

SHAPE LONDON

England & Wales · Charity number 279184

Details

Other names	SHAPE LIMITED
Status	Registered
Legal form	Charitable company
Company number	01468164
Registered	1979-12-20
Register	View on the Charity Commission register

Contact

Address	Bucks Culture Office Buckinghamshire New University Queen Alexandra Road High Wycombe Buckinghamshire HP11 2JZ
Phone	02074247330
Email	info@shapearts.org.uk
Website	www.shapearts.org.uk

Activities

Objects: (a) To promote and advance the education of the public and the advancement of arts, culture and heritage, in particular by the production of materials, commissions and programmes for the encouragement, engagement and leadership of disabled people in the creative industries and arts, culture and heritage including (but not limited to) the visual and performing arts, literature, media, the graphic arts, the digital arts, sculpture and design, and for the removal of barriers for disabled people generally in arts, culture and heritage. (b) To advance the health of disabled people by the provision of services and facilities which promote their well-being.

Activities: - To promote, maintain, improve and advance the education of the public in the arts generally and in particular by educational plays production and encouragement of the Arts including the arts of drama, mime, dance, singing and music- Provision for facilities for recreation to disabled or aged persons- To promote the relief of people with disability- Works throughout London and rest of UK

Classification

- **How:** Provides Human Resources, Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Disability, Arts/culture/heritage/science, Economic/community Development/employment, Human Rights/religious Or Racial Harmony/equality Or Diversity, Recreation
- **Who:** Children/young People, Elderly/old People, People With Disabilities, The General Public/mankind

Geography

- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£715,283	£705,459	£181,093	5
2024-03-31	£874,150	£981,977	£171,269	5
2023-03-31	£656,508	£643,867	£279,096	5
2022-03-31	£1,320,028	£1,574,298	£266,455	10
2021-03-31	£2,063,770	£1,686,031	£520,725	8

Trustees

Name	Role	Appointed
Tony Heaton	Chair	2017-04-03
Caitlin Amber Garner McHugh		2026-03-25
Emma Marie Ruth Bowman		2026-03-25
James Hodgson		2014-09-17
Jennifer Elizabeth Clarke		2020-09-22
Jon Tibbits-Smyth		2020-11-18
Marian Dortha Casey		2026-03-25
Michelle Duxbury		2021-03-17
Owen Kimm		2020-09-22
Philip O'Shaughnessy		2026-03-25
Rebecca Wymant		2025-11-26
Robert Davies		2010-02-24

Accounts

Company number: 01468164

Charity Number: 279184

Shape London

Report and financial statements

For the year ended 31 March 2025

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Reference and administrative information

For the year ended 31 March 2025

Company number 01468164

Country of incorporation England and Wales

Charity number 279184

Country of registration England and Wales

Registered office and operational address Buckinghamshire New University High Wycombe Campus
Queen Alexandra Road
High Wycombe
HP11 2JZ

Trustees Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

Tony Heaton OBE	Chair
James Hodgson	Vice Chair
Jon Tibbits-Smyth	Treasurer
Robert Davies	
Owen Kimm	
Jennifer Clarke	
Michelle Duxbury	
Amanda Stewart	Resigned 24 September 2025
Jonathan Dunicliffe	Resigned 24 September 2025

Key management personnel	David Hevey	Chief Executive
	Jeff Rowlings	Head of Programme

Bankers CAF Bank Ltd
25 Kings Hill Avenue
Kings Hill
West Malling
Kent, M19 4TA

HSBC
Lion House
25 Islington High Street
London, N1 9LJ

Reference and administrative information

For the year ended 31 March 2025

Solicitor	Bates Wells Cheapside House 138 Cheapside London EC2V 6BB
Auditor	Sayer Vincent LLP Chartered Accountants and Statutory Auditors 110 Golden Lane LONDON EC1Y 0TG
Accountants	Peters Elworthy & Moore (PEM) Chartered Accountants Salisbury House Station Road Cambridge CB1 2LA

The trustees present their report and the audited financial statements for the year ended 31 March 2025.

Reference and administrative information set out on pages 2 and 3 form part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice – Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

CHAIR'S REPORT

I am delighted to share this report on the continued development of Shape and our activities during 2024/25 that support our aims, values, and mission.

Shape continues to perform strongly, and we remain resilient and responsive in a fast-changing world.

We are proud to be part of the Arts Council of England's (ACE) National Portfolio and as a leader in our work with disabled artists.

Our programme, detailed within the body of this report, demonstrates the breadth and diversity of our work and the range of artists and creatives who we support and whose work we continue to develop and promote, as can be seen when looking at our long history.

This history continues to be captured as part of the National Disability Arts Collection and Archive (NDACA), housed within the Buckinghamshire New University (BNU) and whom we work closely with, as does the National Disability Movement Archive and Collection (NDMAC), our large-scale heritage project which is collecting and re-telling the heritage story of the Disability Rights Movement.

We continue to honour the memory of Adam Reynolds and the bursary, established in his name, gives an unprecedented opportunity to disabled artists. Many past recipients have gone on to develop successful careers following the award and have become Shape alumni and part of our rich history.

We value our history but we continue to innovate; our major exhibition, CRIP ARTE SPAZIO: THE DAM IN VENICE, running alongside the world renown Venice Biennale was the first major international exhibition of the UK's unique and radical Disability Arts Movement and was described in the arts press as 'One of the Top Exhibitions In The World, 2024'. A great accolade for our work in bringing disabled artists to a world audience.

I hope this brief introduction to some of our activity will draw you in to discovering our ambitious approach to disability arts and what that means in the 21st Century, making Shape such a vital organisation in our sector – by identifying and nurturing disabled artists, inspiring the wider community to recognise and respond emotionally and intellectually to their work and achieving a wide and respected influence through the cultural and creative sectors in the UK and abroad.

Finally, I want to thank our Board of Trustees for their ongoing diligence and good governance, our excellent staff team, ably led by our CEO, David Hevey and of course our funders, the Arts Council England, the National Lottery Heritage Fund and all the other funders, individuals and grant-making trusts who support our vital work.

Thank you very much on behalf of all at Shape.

Tony Heaton OBE

Objectives and activities

Shape's main operational activities and those we aim to help are described below. All our charitable activities focus on the positive promotion of disabled people and are carried out to further our charitable purposes for the public benefit.

Shape's Vision – what we are working towards

Inspiring and inclusive arts, creative and cultural sectors, accessible to all.

Shape's Mission – how we will make it happen

By promoting great art, open culture and inclusive practices, knowledge and learning to ensure that disabled people have active and influential roles in arts and culture – as leaders, artists and creatives, participants and audiences, and as part of a skilled workforce.

Shape's Strategic Aims are to:

Work with cultural sector organisations towards promoting greater accessibility and inclusion – opening talent and audience pathways.

Raise the aspirations of disabled people wanting to work and lead in the cultural sector, providing high quality, accessible learning and development opportunities to support their careers.

Support disabled artists and creatives to achieve excellence and inspire a new generation of artists to emerge.

Improve the public perception of disabled artists and raise their profile across the UK and internationally, to diverse and growing audiences.

