

# Without Walls

**Supporting a Sector in Crisis  
2020/21 – Annual Report**



# Our Partners

**Artistic Directorate:** Responsible for upholding our artistic priorities and selecting work for commissioning, touring and R&D support



**Touring Network Partnership:** Festivals presenting outdoor arts in areas with low levels of cultural engagement



**Creative Development Network:** Partners receiving mentoring and development opportunities that nurture new arts programmes



# Our mission

Without Walls is a consortium of over 30 festivals and organisations dedicated to raising the profile of outdoor arts in the UK. Our network of partners reaches across England from city to country to coastline. Many of our partners work in areas of low arts engagement and pioneer new forms of creative engagement with and for their communities.

We work together to raise the quality, diversity and ambition of UK outdoor arts, so it is recognised for innovation and wonder across the UK and internationally. Through the development and support of ambitious and exciting outdoor work we thrill, provoke and entertain people in public spaces across the country.

We are committed to supporting new outdoor shows of the highest quality from British artists that push the boundaries of what outdoor arts can be. Over the last thirteen years, we have supported artists that have been working at the heart of the outdoor arts sector for many years, as well as a new generation of artists experimenting with innovative approaches to work in public space. Many of our shows continue to tour nationally and internationally, contributing to the UK's position as a global leader in outdoor arts.

The year under review was overshadowed by the Covid-19 pandemic, with the vast majority of Without Walls' network of festivals unable to go ahead, and the majority of artists and companies unable to perform or present work.



Ghost Caribou by Thingumajig Theatre © James Mulkeen

**At the start of the pandemic in March 2020, we set ourselves three objectives:**

- To utilise all available resources to support partners and Without Walls artists during the Covid-19 pandemic to ensure their survival
- To give maximum support to the sector while maintaining sound management, good working practices, and resilience for the future
- To help address the needs of artists and the festival infrastructure so that ambitious new work can speedily be available again to audiences across the country

Meeting these objectives was not straightforward. The speed at which the pandemic unfolded, and changing public health guidelines across the regions of the UK, meant Without Walls faced continuing uncertainty throughout the period.

This report sets out the ways in which we met the objectives set at the start of 2020 and our recovery plans for 2021.

# Welcome to this report of our work in 2020/21.



The circumstances of 2020 presented a series of tests and challenges that we could never have expected.

The first national lockdown, March 2020, came at a key moment. The festival period generally starts in May and most artists were already rehearsing, and commissioned companies had contracted their performers and associates. By June with the summer season cancelled many companies were facing an uncertain and perilous future.

Without Walls and our festival partners have long championed work by British artists from many disciplines, encouraging good practice in the commissioning, programming and presentation of work and ensuring access for as many people as possible; we are proud that this commitment held firm despite the difficulties and disruptions. Together we worked to protect commissioning agreements, and

collaborated with our peers to find development opportunities to improve resilience and artistic excellence.

As experts in outdoor arts, we were involved in feeding back to both Arts Council England and the UK Government to help expedite the re-opening of events in the summer of 2020 and spring 2021. We rescheduled 2020 projects for 2021 and helped artists to adapt their performance and rehearsal practices to incorporate social distancing and other safety measures.

The pandemic spotlighted the inequalities of our society. The Black Lives Matter movement placed anti-racism front and centre. As with many organisations, it was a time of self-reflection for Without Walls and some tangible changes - the language we use, the choices we make and the action we take - will mark our future.

If 2020 has confirmed anything, it is that the ties that we have with each other are more precious than ever. Without Walls is committed to ensuring the stunning work that artists made in 2020 will be back on the streets and into communities in a way that is safe, accessible and trusted.

Partnership is at the core of Without Walls. We depend on the many who work with us, cheering us on, challenging in the best way and ensuring the production of this wonderful work which enriches all our lives, now and in the coming years.

To you all, warm and profound thanks.

