Eliminated on disposals	(1,760)	-	(1,760)
At 31 March 2025	13,214	2,734	15,948
Net book values:			
At 31 March 2025	£ 23,611	£ 32,316	£ 55,927
At 31 March 2024	£ 6,497	£ 1,492	£ 7,989

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

13 Analysis of funds

	Tangible fixed assets £	Current assets £	Current liabilities £	Total £
Unrestricted funds				
General funds	-	471,088	(210,374)	260,714
Designated funds	55,927	-	-	55,927
	<hr/> 55,927	<hr/> 471,088	<hr/> (210,374)	<hr/> 316,641
Restricted funds	-	1,293,561	(769,493)	524,068
Total funds as at 31 March 2025	<hr/> £ 55,927 <hr/>	<hr/> £ 1,764,649 <hr/>	<hr/> £ (979,867) <hr/>	<hr/> £ 840,709 <hr/>
	Tangible fixed assets £	Current assets £	Current liabilities £	Total £
Unrestricted funds				
General funds	-	510,803	(420,280)	90,523
Designated funds	7,989	-	-	7,989
	<hr/> 7,989	<hr/> 510,803	<hr/> (420,280)	<hr/> 98,512
Restricted funds	-	1,211,537	(564,903)	646,634
Total funds as at 31 March 2024	<hr/> £ 7,989 <hr/>	<hr/> £ 1,722,340 <hr/>	<hr/> £ (985,183) <hr/>	<hr/> £ 745,146 <hr/>

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

14 Unrestricted funds

	Balance as at 01/04/2024	Incoming Resources	Resourced Expenditure	Transfers Between Funds	Balance as at 31/03/2025
	£	£	£	£	£
Unrestricted funds					
General funds	90,523	1,194,838	(1,026,417)	1,770	260,714
Designated funds	7,989	-	(8,828)	56,766	55,927
As at 31 March 2025	£98,512	£ 1,194,838	£ (1,035,245)	£ 58,536	£ 316,641
	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

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 2025

15 Restricted funds

	Balance as at 01/04/2024 £	Incoming Resources £	Resourced Expenditure £	Transfers £	Balance as at 31/03/2025 £
Arts Council England - Capital	-	49,515		(58,536)	(9,021)
Arts Council England - North	-	8,100	(9,000)	-	(900)
Arts Council England - Sport	-	6,300	-	-	6,300
Arts Council Wales	-	70,000	(60,000)	-	10,000
British Council - International	300,000	473,000	(421,516)	-	351,484
British Council - Main Grant	116,368	-	(116,368)	-	-
British Council - Operational Alliance	50,000	-	(50,000)	-	-
Creative Scotland	7,500	105,000	(111,633)	-	867
Fidelity Foundation	67,446	75,000	(55,628)	-	86,818
Paul Hamlyn Foundation	33,551	77,000	(79,178)	-	31,373
UWE Bristol	-	24,675	(15,455)	-	9,220
Wakefield Council	-	140,000	(102,073)	-	37,927
West Yorkshire Combined Authority	60,000	-	(60,000)	-	-
Partner Awards:	-			-	-
<i>Bradford UK City of Culture 2025</i>	-	25,000	(25,000)	-	-
<i>Imaginate</i>	9,000	-	(9,000)	-	-
<i>Liverpool Biennial</i>	-	10,000	(10,000)	-	-
<i>Norfolk and Norwich Festival</i>	-	7,500	(7,500)	-	-
<i>Oxford University Cultural Programme</i>	-	20,000	(20,000)	-	-
<i>Sadler's Wells</i>	-	37,500	(37,500)	-	-
<i>Southbank Centre</i>	-	25,000	(25,000)	-	-
<i>SPAN Arts</i>	-	7,500	(7,500)	-	-
<i>Summerhall Arts</i>	-	7,500	(7,500)	-	-
<i>Ty Pawb</i>	-	7,500	(7,500)	-	-
<i>Wellcome Collection</i>	2,769	20,000	(22,769)	-	-
Total funds as at 31 March 2025	£ 646,634	£ 1,196,090	£ (1,260,120)	£ (58,536)	£ 524,068