Lead with landmark and influential “game-changer” projects to build our creative and cultural reach and continue to pioneer the way for disabled and diverse people who face barriers.

We deliver these aims through focusing on the following key areas:

Arts and Partnerships – developing opportunities for disabled artists, children and young people.

Audiences and Engagement – broadening arts inclusion and engagement.

Skills, Diversity and Leadership – including access, consultancy and training.

We report on our activities under these headings.

In working towards these aims, in 2024/25 we delivered a range of diverse projects and programmes supporting disabled creatives across age groups and career stages, across the UK and internationally, which we report on in the achievements and performance section.

Values – the foundation of our beliefs and guiding purpose:

Inclusion – we value access, diversity, establishing the grounds for advocacy and taking part.

Ambition – we value aspiration, growth, future, unlocking potential, the will to improve and be better, seek improvement.

Creativity – we value innovation, seeing the world differently, expanding boundaries, taking risks, challenging convention, valuing beauty and lifting life above the ordinary.

Excellence – we value inspiration, being the best you can be, being judged on merit, having an end point to work towards, doing things the right way, professionally.

These values inform and drive our key strategic aims, detailed in their own section below. Our values are enshrined in all we plan, think and do.

The main objectives and activities for the year were focused upon delivery of our committed programme responding to disabled artists' needs and the needs of the arts creative and cultural industries. Shape works with ACE as a National Portfolio Transfer Organisation (NPOT) and contributed to the ACE's 'Let's Create' strategy of supporting Great Art and Culture for Everyone.

The financial statements do not include the intangible benefit from the hours given by the Trustees of the charity to its governance and management. Shape records its sincere appreciation of this benefit.

The Trustees review the aims, objectives and activities of the charity each year. This review looks at the charity's achievements and the outcomes of its work in the reporting period. The Trustees review the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the Trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning its future activities. In particular, the Trustees consider how planned activities will contribute to the aims and objectives that have been set.

Achievements and performance

The charity's main activities and those it tries to help are described below. All its charitable activities focus on delivering our strategic aims and are carried out to further Shape's charitable purposes for the public benefit. The report sets out key achievements delivered through the three main areas of activity identified above.

Arts and Partnerships: Developing opportunities for disabled artists

Adam Reynolds Award (ARA)

In July 2024 we announced Chris Laing as our new ARA recipient. As part of our package of support we awarded Chris, who is deaf, and predominantly uses British Sign Language (BSL), with a £10K bursary and began collaborating with him on a project, funded by ourselves, to create a short film designed to act as a campaign highlighting barriers faced by deaf people, in particular BSL users, for whom everyday built environment objects such as call points or help buttons are not accessible.

<https://www.shapearts.org.uk/Blog/get-to-know-2024s-adam-reynolds-awardee-chris-laing>

At the time of making the award, Jeff Rowlings, Head of Programme at Shape Arts, said: "Chris Laing's passion for, and dedication to, opening up the world of architecture and spatial design to deaf people exactly mirrors our own mission to ensure that disabled people have the chance to not only enjoy and take part in cultural activity, but to make their own mark on it, and bring to the fore the ideas and voices that enrich society and make our world a better place to live in."

Having the opportunity to make our 2024 Adam Reynolds Award to Chris is doubly significant, firstly in terms of raising Chris' profile and the aims of the Deaf Architecture Front that he spearheads; and secondly, for the chance to collaborate in the making of a film expounding Chris' vision of a society in which deaf people are free of the barriers which constrain their lives and creative potential. We are thrilled to be working with Chris this year and look forward to supporting him in making this exciting new work."

In response, Chris said: "I feel very excited and honoured to be recognised for this award. The opportunity to broaden public awareness of the everyday barriers deaf people face is both valuable and very important. Working with Shape Arts on this project is a wonderful opportunity to make a positive and lasting impact. The award enables Deaf Architecture Front which I founded to create and share a film that brings the deaf community into focus and builds a bridge between architecture and society."

I hope this project raises awareness of the barriers deaf people face and engages new audiences in a conversation about how we can think, plan, and build a better future for our communities, considering the needs of everyone. For me, personally, this will be my first time directing a film and creating scripts and storyboards; it's an experience I am very much looking forward to."

To boost the film's visual impact, in keeping with Chris' design brief, we commissioned disabled animation artist and designer Mina Owen to create 2D overlays and inserts that would add another layer of engagement and help to tie together certain elements, without resorting to a dialogue based script or unnecessary exposition. A deaf-led crew undertook the filming, namely cameraman Sam Ash and actor Hermon Berhane. Sign Language Interpreters were on board to ensure smooth communication between this crew and the Shape production team. The film was shot in under a week, using London locations. Some of the crew were involved in post-production work but it was mainly Chris and the Shape team focussing on editing.

A significant focus of this work was on creating a campaign that would be appealing to deaf audiences but carry elements of wider interest to mainstream audiences. From the beginning of 2025 we began to assess which aspects of the film were connecting with online viewers. The film contained flash-card type snippets of campaign information and statistics to raise awareness of the issues faced by deaf people in the built environment, and it appeared to be the blend of these with the main character's predicaments that worked most successfully. This led to a soft launch of fully edited materials to coincide with Sign Language Awareness week. This fulfilled the aim of the film acting as a vehicle for discussion rather than to be viewed as an aesthetic piece – stylistically it is a short infomercial. What we learnt from experimenting on social media is that users largely bypassed the clips when presented as 'clips from a film' but did take an interest when we inserted a face and voice to present the issues raised by the film. Comments generated in response to the initial posts drew attention to widespread issues faced by disabled people (not just deaf people) who use public transport services.

We launched the film officially during Deaf Awareness week, and were excited to reach 60K views online through the social media campaign, with hundreds more views on YouTube https://youtu.be/OPkrUb_U0Xw of the full length version.

In tandem with the launch Chris Laing was widely profiled across the deaf-led press. In one interview, on revealing how his own personal experiences were reflected in the film's events character, he was asked what kind of response he hoped to get from Silent Buttons. In response Chris answered: "I want to raise awareness because nobody really talks about this in public. I hope Transport for London and others take it seriously. The Deaf community does matter, especially in emergencies. Relying on hearing loops alone isn't enough. Even if only one Deaf person uses a help point or gets stuck in a lift, there should already be accessible BSL communication available. That's what inclusion really means."

One reviewer wrote:

"I absolutely love the different scenarios as they highlighted different ways in which Deaf people experience barriers from home life, work life, social life, and normal day to day life. I really appreciate the nuances such as the intersectionality touched upon in the robbery scene where racism was also a concern alongside audism and the ease of how one can forget to turn off the tap when in a rush! I hope this campaign reaches a multitude of people; it's a new way of educating. I loved the animation also! For someone with a really bad attention span, I was able to stay focused and engaged via Socially Sound account."