Josephine Burns  
Chair of Without Walls

# Despite the difficulties of the pandemic, Without Walls created these impacts over our core activities:

**27**  
meetings of our festival networks attended by 26 organisations

**10**  
virtual meetings for artists, attended by **50+** companies

Over **1,350** arts professionals benefitted from our online training

**£191,240** in artist support grants paid to 13 artists to create and develop new outdoor work

**£184,796** of research+development funding awarded to 22 companies

**£260,520** in touring subsidies to ensure continuation of the 2020 programme in future years including through payment of cancellation fees

# Supporting Partners and Artists

**Lockdown hit just before the summer season started, leaving many artists at their most vulnerable. We moved swiftly to support them.**

In May 2020, Arts Council England responded to the uncertainty facing arts and cultural organisations by extending the current National Portfolio funding period by one year, to 31 March 2023. This extension provided the consortium with the stability needed to act with determination and dynamism to support the artists and creatives at the heart of our sector.

Early in the pandemic, Without Walls took the decision to maintain subsidies to partner festivals so they could honour their commission agreements to artists and offer cancellation payments for shows in our 2020 programme. Partly as a result, and in spite of the challenges of the pandemic, almost all our 2020 programme will be presented in 2021 and 2022.

In the light of Covid-19, annual subscription fees for members of the Touring Network Partnership and Creative Development Network were revised. Touring Network Partnership fees were reduced to £1,000 per partner (from £5,000 in 2019/20). All Creative Development Network fees were waived. The subscription model for both networks is under review.



Without Walls management team hosted a regular series of online meetings and drop-in sessions throughout the year, to support artists and festivals navigate the challenges of planning, creating and presenting work during a pandemic. An experienced Production Manager, worked with us to provide advice for artists and festivals on how to present work in a Covid-secure way.

We continued to provide Research & Development (R&D) funds to artists and companies through our Blueprint programme. This early stage investment is designed to kick start the creative process and allow artists and companies to develop new, innovative and ambitious ideas.

The Consortium supported 22 projects in 2020/21 – a significant increase on the number planned at the start of the year. The impact of Covid-19 on other areas of planned activity meant funds could be diverted to the Blueprint budget, as consortium partners recognised that this provided a vital way of supporting artists during the lockdown, and developing a raft of future work for presentation in 2022 and beyond.



## 2020 Touring Programme

- **Beady Eye** – MEarth Mothers
- **Christopher Green** – FeelPlay
- **DAMAEDANCE** – IRMĀ-sister
- **Gravity & Levity** – Why?
- **LAStheatre** – The Rascally Diner
- **Luke Jerram** – In Memoriam
- **Matthew Harrison** – Community Chest
- **Middle Child** – There Should be Unicorns
- **Nikki Charlesworth** – What Happened to You?
- **Nutkhut** – The Princess and the Chickpea
- **Pif-Paf** – TOAST
- **Requardt and Rosenberg** – Future Cargo
- **Simple Cypher** – Roll Play
- **The Cultural Assembly** – Up My Street
- **YARA + DAVINA** – Arrivals + Departures

## Blueprint Round Three

- **Ashley Peevor & Nikki Watson** – The Lost Opera
- **Autin Dance Theatre** – Out of the Deep Blue
- **Avanti Display** – Crow
- **Beeja** – Bolly Khutu
- **Fuel and Common Wealth** – Peaceophobia
- **Jeanfer Jean-Charles & Associates** – Black Victorians
- **Just More Productions** – Fussy Foodies Frolicking
- **Kaleider** – Robot Selfie
- **Ling Tan** – SUPERMOMENTS
- **Southpaw Dance Company** – RIOT
- **Studio Go Go** – VR Fairground

## Blueprint Round Four

- **Air Giants** – Unfurl
- **Akademi** – Pravaas
- **China Plate Theatre** – Bus Boycott
- **Daryl Beeton Productions & Mimbri Acrobats** – Look Mum, No Hands!
- **Fatt Projects** – Big Gay Disco Bike
- **Francesca Baglione** – Eau de Memoire
- **Lucy Bradley** – The Promise
- **Mark Murphy** – A Thousand Stories High
- **Theatre Temoin** – Flood
- **Thingamajig Theatre** – A la Puppette carte
- **Unlimited Theatre & Upswing** – Space To Fly



In Memoriam by Luke Jerram

### Case study: Luke Jerram - In Memoriam

Made in response to Covid-19, In Memoriam is an artwork installation and temporary memorial for the public to visit and remember those lost and a mark of respect to all the NHS staff and volunteers risking their lives during the pandemic.