WE ARE UNLIMITED ARTS CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

15 Restricted funds

	Balance as at 01/04/2023 £	Incoming Resources £	Resourced Expenditure £	Transfers £	Balance as at 31/03/2024 £
Arts Council Wales 2023	7,500	-	(7,500)	-	-
Arts Council Wales 2024	-	80,000	(80,000)	-	-
British Council - International	-	300,000	-	-	300,000
British Council - Main Grant	532,675	-	(416,307)	-	116,368
British Council - Operational Alliance	-	250,000	(200,000)	-	50,000
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
Shape - British Council - Micros	27,653	-	(27,653)	-	-
Shape - Setup and Strategic	8,525	-	(8,525)	-	-
West Yorkshire Combined Authority	-	60,000	-	-	60,000
Partner Awards:					
<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 2025

15 Restricted funds cont...

Purpose of restricted fund

Arts Council England - Capital	An award for a capital project, including: Bespoke fit out of the new hub office, Equipment for UK wide touring, Equipment for remote/hybrid working, Action learning trial for Signify.
Arts Council England - North	An award to undertake a consultation seeking to understand the key obstacles, realities and needs faced by DND-led (Disability, Neurodivergence and Deaf) organisations in the North of England.
Arts Council England - Sport	An award to research and support Arts Council England into the viability of a parasport and disability arts innovation event.
Arts Council Wales	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.
British Council - International	An award designed to be spent over a two-year period to enable international work across all workstreams.
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.
Creative Scotland	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.
UWE Bristol	An award for a collaborative Immersive Arts project that offers an inclusive and accessible programme of research, training, funding opportunities and events across the UK.
Wakefield Council	An award for providing residencies in the Wakefield District for disabled artists.
West Yorkshire Combined Authority	Funding for a micro capital grants scheme to increase accessibility in arts venues around West Yorkshire.
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 2025

16 Trustee transactions

**Year ended
31 March 2025**

**Year ended
31 March 2024**

	Amount £	Owed to/(By) Balance £		Amount £	Owed to/(By) Balance £
--	---------------------	---------------------------------------	--	---------------------	---------------------------------------

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

Sonny Nwachukwu - Panellist and participation fees and related travel	-	-	385	-	-
Hannah Aria - Fees relating to feedback and evaluation sessions	150	-	-	-	-
Chris Tally Evans - Fees for participation in Environmental Artists peer to peer session	200	-	-	-	-

The following trustees were provided with access support:-

Hannah Aria - Access Support for UK Open Awards and Hardship Grant			420		
Hannah Aria - Access Support for board meeting preparations	75	-	-	-	-
Hannah Sampson - Access Support for board meeting and Pitch and Mix event	228	-	-	-	-
Chris Tally Evans - Access Support for board away day	72	-	-	-	-
Lauren Craig - Childcare support received for board meeting	135	-	-	-	-

No Trustee received any remuneration or benefits by virtue of being a Trustee.

20 (2024: 10) trustees were reimbursed for expenses costs relating to travel and subsistence for Trustees' meetings totalling £2,903 (2024: £2,349).

3 (2024: 0) trustees received compassionate gifts totalling £145 (2024: £NIL).