As we reached the end of the project, Chris gave us evaluation feedback that without such flexible and accessible support as that provided through the ARA programme, he would never have been able to undertake a project such as this, and he plans to use it as a launching pad for further campaigning to make the built environment more inclusive for deaf people. A talented artist and draughtsman, Chris is close to completing a part time placement with an architectural firm in London, where he will soon be one of the only qualified architects in the country who is a BSL user. Chris plans to work more in film to campaign for deaf people's rights in his capacity as leader of Deaf Architecture Front (DAF) and commented to us, in recognition of the support he received through the ARA programme: "Gaining experience in directing film and understanding the associated strategies was incredibly valuable, as was the opportunity to explore and develop new skills. Working closely with actors and building connections through networking was also a great experience. The knowledge I gained from this project will directly support DAF's future campaigning efforts."

We aim to screen Chris' film as part of the Flarewave Festival in September 2025, which takes place for the third time this year and is growing its reputation as a major event on the deaf community calendar with support from Brighton Dome Theatre and sponsors such as ourselves.

ARA Shortlist

The Adam Reynolds Award Shortlist programme provides us with the opportunity to make awards to mid-career disabled artists in addition to a main awardee and so add impact and value to the programme. In the past few years, we have awarded small grants for commissioning new work to be made by such artists as part of a package of support. This might include career support and collaboration on a project, in kind production guidance, access support, materials and technical or curatorial advice. This year we made awards to three artists known for their technical abilities and who have in common the fact that they are making new content with spoken word, moving image and text as a main component of their practice. Details of all three selected artists are given below.

We selected Cardiff-based poet Rachel Carney, following discussions with her about her use of Ekphrasis, which is defined as 'a literary device that describes a visual work of art, either real or imagined, in a vivid and often dramatic way'. Rachel has used Ekphrastic poetry as a means of broadening and deepening engagement with the visual arts by those who may face a range of barriers around education practices, learning and exposure to the arts, and we were very pleased that Rachel was successful in submitting a paper for the Beyond The Visual symposium in November 2024.. For her Shortlist commission, we supported Rachel with the making of a short film in which readings of her poetry, and the presentation of curated objects explore ways that Ekphrasis can reach new audiences and participants. For example, such a film can be played in a gallery or museum setting as a means of introducing Ekphrasis to visitors, whether as a prelude to their own direct participation or to give them an insight into how visual processes work.

Sop is a London-based artist and musician making film, performance, sound, writing, and workshops often in collaboration with others who are also chronically ill. They come from the queer, DIY punk scene, and their work centres modes of sociality rather than dominant notions of

productivity and wellness. Sop's film, titled 'We Year' uses stunning visual overlays and spoken word to meditate on 'crip time' and the frustrations of being confined to home in relation to societal expectations around work, rest and productivity.

Davinia-Ann Robinson's (born in Wolverhampton, lives and works in London) art practice and research are explored through sound, sculpture, writing and performance, examining how tactility, presencing and fugitivity work to form an undoing of colonial and imperial frameworks of extraction, through which nature and Black, Brown, and Indigenous bodies are articulated within colonialism. In her film, titled *Between the Body and Clay*, Davinia explores texture, mood, movement and phases of making and being using visceral, prolonged contact with raw clay and clay slip.

As indicated, all three commissioned works for the Shortlist this year are short films incorporating spoken word, verse and meditations accompanied by collages in different media. In each case, we are working towards the films being exhibited in galleries, screening or other spaces, with Davinia Ann Robinson's work to be shown as part of a clay sculpture installation exhibited at the Stanley Picker gallery, Surrey in September 2025, and Rachel Carney to launch her film at Cardiff University. The event will invite participants to make their own creative responses to the showcased artworks.

Animations made by our three ARA Shortlist artists from last year continued to gain views subsequent to their launch late in 2024, adding 2K to our online audiences, and we were delighted that both *The Voice* by Djofray Makumbu and *Peel* by Tilly PM have been selected for screening festivals.

The Voice – https://youtu.be/iAhygSRmelo?list=PLsohq98CRFntNF_RCBa_4-feB2Db45tpz

Peel – https://youtu.be/oBlCinZajNc?list=PLsohq98CRFntNF_RCBa_4-feB2Db45tpz

Vyhod/exit – https://youtu.be/Se-oCh0xE9c?list=PLsohq98CRFntNF_RCBa_4-feB2Db45tpz

Emergent

This was the third year of our programme forged in partnership with Baltic, Gateshead, and designed to tackle the isolation and marginalisation of early career disabled creatives in the wake of the pandemic and disruptions to the arts sector ecology. This project also supports one of our key organisational aims of bringing on a new generation of exciting artistic talent. Following a successful call out campaign, we were pleased to receive another strong pool of applicants for the Emergent programme. As with last year, we received around 100 applications, from which one main awardee and a shortlist of four artists were selected by the Shape and Baltic programme teams, with input from last year's awardee Emma Bentley Fox, which was of great value to us, in particular when it came to assessing the best match for the on-site residency experience. All the selected artists are based in the North of England or Scotland, with the recipient of the three month residency and £5k bursary being Kerolaina Linkeviča.

<https://www.shapearts.org.uk/Blog/2024-emergent-cohort>

The resident: Kerolaina Linkeviča

Kerolaina was born in Daugavpils, Latvia and migrated to the UK at ten years old. Their childhood was deeply rooted in the forest, animism, magic, and a multiverse of computer games, all of which informs their art practice in the UK today. Laīna's work expresses and explores imaginary worlds, symbiotic entities, alternative subcultures, and virtual environments; each personifying a range of theories, mythos, and emotional histories, continuously evolving through the ecology of their imagination. Laīna seeks to inspire others to explore their inner worlds through tangible making, immersive questing, and generative play, enabling the creative apparatus of personal transformation that may be discovered, actuating more creative agency in our metamorphic lives.

The shortlist:

Oscar Marcus Boyle "oscar is cookin' up some work about Bread – Big Bright drawings: fun ruins, and crumblin' and fractured, like those fresco parts pulled off of some pompeian's wall, which Andy.M texted over Some Time Ago. And ground up wheat in oil paint on an old breadboard. how can an image make connections even broken up [with history and its co-pilots] when words won't do OR if they do what are they actually made up of right now? he always ate the bread but started making the stories by accident: conversations turn into cycles of thought (Alchemy) and cycles of thought into being unable not to talk about it somehow. even if that's from more conversations, or asking everyone at the Bowls Club to hum and then leaving with a bin-bag full of rattling tins. do you/we do something after the art's gone home? (c. Lispector saying something about photographs of perfume, Celan saying something about snow and wheat and memories). oscar lives in Glasgow and loves it there/there could be too much rain, fewer motorways." <riding off into the sunset on a horse-drawn-bendy-bus> Image: Bread Tree Puts the Bakery Out of Business, Oscar Marcus Boyle. Courtesy of the artist.

Maya Rose Edwards

Maya Rose Edwards is a participatory public sculptor. They have worked in participatory settings for five years, creating ambitious public interventions with communities and their landscapes. In 2023, completing the Mount Stuart Artists Residency, their project TWOFOLD explored the connection between queer and rural identities on the Isle of Bute, resulting in a series of permanent, site-specific works. They are currently undertaking a 14-month placemaking commission along Stranraer's abandoned waterfront, co-designing an ecological-focused future landmark with communities along a post-industrial coastline. They are the recipient of the RSA New Contemporaries Selection 2023 for which they received the Chalmers Award, Creative Scotland Youth Arts Bursary 2022, Steven Palmer Travel Bursary 2023, and have just installed an interactive public artwork as part of the 13th edition of Sculpture in the City, supported by the City of London.