This was a late inclusion to the 2020 Programme, commissioned in direct response to the pandemic, in association with Theatre Orchard. The experienced public artist and sculptor, Luke Jerram, envisaged that festivals and programmers could host In Memoriam even with severe Covid-19 restrictions in place. The installation was a space for other events, with many organisations hosting community events around it.

In Memoriam was seen at partner events by almost 10,000 people in 2020 and is touring again in 2021.

*“The power of this artwork is that it gives people an opportunity to pause and to reflect, for those who may be experiencing grief. For me, the sound of it, the passion of it, the almost violence of it, gives you an opportunity to express some of those painful feelings in a really safe, comforting and held way.”*

NHS Arts Curator on In Memoriam

# Providing Arts Experience During Lockdown



Process by Arts by the Sea

Audiences at GDIF 2020 © Stuart Mayhew

With events across the network being forced to cancel or adapt to Covid-19 restrictions, our partners found unique approaches to connect with their audiences.

Two partner festivals went ahead in 2020, with careful Covid-19 measures in place to ensure safety for audiences, artists and staff. Greenwich+ Docklands International Festival (GDIF) in London took place from 28 August to 12 September. With limited audience numbers and rigorous safety planning, it was the first significant outdoor arts festival to take place in England following the start of the pandemic, and included work by seven of our 2020 artists. Arts by the Sea (Bournemouth) also took place in September, with a hybrid model of live and digital shows, including In Memoriam by Luke Jerram.

Many of our partners, including Brighton Festival, Appetite, First Art and All in the Mind Festival took their artistic programmes online. Stockton International Riverside Festival (SIRF) presented SIRF at Home, an online event featuring past shows, interviews with SIRF regulars and artists talking about what the festival means to them, and an online adaptation of their Community Parade. SO Festival (Skegness) created SOfa Festival, a digital

international festival in collaboration with Passage Festival (Denmark), with content live streamed from within the UK reaching people in Denmark and Sweden.

The team at XTRAX, responsible for management and delivery of Without Walls' activity, worked with 13 partners to help them to shape their audience engagement projects in 2020. Ranging from virtual choirs to volunteer training and digital community takeovers, partners found creative ways and used new artforms to engage with audiences. Grimsby's The Culture House collected poetry by the people of North East Lincolnshire, created in reply to Covid-19, and Theatre Orchard used Zoom and the UK's postal system to host Holidaying at Home, where audience members crafted their own virtual holiday.

# GDIF Access Case Study

## Case study: Increasing access for Deaf, partially-sighted and blind audiences at GDIF

Without Walls helped GDIF to broaden access across its 2020 festival programme.

Sixteen show-specific recorded audio descriptions, 36 British Sign Language (BSL) films about the festival and events, and seven artistic BSL films were created. A consultation between GDIF's Audio Descriptor and each artist formed the audio description for their show. A visually impaired consultant reviewed the content. It was recorded and uploaded onto the GDIF website and made available on-site via a QR code.

### Audio Tour

Partnering with VocalEyes, GDIF provided a Covid-safe Touch Tour for visually impaired audience members. These featured visits to performance spaces, sets and costume departments, followed by full live descriptions of performances.

### BSL Lullaby

BSL Lullaby is a short film collage of Deaf parents sending their children to sleep. GDIF worked with Deaf parent and creative, Deepa Shastri. She established a collective of Deaf parents and worked with acclaimed filmmaker, Bim Ajadi, to create a night-time routine using BSL, sign communication and the close bond between parent and child. There was an extraordinary response on social media, with the film watched by 50,000 people online.