17 Related party transactions

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

Birds of Paradise Theatre Company	5,028	-	-	-	-
Anna Richardson - Trustee in common					

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 2025

18 Reconciliation of net income to net cashflows from operating activities

	2025	2024
	£	£
Net income for the reporting period (as per the Statement of Financials Activities)	95,563	75,272
Adjustments for:		
Depreciation charges	10,588	4,014
(Profit)/loss on disposal of fixed asset	229	-
Interest received	(34,779)	(25,229)
Decrease/(Increase) in debtors	(210,391)	184,911
Increase in creditors	(5,316)	221,248
Net cash flow provided by operations	£ (144,106)	£ 460,216
Analysis of cash and cash equivalents		
Cash at bank and in hand	1,502,700	1,670,782
	£ 1,502,700	£ 1,670,782

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

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

	At 01/04/2024	Cash Flow	At 31/03/25
	£	£	£
Cash at bank	1,670,782	(168,082)	1,502,700
Total	£ 1,670,782	(£ 168,082)	£ 1,502,700

WE ARE UNLIMITED ARTS CIO
NOTES TO THE STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2025

20 Comparative Statement of Financial Activities

	Unrestricted Funds £	Restricted Funds £	Total Funds Year Ended 31 March 2024 £
INCOME AND ENDOWMENTS FROM:			
Donations, legacies and grants	1,022,360	918,500	1,940,860
Charitable activities	23,299	-	23,299
Investment income	25,229	-	25,229
TOTAL INCOME	1,070,888	918,500	1,989,388
EXPENDITURE ON:			
Charitable activities	1,006,787	907,329	1,914,116
TOTAL EXPENDITURE	1,006,787	907,329	1,914,116
NET INCOME	64,101	11,171	75,272
Transfer between funds	-	-	-
NET MOVEMENT BETWEEN FUNDS	64,101	11,171	75,272
Total funds brought forward	34,411	635,463	669,874
TOTAL FUNDS CARRIED FORWARD	£ 98,512	£ 646,634	£ 745,146
CONTINUING OPERATIONS			
Income and net movement in funds derived wholly from continuing operations.			

The following pages do not form part of the statutory accounts.

WE ARE UNLIMITED ARTS CIO
DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2025

	Year ended 31 March 2025		Year ended 31 March 2024	
	£	£	£	£
INCOME:				
Donations, legacies and grants				
Government grants	1,872,163		1,767,476	
Other grants	344,175		161,000	
Donations	-		300	
Donations in kind	58,346		12,084	
		2,274,684		1,940,860
Charitable activities				
Income from contracts	81,465		18,941	
Income from events	-		4,358	
		81,465		23,299
Investment income				
Bank interest	34,779		25,229	
		34,779		25,229
TOTAL INCOME		2,390,928		1,989,388

WE ARE UNLIMITED ARTS CIO
DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2025

	Year ended 31 March 2025		Year ended 31 March 2024	
	£	£	£	£
EXPENDITURE ON:				
Charitable activities				
Grants to individuals	171,977		57,318	
Grants to institutions	93,269		48,400	
Accessibility	50,794		43,319	
Artist costs and fees	51,703		33,605	
Commissions	750,187		957,033	
Project development and management	17,206		4,116	
Promotion and events	-		4,265	
Other delivery costs	621,538		317,338	
Support costs	538,691		448,722	
TOTAL EXPENDITURE		2,295,365		1,914,116
NET INCOME		£ 95,563		£ 75,272

WE ARE UNLIMITED ARTS CIO
DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2025

	Year ended 31 March 2025 £	Year ended 31 March 2024 £
Support costs		
Staff costs	359,196	300,353
Training and development	32,287	23,359
Travel and subsistence	5,148	3,768
Freelancer fees	24,141	25,221
Human resources costs	24,237	5,469
Marketing and research	31,940	35,141
Rent and rates	11,330	7,318
Telephone and internet	84	84
Insurance	4,218	4,218
Computer costs	9,454	13,017
Printing, postage and stationery	654	769
Subscriptions	536	191
Bank charges	665	1,341
Independent auditors fee - audit fee	7,277	7,177
Independent auditors fee - other fees	3,150	2,525
Legal fees	-	4,862
Fundraising costs	1,125	-
Sundry costs	1,264	1,489
Depreciation	10,588	4,014
(Profit)/loss on disposal of fixed asset	229	-
Governance costs	11,168	8,406
	£ 538,691	£ 448,722