Liberty Hodes

Liberty Hodes is a multi-disciplinary artist and facilitator based in Newcastle-upon-Tyne, primarily working in performance-making, video and sculpture. They work in a way which is fizzy and ideas-first, often stemming from a desire to embody and enact the non-human. Liberty's work often adopts the language of British Folk Culture and is pre-occupied by a sense of place and how humans see ourselves reflected in the landscape as it changes through demolition and re-

building. They are interested in using historical tropes of performance to explore contemporary experiences.

Romi Sarfaty

Romi Sarfaty is a contemporary performance and visual artist. Her work is inspired by worlds of mythology and make-belief, associative streams of consciousness, iconography, and a raw, unashamed state of mind. In Romi's practice, she works with abstraction, absurdity, and melodrama. She is drawn to present, embody, and celebrate things in their most extreme, grotesque form. Romi's research delves into neurodivergent thinking, playing with and re-arranging what exists in reality with an attention to what it triggers in the mind.

Inspired by psycho-magic and sustainable practices, Romi crafts her own costumes and sets, considering the visual the most crucial way of communicating. Her movement and writing practice are driven by body-mind frequencies and urges, inspired by Butoh, body-weather, and body-archive philosophies. Romi considers craft-making and use of bodies as forms of visual communication, aspiring to generate content that is authentic and led by the state of the self and its surroundings.

We met with the cohort from September 2024 onwards, when artist-curator Rosalind Davies, who has worked with Shape before in a mentoring capacity, led a group session inviting the artists to consider their brand, identity, messaging and artist statements. During fortnightly meetings we provided artists with information and advice to help shape their plans, and for each person we also assisted with a funding application (minimum of one per artist). In addition to another group session led by Jenny Tipton of Cabbage Arts, Glasgow, on understanding fundraising and sustaining a career, we gave focus to the artists' access needs so that they would be in a better position to work more independently in the future. Emma Dean at Baltic also met with each artist to provide curatorial feedback and we provided artists with marketing support for their ongoing projects and activities.

Between mid-November and December, awardee **Kerolaina Linkeviča** undertook a month long residency on site at Baltic, connecting with the curatorial team led by Emma Dean and engaging with the institution as well as local artist groups. Owing to timings with a larger scale project Laina is devising, and for which we are supporting them to apply for funding, this event will take place in late 2025, with the working title Project Blue, which seeks to blend the night club experience with sensory experiences and 3D printed sculptures as part of Laina's scenographer approach to live performance.

We were delighted to have a great range of external mentors agreeing to meet with the artists, building on the success of this strand in the last two years. Meetings between the Emergent artists and professional artist mentors were arranged for the final quarter of the year.

Feedback examples from initial sessions:

–Thank you so much for the wonderful meeting, I really appreciated your insights; truly helpful in working out a lot of brain puzzles.

–Thanks so much for this, I had a bit of a deep dive after our session and have compiled a list of venues and organisations to reach out to, which I will begin to do over the next few days.

–I wanted to thank you for the session, I found it super helpful and informative and took a lot of notes into our application

We have put some evaluation feedback below, which includes some interesting learning points. We also asked artists what they wanted from the wider sector, and found that in each case it was a lack of flexibility and understanding of access needs at institutions that often held them back or caused frustration and disappointment.

Outcomes and analysis

Following previous feedback, we made clearer what kind of support areas the Shape team could offer, to provide more in the way of group activity, to balance the spread of practical advice (about approaching institutions and making applications) with strategic advice on how to link the learning to their medium and longer term goals. There was also more emphasis on strategic planning and aiming for win-win outcomes and maximising impact whilst reducing repetition. We believe this accounts for the uplift from circa 80% satisfaction rates in year 1, to 90%+ in year 2 and now 100% in year 3.

What were the most useful support areas you received during Emergent?

– Active logistical/organisational help; knowledge of resources and opportunities and how to navigate aforementioned; organisation of physical meetings and other connections in the art and access world; general design of the whole programme.

– 1.The connection to my mentor was once in a life experience, 2. Having more opportunities for funding/residencies open to me, 3. Help with cover letters, 4.help with writing applications, 5.support/ references letters, 6.general support and feeling like I'm not alone and someone believe in my work and my ability 7.help with writing bio, understanding the "behind the scene" of big applications such as creative Scotland ,8.guidance feedback on my virtual identity

– All have been rather revolutionary in order to re-work my practice for a more sustainable future. The amount of care and advice that was well suited to my needs and ways of working considering my disability was eye-opening and very nurturing.

– Ongoing advice from the team and my mentor.

– Shape really helped me to demystify opaque parts of the arts world. I feel like I now better understand where I fit in and far better equipped to make progress. Enormous thanks to the Shape team for the level of detail of support, it has made the world of difference!

– It was extremely helpful to meet with the team regularly in a mentoring capacity. This has greatly improved my self-esteem, regulation and isolation as an independent freelance artist. I was always met with kindness and understanding, along with suggestions of networks and next steps. I was supported to put together a funding application which would have otherwise been impossible

without the support from Shape, this hopefully will allow me to continue my practice with integrated support in the future to avoid burnout.

Please describe how this mentoring might assist you with your career or practice?

– Already it has been very intellectually stimulating and inspiring. I am focusing on trying to make my art better which is exactly what I hoped for and I am certain that any other assistance I may have wanted would have been extremely well-catered.

– This was a once in a life opportunity to meet an artist that have really influenced my practice over the years. We are planning to stay in touch outside the mentoring programme. Our session felt valuable to me in many different aspects– my approach to making, to submitting work, to begin bold ...

– I received mentoring in person and a follow up zoom session. In person we went through a wide array of topics and how our practices related, in the following zoom session we walked through access support. It was extremely helpful to hear what can be put into place to avoid burnout and health flare ups whilst keeping up a freelance art practice.

– I feel my mentor was quickly able to understand where I am coming from and able to look practically ahead to what we will cover! We will be looking at finances, managing disability and access, and also getting into interests and projects.

When asked what their next steps might be as a result of their Emergent support, artists said:

– It made me reflect and acknowledge what I can put into place within my practice in order to support me over my dynamic disability. I haven't had any support previously and often struggled through challenges with a lack of understanding, however now and through my residency I have taken the steps necessary to start setting up support e.g. access to work and reformulating my routines to take care of my needs. I also have a clearer understanding of what my practice is and a vision for its future culminations.

– Because of the support Shape has provided, I now have a better understanding of funding applications, and the sort of contexts my work might fit into, especially as an artist who doesn't tend to make art that can fit into the landscape of work that might be bought and sold. Having full integrated access support as demonstrated through the programme has allowed me to engage in my own needs and requirements in an extremely important way that I will take forward into my career.

– It will allow me to continue a much more functional, higher quality, and more engaged art practice and life.