### Training

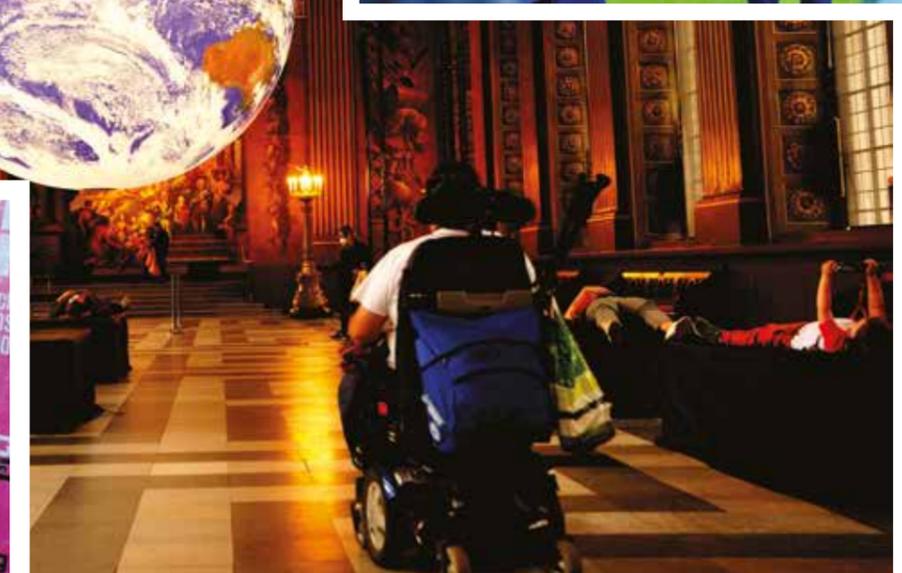
Without Walls supported GDIF to set up access training videos to aid 116 volunteers and staff supporting Deaf and disabled audiences. After the training, volunteers reported feeling more confident and proactive when meeting with Deaf and disabled audiences.



GDIF Access Audio



TOAST by Pif Paf © Doug Southall



Gata © Doug Southall

# Helping the Sector Adapt



Audiences at GDIF 2020 © Stuart Mayhew

**Without Walls plays a vital leadership role in the sector, cooperating with others to ensure outdoor arts in the UK is relevant, inclusive and constantly innovating.**

We continued to strengthen the sector's knowledge of access and inclusion. A specialist Access Advisor, Alex Covell, was appointed in December 2020. Alex worked with artists, consortium partners and the Without Walls management team to ensure the best possible access service to artists and audiences. The Outdoor Art Festivals and Events Access Guide, released in 2020, is a valuable resource available for free, providing guidance on how outdoor events can be an inclusive experience for Deaf and disabled audiences and artists.

We opened our training, learning and development opportunities to all comers as a way of supporting the wider sector to navigate the difficulties of 2020. Produced by XTRAX, five online training events responding to the challenges of Covid were delivered during the year.



Urban Astronaut by Highly Sprung © Darren Grice

We launched Without Walls TALKS, a blog series for outdoor arts professionals to share their expertise and knowledge with our audience. In 2020, we published contributions from artist Jeanfer Jean-Charles, Andrew Loretto (Hat Fair); Daryl Beeton (Wild N Beets), Lorna Rees (Gobbledegook Theatre), Yara El-Sherbini (Yara and Davina), and David Edmunds (Arches Festival). These covered a wide range of subjects, including outdoor arts and activism, inclusivity, and local authority cultural strategy.

# Creative Lab Case Study

## CASE STUDY: Creative Lab: Creating Environmentally Sustainable Outdoor Work

In September 2020, Without Walls worked with Wild Rumpus (producer of Just So Festival and Timber) to present the Sustainability Creative Lab, exploring environmental responsibility in the creation and presentation of outdoor work. The Lab combined a one-day online symposium with a three-day artist residential taking place at Wild Rumpus' woodland creation space, The Forge, in rural Cheshire.

### Online Symposium

188 professionals representing seventeen countries registered online before the event, with over 160 joining on the day. UK and international speakers shared advice, case studies and approaches to embedding sustainability in practice. The symposium was recorded and is available on the Without Walls website.

### Artist Residential

Twelve artists with a variety of disciplinary specialisms were selected for the residency following an open call.

Through surgeries, workshops, debates and focused creation time, participants explored how artists can reduce their carbon impacts and incite change through creative practice.



*The practical and educational opportunities and the freedom to mix and match was so good; it really kick-started our project into action with considered practices. That was the best bit; having great resources and experience floating all around*

– Creative Lab Participant

Sustainability Residency - Creative Lab 2020 © Wild Rumpus - Rory Clifford

# Evolving to Reflect the World We Live In



Black Victorians by Jeanefer Jean-Charles © Camilla Greenwell

2020 sparked many moments of self-reflection. We considered how Without Walls could better address diversity and equality challenges within the organisation and wider outdoor arts sector.

The Black Lives Matter movement threw light across UK society on issues of racism, exclusion and prejudice. In response, Without Walls commissioned Culture in Flux, led by Shreela Ghosh, to undertake a review of its governance arrangements, with a view to identifying areas of potential improvement in issues of equality and inclusion. The review noted much good practice, and made recommendations for improvements to the terms and conditions of Board members.

Additionally, Without Walls commissioned a Perception and Positive Action review of our work with Black, Asian and ethnically diverse artists and sector professionals. This review was undertaken by Natasha Player, diversity consultant specialising in the creative sector, and Jeanefer Jean Charles, a world-renowned creative artist and producer.

An open call for new members of the Artistic Directorate took place in September. This call was designed to engage as many people as possible, whilst working towards receiving proposals from

Black, Asian and ethnically diverse programmers and directors. Four expressions of interest were received, and after a review process, Certain Blacks and Timber Festival were invited to join the Artistic Directorate in October.

The Board created a Diversity and Inclusion Action Group, with members drawn from the Without Walls Board and the festival partners. This group meets regularly, reporting to the Board and stakeholders on progress and action relating to diversity and inclusion, including recommendations from the two reviews.

Without Walls recognises that work to address racial justice is continuous and the actions of the last year are only part of an ongoing process.

# Discover Programme Case Study

## CASE STUDY: Discover Programme 2021

The 2021 Discover Programme took place online, delivered with Severn Arts, producers of The Arches Worcester Festivals.

The programme aims to create a pathway into the outdoor arts for artists and professionals under-represented across the sector, with a particular focus on Black, Asian and ethnically diverse people, and Deaf and disabled people. Following an open call that drew over 80 candidates, the programme supported sixteen artists, producers and directors from across various art forms, scales and genres.

Through four online guided discussions with industry practitioners, participants met artists, producers and creatives working in outdoor arts. Sessions explored programming, festival logistics and planning, and successful partnership working.

*Great session, interesting [to hear] different perspectives again which is so helpful, and again to hear the challenges! My best take away from here was 'what is the measure of your success': I loved this, and it has really stayed with me.*

Discover 2021 Participant



# Governance



Lost Opera by Ashley Peevor and Nikki Watson © Andrew Alcock

**Without Walls is a company limited by guarantee, overseen by a Board of Directors who have ultimate responsibility for its activity, led by an Independent Executive Chair.**

The Board has responsibility for all aspects of Without Walls work including policy, monitoring the delivery of the business plan, and setting strategic priorities and goals. Members of the Board are drawn from the festival partners in the Artistic Directorate and the Touring Network Partnership, as well as independent members.

The Artistic Policy of Without Walls is delegated by the Board to the Artistic Directorate, whose membership comprises leading commissioning festivals and arts organisations in England, and who work together to curate the annual touring programme and co-invest in the work. The Artistic Directorate is also responsible for selecting artists and companies awarded Blueprint R&D funding.

A Finance and General Purposes Committee supervises the financial management of the organisation, ensuring best practice in financial compliance and monitoring. A Marketing and Development Committee has oversight of the communications strategy of the organisation.

The Board delegates strategic management and delivery of Without Walls activity to a specialist outdoor arts development company, XTRAX Arts Ltd, one of the five founding organisations of Without Walls.