– Honestly this is a brilliant programme, especially for this stage of career in the art. In the end of every fortnightly session, I felt more motivated.

When we asked the cohort what changes they wanted to see in the wider arts sector, artists said:

– At least for my disability I felt like the programme was very supportive, and even made me understand better how to communicate my needs and what I deserve.

– Flexible timing, and that being shown in practice rather than just on paper. Of course, keeping to dates and deadlines in many cases is important but having tentative dates could be a nice way to create some structure and yet allow for fluctuations in artists' situation with care from organising bodies. Alike what I felt Shape embodied. > Talking of fluidity/ flexibility. Maybe having casual conversations with working partners/ residency artists/ workers that are freelance before introducing a structured programme. What their energy levels/ health currently allows. And re-structuring meetings and plans to potentially suit everyone's needs better. > Staff having training in what language is appropriate and understanding of different disability models/ how they may manifest.

Summary:

This year's programme was highly successful in terms of us being able to match artists' access needs and career situations, with this reflected in the high feedback ratings. Part of this was due to us knowing better what to look for in candidates, and part of it was due to us making the offer clearer and having funds to provide access support at every stage. The choice of mentors, made through discussion and reflection on artist's preferences and our own suggestions, was also a very successful aspect, as was the excellent support, advice and generous hosting made available to the awardee by Emma Dean and the team at Baltic.

Looking ahead, we have valuable sector-first materials to share with wider numbers of disabled creatives, and also have other notable organisations expressing an interest in partnering with us. We will maintain contact with our Emergent alumni, now growing in number, and see this as its own area of development, alongside us developing our networks of disabled mentors.

Writers

Following our 2024 call out we attracted 29 applicants for the Free Reads scheme, partnering for another successful year with The Literary Consultancy (TLC). Candidates applied from across the country, and as with our Emergent call out, the standard of entries was very high. TLC now provide subsidised options for editorial sessions or a 1:1 meeting with their team in addition to the usual option of having work read and critiqued. This resulted in us being able to place 13 disabled, low income writers with offers of support, including the mentoring scheme. Genres included screen and theatre scripts, poetry, including performance poetry, fictional novel and memoir, as well as short story format.

We met with TLC to discuss ways of developing our partnership and ensuring the right kind of support and advice is available for disabled writers who apply to the annual programme. Our website now signposts writers to some good resources on the TLC site, and we agreed that the new offer of editorial advice as well as more general 1:1 feedback was beneficial in catering for diverse support needs, and this was reflected in the feedback we received:

Feedback included:

- Without the scheme, and the positive results I have had with it, I would have continued to work in my silo. Indeed, the success I enjoyed has served to embolden me to continue writing. It has made me more aware of my weaknesses in both style and plot. I continuously go back to the assessment as a guide through the novel. The supportive feedback was also a boost to my confidence as a writer.
- Workable feedback is something which is always traditionally behind a payment barrier, going against diversity within the industry. The Free Read programme allowed me to look at my manuscript in a new way and feel better prepared for submissions to agents. I wanted to thank all of you at Shape Arts for selecting my writing for feedback from TLC. Without this boost, I may not have even bothered applying for the award. I will continue to pursue my dream of getting published and will update you on my progress.

TLC commissions

Following discussions with TLC we were pleased to collaborate with them on a new co-commissioning opportunity for two disabled artists to make work in response to statements made by writers in a series of feedback sessions convened as part of a report to Arts Council England. One commission focused on what it is to be a writer, and the other on wellbeing for writers, taking into account the isolated nature of writing and hazardous path to publication and recognition in today's environment. The research, which aims to highlight the important contribution writers make to culture and wider society, and issues around sustainability, will result in written reports to be published in 2026. The point of the commissions is to make these reports come to life and attract attention across the sector, and be distributable in a sharable digital format. We met with the two artists we selected, Monique Jackson and Anne Teahan, to discuss the commissions in detail and provide them with support and critical feedback.

Monique Jackson is an illustration artist based in London who became well known as an advocate for disabled people living with Long Covid and its associated stigmas; she led on the Still Ill Coronavirus Diaries project to document and highlight issues surrounding the disease and its social impact. Monique is a Shape Open alumnus.

Anne Teahan's art employs a range of two- and three-dimensional digital and physical processes, from drawing and painting to the construction of fragmented paper sculptures, often from torn printed drawings. Teahan, who lives in London, is interested in taking ordinary objects such as pots and shoes through visual transformations and variations. Anne is an ARA Shortlist, Tate Exchange and Free Reads alumnus.

Artist support and trajectories

Our flexible support for disabled creatives and companies, as well as those working with disability-led initiatives and wanting to improve their accessibility, continues to evolve as a vital source of advice, guidance and signposting for the sector, with the team covering areas such as project development, access curation, creative production, career and funding advice and mentoring, among others. Support for disabled creatives may take place during our development

programmes, or as a result of enquiries from alumni or people new to us. Our contact with sector organisations is largely with those who want to know more about accessibility and inclusion strategies. However, as with TLC and Baltic, this may involve creative partnerships or co-commissions, co-production or other forms of partnership working.

Across our learning and participation programmes, we reached 180 cultural workers through audits and training at 17 institutions and 344 cultural workers in informal settings, including talks, workshops and information, advice and guidance sessions. This work was delivered across 253 sessions and the 331 figure was composed of (i) 225 attendances at talks, events and workshops and (ii) 106 1:1 sessions with individuals and small creative organisations across the UK, including large institutions, diverse start-ups and project-led groups. Examples include: Art School Plus, Hackney Libraries, Lewisham Arthouse, Kings College London, TLC, Access Group, Ugly Duck, Somerset House Upgrade Yourself Festival, Buckinghamshire Culture Archive, South London Gallery, arebyte, Cromwell Place, Pinhole, V&A, GLA & London Metropolitan Archives, Exchange Gallery, Josephs Garden, ACE, Scope, Komet Kashakeel, Stagertext, Buckinghamshire New University and Beyond The Visual. Of this latter figure, 97 were disabled artists and many of the delegates attending the talks and events were from marginalised groups including disabled people. Beneficiaries were based across the UK, including districts such as Bristol, Buckinghamshire, Cambridge, Cardiff, Chesterfield, Colchester, Coventry, Exeter, Glasgow, Hackney, Kingston, Leeds, Lewisham, Liverpool, Manchester, Newcastle, Newham, Penzance, Scunthorpe, Sleaford, Surrey, Westminster and Yorkshire. In addition, we reached 345 children and young people across 21 sessions, with the majority of these taking place in Southwest of England settings with children with additional educational needs and the majority in underserved areas of the country in terms of cultural engagement.

Examples of IAG and creative support feedback include:

- Thank you so much for your amazing presentation and workshop yesterday. It really struck a chord with the group who were discussing how great it was this morning (continuing from last night). Thank you for developing such a comprehensive, open and gentle space for discussions yesterday – it was fantastic – thank you.

- From an early career commissioned artist – I am so grateful for your feedback and for this incredible opportunity – it's my first commission so I'm really glad you feel I could deliver. Thanks so much for trusting me with this and taking a chance on it!