**The staff at XTRAX deliver all aspects of work related to Without Walls including:**

- Close support for artists developing and presenting work for Without Walls
- Coordination and management for the 30+ organisations in the three Without Walls networks, providing guidance on presenting work from the back catalogue, undertaking audience development activity, and offering help and advice in the development of programmes
- Design and delivery of Without Walls strategic projects
- Governance support, stakeholder liaison and financial management
- Marketing, promotion and advocacy for Without Walls' mission and role in development of a great outdoor arts sector in the UK
- Reporting requirements related to grants and statutory bodies including Companies House

# Finance Review

**Without Walls financial plan for 2020/21 year was to run an in-year deficit of £183,030, with total expenditure of £1,425,156. This deficit budget was set in order to expend carried forward funds from the first two years of the National Portfolio Organisation (NPO) funding agreement from Arts Council England (ACE).**

The impact of the Covid-19 pandemic on the activities of Without Walls and its partners required continual financial monitoring and adjustments. With many events and activities unable to proceed as planned, a mechanism for in-year reallocation of underspent budget lines was created, with the Board and Artistic Directorate meeting regularly to decide how this could best meet the objectives defined at the start of the pandemic.

Expenditure for the 2020/21 year was nevertheless significantly lower than budgeted. However, the response of the Without Walls Board and Management Team, and the swift reimagining of many events as online activity, ensured that work continued apace and a reduction of the NPO funds carried forward from previous years was achieved.

Without Walls Consortium Ltd.  
Detailed profit and loss account for the year ended 31 March 2021

	2021 £	2020 £
<b>Income</b>		
ACE NPO Grant	1,222,080	1,200,000
Income generated from fundraising	-	20,500
Partner Subscription Income	15,500	86,750
Earned Income	-	33
	<b>1,237,580</b>	<b>1,307,283</b>
<b>Programme &amp; Projects</b>		
Artists Support Grants	218,514	175,661
Artists R&D Grants	184,796	100,833
Artists Strategic Investment	11,400	26,000
Touring Subsidies AD	262,026	215,147
Touring Subsidies TNP	71,845	173,586
Residency Partner Subsidies	9,200	9,200
Fundraising Linked Artist Project	-	6,470
Audience Development	41,222	42,320
Access Initiatives	-	20,984
Creative Case Initiatives	-	20,874
Special Initiatives & Training	-	31,189
Strategic Projects: Diversity	28,387	-
Strategic Projects: Access	21,723	-
Strategic Projects	22,421	-
Covid-19 Response	5,086	-
Research & Evaluation	700	16,996
Partner Meetings	5,410	45,809
Marketing, PR & Advocacy	11,695	23,678
Website	3,021	5,439
	<b>897,446</b>	<b>914,187</b>
<b>Management, Staffing &amp; Governance Costs</b>		
General administrative expenses:		
Management Costs	363,469	347,668
Pre Reg VAT Claim and Annual Adj	-	-15,133
Bad debts	-	1,000
<b>Sub Total</b>	<b>363,469</b>	<b>333,535</b>
Legal and professional costs:		
Governance	10,378	35,529
Consultants - Governance & Diversity	16,100	-
Professional Services	6,962	3,954
<b>Sub Total</b>	<b>33,440</b>	<b>39,483</b>
<b>Total Expenditure</b>	<b>1,294,355</b>	<b>1,287,204</b>
<b>Opening Funds</b>	441,274	421,195
<b>Profit/(Loss)</b>	-56,775	20,079
<b>Closing Funds</b>	<b>384,499</b>	<b>441,274</b>
<i>made up of</i>		
<b>ACE Project Funds carried forward</b>	247,857	304,632
<b>Contingency Reserves</b>	115,000	115,000
<b>General Funds</b>	21,642	21,642