Sample feedback from artists includes:

- I'm emailing to let you know that my ACE grant application was successful, so I have the funds to go ahead with the project with Shape as access mentor next year.

- Just wanted to let you guys know that my ACE Project Grant was successful! Thanks again for the meeting last week and for your advice.

- Thank you so much for these comprehensive and detailed comments, we have been reviewing these from across the organisation and have just passed our comments onto the designers. The next step for us is to confirm and produce the Wayfinding and to confirm the website design.

–Thank you so much for sending the letter during such a busy time—it will be immensely helpful for the application, and I truly appreciate it.

– I just read through your support letter, and it looks great. Thank you so much, I appreciate it.

– I had some great chats with one of the members and may be working with them on a paid project in the future which is GREAT. And it has given me the push to stay on track, and know once again that my drive and purpose behind my work is worth fighting for and working towards

–‘in-kind’ support for your time in between meetings as well as for that spent today and the rate offered being affordable for the budget is very much appreciated. Thank you for this offer.

–Through support from Shape Arts, I have been able to showcase my own work to display, as well as curate the work of numerous disabled artists from all over the country. What is key to all of the collaborative work that I have done with Shape Arts, is that it has always felt open and creatively invigorating.

Other examples include supporting Abi Palmer with audio description for her new exhibition Slime Mother which launched at Chapter, Cardiff, as well as the Further Afield project, led by Bella Milroy, for which we provided in kind advice as well as commissioning funds. The project was launched online via Level, Derby, highlighting issues faced by– disabled creatives living in rural isolation.

Events, workshops and sector impact

Speaking at the Upgrade Yourself festival at Somerset House, Shape digital and comms producer Eli Hayes led a panel discussion entitled ‘Forging Accessible Creative Careers with Shape Arts’ involving alumni from Emergent and the Shape Open. The talk explored the challenges and opportunities of beginning a career in the creative industries, with an emphasis on how to make the journey more accessible, and therefore sustainable, for disabled creatives. The event targeted early career participants, with over 60 people in attendance.

<https://www.somersetthouse.org.uk/whats-on/upgrade-yourself-festival/jun-2024>

Making online environments accessible is as important as physical spaces and so it was good to be able to support a major digital developer The Access Group, who oversee digital platforms and websites for hundreds of third sector companies, including Shape. As part of an online learning event we presented insights into cultivating a more accessible and inclusive approach to website engagement based on our own experiences and digital strategy.

Supporting Art School Plus and Hackney Libraries with the Art at The Heart project launched in July 2024, enabled us to connect with libraries across the country as well as support a valuable artist residency for ARA alumnus Jay Price.

<https://news.hackney.gov.uk/innovative-art-programme-to-transform-libraries-into-cultural-hubs-with-training-for-artists/>

The programme was hugely successful and benefited local residents and a cohort of participating artists alike, with an accessible approach embedded from the beginning, in line with best practice. There were multiple positive outcomes impacting local libraries across the borough, with plans for future artist commissioning to build on the creative interactions being just one of them.

Trajectories

Across the arts and cultural sectors, we find creatives supported by Shape flourishing in new roles, undertaking new commissions and opportunity, and taking up leadership positions. Disabled people face multiple barriers to advancement. Even with greater access provision available through key funders and inclusive organisations, it can take many additional years later to progress at the same level as non disabled peers. This underlines the need for consistent support and funding to be in place to enable organisations such as Shape to help cultivate conditions for these trajectories to happen. With the Shape Open and ARA programmes well established in our field, we find alumni of these programmes progressing across the UK and internationally. We are also pleased to see evidence that Emergent artists are also going on to valuable next step opportunities, given that the project has only been running a few years.

We continue to develop a warm relationship with the School of the Arts Institute of Chicago (SAIC) and were delighted that ARA alumnus Aaron McPeake's artwork 'Subjective Acuity' is being exhibited as part of the Reverberations exhibition at the Design Museum of Chicago. This is the fifth iteration of the Voices Embodied series curated by disabled artist Alex Stark. Aaron's artwork was co-commissioned by Shape working in collaboration with Kings College London for the Layers of Vision exhibition, 2023.

SAIC contacted us to share:

– This is a wonderful piece by WBEZ National Public Radio here in Chicago on Voices Embodied: Reverberations.

<https://www.wbez.org/reset-with-sasha-ann-simons/2024/08/30/off-the-beaten-path-the-design-museum-of-chicago>

These trajectory stories are only a small example. After developing our visual arts programme in the last dozen years or so, we are beginning to see a stable of Shape-supported artists break through to achieve wider public recognition. Of particular note is ARA and Shape Open alumnus Jason Wilsher-Mills, who invited us to the launch of his epic solo exhibition at the Wellcome Collection. Following this he achieved significant publicity in the national media, including this Guardian feature (and recommended show listing), below, published on 9 April 2024:

<https://amp.theguardian.com/artanddesign/2024/apr/09/jason-wilsher-mills-jason-and-the-adventure-of-254-welcome-collection>

<https://www.theguardian.com/artanddesign/2024/apr/12/caravaggio-shonibare-week-in-art>

Over the course of the year, Jason's exhibition attracted 170, 000 visitors, including many families impacted by disability who contacted Jason to share their stories and express their appreciation of the way he engages the public with his own story and expansive and cartoonish style of art.

Shape London

Trustees' annual report

For the year ended 31 March 2025

Wellcome Collection reported the public response and engagement on a level with their most popular shows in the pre-covid era. The show closed in February 2025 and will be toured in a varied format around the UK.

We were pleased that Emergent alumnus Belladonna Paloma was selected for the Foyle Visual Artists Residency with Hospitalfield:

<https://hospitalfield.org.uk/introducing-the-artists-selected-for-the-foyle-visual-artists-residency/>

Shape Open and DAM In Venice alumnus Abi Palmer, who is one of our Emergent mentors this year, has taken her slug-focussed project Slime Mother to Bluecoat Gallery, Liverpool. We supported Abi for this project through creating and recording audio description to boost engagement and accessibility

<https://theguideliverpool.com/the-bluecoat-launches-new-season-celebrating-written-and-spoken-word/>

Another Shape Open alumnus, n:u, fka melissandre varin, exhibited Burned House Horizon at Mimosa House

https://static1.squarespace.com/static/5a1d61349f07f57a59258fe5/t/67810d46f93e1f21c85e0a4a/1736510790851/BHH+Press+Release_design+%281%29.pdf

Also Shape Open and Layers of Vision alumnus Bianca Raffaella launched her first significant **solo show** at the prestigious Flowers Gallery in London, following an intensive residency experience at Tracey Emin's studios in Margate.

<https://www.flowersgallery.com/artists/1432-bianca-raffaella/>

<https://www.bbc.co.uk/news/articles/c3e13v7zw7vo>

<https://www.flowersgallery.com/viewing-room/114-bianca-raffaella-faint-memories-audio-guide/>

Following quickly on his successful animation launch, Shape Open alumnus and ARA awardee 2023 James Lake was presented with the Nathan David Award for Sculpture at the Royal Society of British Artists annual show at the Mall Galleries, London.