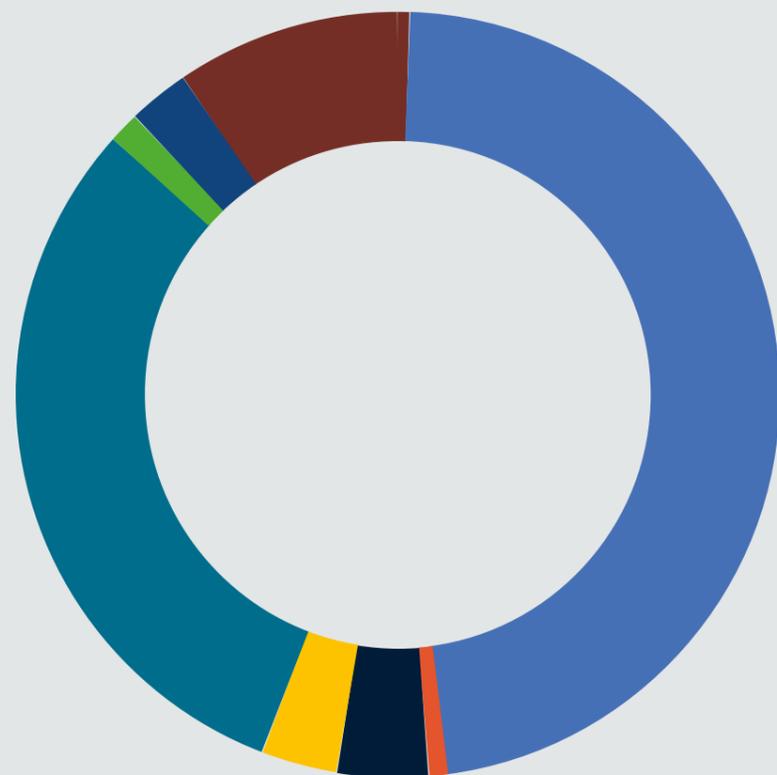
# Income

Without Walls receives core NPO funding from Arts Council England. In 2020/21 this was £1,222,080 or 98.9% of total income.

This percentage is higher than the previous year, when Arts Council England's contribution was 91.7%.

The reduction in income from other sources in 2020/21 was a result of Covid-19 pandemic, and reflected the

decision to suspend festivals' subscriptions. Income from Touring Network Partnership and Creative Development Network subscriptions was £15,500 (2019/20: £86,750). In the light of Covid-19, Touring Network Partnership subscription fees were reduced to £1,000 per partner (from £5,000 in 2019/20). All Creative Development Network fees were waived.



Total income in 2021/21 was  
**£1,237,580**

(2019/20: £1,307,283)

**48%**

Investment in Artists Through Support for Creation & Touring of Work

**31%**

Management, Producing & Artist Liason

**10%**

Investment in NPO Programme & Projects Y4 & Y5

**4%**

Strategic Projects

**4%**

Audience Development

**2%**

Governance

**1%**

Marketing and fundraising

**0%**

Programme Related Meeting Costs

## In numbers

**£748,581**

invested in the creation and touring of new work

**£184,796**

invested in 22 Blueprint R&D projects representing an 83% increase on the previous year

Investment in Artists & Festivals increased by **£55,969** compared to the previous year

# Expenditure

In spite of the pandemic, Without Walls invested **£847,336** in its programme and projects (2019/20: **£852,656**).

This reflects the Consortium's commitment to support its partner festivals, artists and the wider outdoor arts sector through the Covid-19 pandemic.

Artist Support grants totalled £218,514 (2019/20: £175,661). This increased investment in 2020/21 included: ongoing support for artists who were supposed to premiere in 2020 and needed to adapt their work; those creating new work for 2021; as well as a Consortium-wide policy to guarantee artists who were booked to tour in 2020 to receive at least 50% of their fees in case of cancellation.

Artistic Directorate Touring Subsidies totalled £262,026 (2019/20: £215,147). This increased investment reflects the number of shows within the 2020 programme, and the later inclusion of Luke Jerram's In Memoriam in the programme as a specific response to Covid-19.

Investment into artist R&D through two rounds of the Blueprint programme was £184,796 (2019/20: £100,833).

Touring Network Partnership touring subsidies totalled £71,845 (2019/20: £173,586). This demonstrates the challenge for Touring Network Partnership festivals to present work during the pandemic, particularly after public health restrictions were reintroduced in the latter half of the year.

Meeting costs for our three networks were £5,410 (2019/20: £45,099). This reduction was the result of meetings taking place virtually, without the travel costs that accompany in-person meetings. Governance costs totalled £10,378 (2019/20: £35,529). This was also the result of Board and Committee meetings taking place virtually. We have committed to continuing to undertake some network and governance meetings virtually, enabling more money each year to be allocated to our programmes and artists.

Strategic management, staffing and administration costs were £396,909, representing 31% of total expenditure (2019/20: £373,018, representing 29% of total expenditure).