Renowned sculptor and Shape Chair Tony Heaton OBE, likewise exhibiting at The DAM IN Venice exhibition this year, was announced as a finalist of the CREA Open 2025, continuing his international trajectory.

https://creavenice.com/so/1bPL_sYw3?languageTag=it&cid=faf5c101-a765-4717-abce-43ee23c3c1e2

The National Disability Movement Archive and Collection (NDMAC)

Led by Shape CEO and National Disability Arts Collection and Archives (NDACA) Project Director David Hevey, NDMAC, is Shape's large scale heritage project which is collecting and retelling the heritage story of the Disability Rights Movement, interpreting those heritage stories in films,

moving image works, a website, a catalogue of over 1,000 newly digitised works, learning resources, artists commissions, a repository and more.

During 2024–2025, NDACA had a significant presence in the DAM IN VENICE exhibition and tour, which achieved over 2M online and over 70k walk in audiences. NDMAC created a core for that show, exhibiting the Keith Armstrong Collection created by NDMAC. Other elements, such as the film making, oral history captures, thesauri building and more, were completed in 2024, too. NDMAC continues to go live in 2024 and 2025 and we believe we will achieve some 10M in users and audience for this project by 2030. This all based on the incredible and unique voices of the activists who fought for and delivered civil rights in the UK in the mid 1990s; this is the heritage story we are telling.

During the four–year 2022–2026 heritage project NDMAC will record and digitise these unique social history and heritage stories. These are being used to create an accessible and interactive website that is dedicated to their personal stories from the Disability Rights Movement in the UK. The website will digitise and preserve collections of key figures from the Disability Rights

During the third full delivery year of 2024/25 , Shape achieved significant advances in the project including:

- Completed over 1000 new digital copies of analogue in–peril works
- Collected superb heritage archives from over 15 key Disability Rights activists, including the landmark collection from Keith Armstrong, and including its display in Venice and the UK in 2024/5
- Mostly completed our digital collecting and copying, achieving some 750 digital files in the year covered by this report.
- We exhibited and conserved with Buckingham New University and the Brunel Engine Shed in High Wycombe, leading to the inaugural displays at the BNU run Brunel Engine shed there.
- We continued to see NDMAC underpin our DAM IN VENICE exhibition, with the impact of the exhibition containing significant and prominent photography by the disabled rights activist Keith Armstrong as the heritage fights–for–rights underpinning in the show, and these heritage elements became a major part of the story DAM IN VENICE told because they framed the Disability Movement Art within a fight for rights history.

The National Disability Arts Collection and Archive (NDACA)

The NDACA project continues to impact on a curator–less–digital–archive–in–cyber–space, with for example the NDACA Social Model Animation passing the half of a million views mark by the previous period. The NDACA Wing in Buckingham New University (BNU) continued to be used for appointments by scholars from the UK and abroad, supported by both the University staff and the NDACA Archivist, Alex Cowan MA. NDACA also supported THE DAM IN VENICE 2024–2025, providing deposited artworks such as the landmark Tanya Raabe–Webber series entitled Who's Who, displayed in the landmark CRIP ARTE SPAZIO: THE DAM IN VENICE, curated and creatively directed by Shape CEO David Hevey, which went live in Venice in April 2024 and played until January 2025 on an extended run, before its English tour. NDACA continues to influence widely, too, in the heritage sector, with other outsider–heritage–projects reaching out for our NDACA

support. The Accessions Committee also meets six monthly during the period of this report, commenting on the collection and making sure the collection remained open for new accessions.

On a day to day basis, NDACA continues to influence in the period, such as in the following ways:

- The Attenborough Arts Centre (AAC) opened and then extended the run of the NDMAC / NDACA DAM in Venice exhibition
- Potential collaboration between NDMAC / NDACA and the National Museum of Youth Culture are being discussed.
- NDACA supported grant applications by Benedict Phillips, Gill Crawshaw and Disability Arts Online
- An NDMAC/NDACA presentation on social change and disability arts was delivered to art and design students as part of BNU's Creative futures event
- Presentation to Association of Art History conference and University of York
- NDACA element of BNU NDMAC exhibition (Caroline Cardus)
- Archival advice for Wall 2 Wall TV doc on Lowry
- NDACA elements loaned for V & A's Disability & Design exhibit
- Catalogue SW to be hosted by System Simulation saving money (by late 2025) and so providing easy to use web interface for future crowd cataloguing events in 2025 and beyond.
- NDACA profile raised on HW BNU campus by goods shed exhibition in 2025,
- Shape office move to BNU helps NDACA inclusion, with BNU course inclusion activities to follow for NDACA (and NDMAC)
- NDACA/NDMAC wing also to be used as the library's wellbeing space with revamp, integrated artwork and visible Shape "sponsorship"; this development for 2025 onwards.

Shape Presents The DAM In Venice 2024

Led by David Hevey as Curator and Creative Director, this year saw the going live year of CRIP ARTE SPAZIO: THE **DAM IN VENICE**, with the 'Going Live in Venice' occurring in April 2024 and a 9 month run extended to January 2025. This is the first major international exhibition of the UK's unique and radical Disability Arts Movement, showcasing seven of the leading radical disabled artists from this world-shaking arts movement that helped win rights for disabled people and create the same time a large and important artistic production around these themes.

After Venice closed in January 2025, our UK tour commenced with DAM IN VENICE at the Attenborough Arts Centre from early to mid 2025.

The show achieved major press and was called 'One of the Top Exhibitions In The World 2024'. It gained over 2M views online, major media profiles such as in Frieze, and achieved 73k walk in.

The assets then become significant elements of NDACA and NDMAC – the flags, the Keith Armstrong drapes, the films, etc – as part of the Rights Visibility elements of NDMAC. So allowing our projects to cross-fertilise, empower and uplift each other to wider audiences and users.

The medial picked up how the exhibition, supported by the British Council and Arts Council, conveys the enthusiasm and creativity of the DAM Movement, with press in the London Evening Standard, HyperAllergic, Frieze, etc., and with huge impact on social media

Curated and Creatively Directed by David Hevey with exhibition design by Nina Shen, the more than 20 works are framed by enormous, witty and extraordinary protest banners, imposing comic strips describing the history of the DAM, and giant cinema screens showing films on artists directed by David. Even with our graphic novel Crip Arte Spazio, which shows the DAM blowing up Venice and winning the Golden Lion, CRIP ARTE SPAZIO: THE DAM IN VENICE conveys the sheer exuberance, joy and creative explosion of the great DAM Movement. In addition to works by artists Terence Birch, Tony Heaton OBE, Jameisha Prescod, Abi Palmer, Ker Wallwork, Tanya Raabe-Webber, Jason Wilsher-Mills and Keith Armstrong (RIP), there were also the aforesaid graphic novels, films, radical rights heritage elements and more, in order to create and recreate that feeling of a joyous movement for change. During its stay at AAC, which commenced in February 2025, the show went on to have over 77 learning workshops alone, too, and for which we produced the CRIP ARTE SPAZIO: THE DAM IN VENICE catalogue, written by Shape CEO/Artistic Director David Hevey which included profiles and Hevey's interviews with the artists, too.