Total expenditure in 2021/21  
**£1,294,355**

(2019/20: £1,287,204)

Investment in Artists & Festivals increased by

**8%**

Network Meeting Costs and Governance Costs reduced

**81%** on the previous year

## Future Plans

**Without Walls' overall financial position is secure and it is meeting targets and goals set out in our business plan.**

This strong and stable base will enable Without Walls to continue to play a major role in supporting the outdoor arts sector as we collectively recover from the crisis and move forward.

In 2021/22, Without Walls will work with partners to manage the ongoing impact of Covid-19 and the risks and challenges of planning in uncertain times. As confidence returns, the expectation and indications are that partners wish to deliver significantly more events in 2021/22.

Looking further ahead, the next round of NPO funding will start on 1 April 2023. Applications are due to be submitted in early 2022 and everyone involved in the Board and management team is working to produce plans for 2023-2026 that build on the success of these first three years as an NPO.

The pandemic has demonstrated that Without Walls is a mature and resilient organisation, able to respond swiftly in the face of a crisis, embracing new ways of working and finding solutions to the multiple challenges.

Without Walls has utilised digital creativity to overcome some of the obstacles and this resultant learning will continue into future practice, including the adoption of more online meetings - a major adaptation and saving for a consortium of over 30 partners from across the country. The Board, management team, consortium partners, artists, funders and stakeholders, have worked together successfully since the beginning of the pandemic to ensure that the mission of Without Walls has been delivered, driven by a clear set of values and a commitment to presenting inspirational outdoor art to people across the country.



Flood by Theatre Témoign © Theatre Témoign

## Thank you

**As a partnership project, relationships with our festivals, artists and co-commissioners are incredibly important. A thank you goes out to our partners, past and present, for their ongoing support to the network.**

A special thank you to all the artists who continue to make inspirational outdoor shows and lend their expertise to us and help encourage, educate and inspire the next generation of outdoor artists. We would like to thank Arts Council England for its continued financial and strategic support.

Finally, Without Walls wishes to acknowledge and thank all board members for sharing their time, knowledge and expertise in helping shape the organisation through oversight of our work and in sub-committees that shape our diversity and inclusion policies and procedures, environmental and green responsibilities, and marketing, development and fundraising activity.



Lifted by Mimbre © Stephen Wright

### Without Walls board members:

- **Dr Jane Ali-Knight**, Professor in Festival and Event Management at Edinburgh Napier University, Scotland and Visiting Professor at Curtin University, Australia
- **Angie Bual**, Producer and Artistic Director of Trigger - Resigned August 2020
- **Josephine Burns**, Chair of Without Walls
- **Andrew Comben**, Chief Executive of Brighton Dome & Brighton Festival
- **Mark Denbigh**, Head of Production & Programme for Norfolk & Norwich Festival
- **Darren Grice**, Deputy Chief Executive of the Rochdale Borough Cultural Trust
- **Lew Hodges**, Chartered Accountant
- **Richard Holt**, Head of Global Cities Research for Oxford Economics
- **Andrew Loretto**, Hat Fair and Playmakers Director – appointed December 2020
- **Joe Mackintosh**, Chief Executive for SeaChange Arts and Artistic Director of the Out There International Festival of Circus and Street Arts - Resigned September 2020
- **Anthony Missen**, Co-Founder of Company Chameleon
- **Gemma Thomas**, Appetite Director and Special Projects Producer at the New Vic Theatre
- **Ivan Wadeson**, Executive Director of Manchester City of Literature
- **Caron Wint**, Arts Project Manager
- **Rachel Wood**, Arts Development Officer for Oldham Borough Council



Roll Play Simple Cypher © Mary Doggett



In Memoriam at ABTS © Luke Jerram



Without Walls is England's largest network of festivals that brings fantastic outdoor arts to people in towns and cities across the country.

If you would like to discuss the possibility of working with Without Walls then please contact:

Without Walls  
c/o XTRAX  
51 Old Birley Street  
Manchester, UK  
M15 5RF

+ 44 (0) 161 227 8383  
[www.withoutwalls.uk.com](http://www.withoutwalls.uk.com)  
✉ [info@withoutwalls.uk.com](mailto:info@withoutwalls.uk.com)  
f WithoutWallsUK  
t @WWconsortium  
You Tube Without Walls