The show was also featured in the ACE Annual Report-Review 2024/25 and noted as a 'great success' by ACE.

Shape Creative and Heritage Services

The marketing and underpinning tools to roll these elements out are still in place, including posters, marketing flyers and a microsite to join the main Shape website.

However, we still are unable to roll out Shape Creative and Heritage Services to market, largely because of the still post-Covid economic sluggishness and economic challenges facing the arts and creative sectors as they fight for their own survivals. There is also a well documented decline in arts and heritage organisational funding, so they are less likely to venture to out-source services. However, we still believe that Shape can develop positive disruption and change to the arts and their delivery models through Shape delivering business and content elements for other organisations' needs, such as creative directing, digital services, inclusion strategies and so on. So, while we wait for new models of business opportunity to roll out our services, we are using the principles inhouse – such as digitising in house, producing podcasts inhouse, making full crew films in house, and so on, which allows us significant recharge income, so the models are live and generate incomes, but not yet rolled out to other organisations. These have been used in DAM IN VENICE and NDMAC, for example, seeing Shape thus recharge for services on these projects, both earning Shape an income and being significant value for money to the projects, too, as we deliver best quality at lowest prices.

Audiences – broadening arts inclusion and engagement

During the year we delivered 952 sessions of activity across all programme areas, including workshops, advice sessions and events. Of this figure, we delivered 677 days of exhibitions, residencies and screenings, directly producing the content or working in close partnership with other organisations. This provided us with a strong platform from which to reach diverse audiences across the UK and internationally, many of whom are disabled and marginalized people whose engagement with arts and culture fluctuates according to what is made accessible to them. We delivered content across multiple platforms including film, podcast, exhibitions, screenings

and residency events. Additionally, we achieved 10K audiences for the Clerk and Dagger sustainability project, with 5K website visits and downloads and 5K social media shares.

Working closely with partners such as CREA (Venice), Baltic, Bucks New University, Kings College London, Beyond The Visual, Attenborough Arts Centre and Hotknife we were in a position to present a multifaceted programme giving new and innovative insights into the place, role and value of disabled people in society, enabling us to pivot from advocacy to illustrations of the talent, vision and originality of those creatives we support across a swathe of projects and programmes.

With the DAM In Venice exhibition touring to Attenborough Arts Centre, Leicester, from its original Venice location, we reached over 35K walk in visitors for the year, and the exposure generated by the show enabled us to reach over 2M online across a variety of media outlets and digital attendances.

Reviews and features such as that by disabled artist and Shape alumnus Jamilla Prowse for Frieze ensured that this break out exhibition was recognised across the arts press. In her article, Prowse acknowledges the ambition of the work by saying: 'Shape Arts Wants You to 'Look Up to the Power of Crip' – The exuberant history of resistance by the Disability Arts Movement gets a historic review in Venice.

<https://www.frieze.com/article/shape-arts-DAM-in-venice>

This figure of 2 million compares favourably with last year, where we had just under a million direct audiences and most of our impact was achieved through secondary audiences, (partnerships and third-party references to Shape's work). The citing of Crip Arte Spazio as one of the top 50 exhibitions in the world as judged by Hyperallergic, a USA based online arts magazine, combines both critical praise and high-volume readership, which is exactly the combination of outcomes we are seeking in our audience development plan. This feature was boosted by its recognition by our partners CREA and others, with CREA making press announcements on the run up to the exhibition launch all the way to the closing in January 2025, where they said, "We are proud to have been part of this amazing adventure!".

<https://hyperallergic.com/974112/top-50-exhibitions-around-the-world-2024/>

Hyperallergic has over one million unique readers per month and this figured is buoyed by our coverage through Artnet which has over 2 million monthly users from over 239 countries and territories. The fact that the exhibition was supported by the heritage wing of Shape whilst promoting artist trajectories for our programme alumni is also an excellent win-win outcome.

Other examples of diverse coverage for DAM In Venice include a post by renowned arts producers Artichoke promoting the exhibition: https://www.instagram.com/p/C_Si9m1o5mF/?hl=en

Below is a link to a Disability Arts Online podcast episode in which Shape Chair and exhibiting artist Tony Heaton is interviewed about the exhibition:

<https://disabilityarts.online/magazine/interviews/podcast-ep-61-disability-and-dam-in-venice-with-tony-heaton/>

Below is a link and copy from publicity launched by Attenborough Arts Centre to promote the DAM In Venice exhibition as it opened in Leicester:

<https://attenborougharts.com/whats-on/crip-arte-spazio-the-disability-arts-movement-in-venice/>

The article begins:

“Shape Arts has brought its landmark ‘Crip Arte Spazio: The Disability Arts Movement in Venice’ exhibition to Leicester, fresh from its presentation at the world-renowned Venice Biennale 2024. The Disability Arts Movement [DAM] aligned art with the fight for rights, broke barriers, and ultimately affected changes in UK law, while making great art about doing so. Previously on show at the 60th Venice Biennale, the exhibition is a joyous and exuberant celebration of the Disability Arts Movement, showcasing its dynamism, wit, and grandeur.

The title Crip Arte Spazio, translated as Crip Art Space, plays on Italian words while reclaiming slurs disabled people have historically and continue to face. We fully support the curators, artists and disabled people in the reclamation of these words. The exhibition’s presentation at the Venice Biennale 2024 was the first time that a major exhibition about the UK’s Disability Arts Movement had been presented internationally. Attenborough Arts Centre is proud to be the first UK touring venue for this historically important show”.

Giving insight into his artist practice and the wider context of the exhibition and Disability Arts Movement, ARA alumnus Terence Birch also took part in a discussion with curator and Shape alumnus Rebecca Wymant at CREA:

https://www.instagram.com/p/DGK_BE4vMQ_/

Altogether, a combination of talks, blogs, essays and international and national press features covering the DAM In Venice and its impact helped to define this as a hugely significant year both for Shape Arts and the wider Disability Arts Movement.

Other examples of us reaching new audiences include though the launch of Another Day, the animation created by ARA awardee James Lake, who was interviewed by diverse outlets, each of whom had a different reason to explore his practice and promote him as an artist. As a result of this interest, James is being approached to attend screenings where Another Day will play for audiences around the country.

<https://www.itsnicethat.com/articles/james-lake-another-day-animation-project-031224>

Relating to this, our YouTube channel benefited from the year’s increase in publication of short films and animations, with an increase in subscribers occurring in tandem. Our figures rose from 49,838 in 2023–24 to 58,851 in 2024–25. This represents an 18% increase in views. Of this 58K

views, 20K are attributable to new content being published during the year, and 38K views relating to legacy, or pre-existing content. Combined with our podcast and newsletter circulation, we reached 79.8K hits or views due to the delivery of original content and were delighted that James Lake's film *Another Day*, created and produced through our Adam Reynolds Award programme, reached 18K audiences through online views, with over a thousand more people reached through screenings and workshops.

On the approach to the film's launch, James and Shape were in contact with <https://www.nsead.org/> National Society for Education in Art & Design (NSEAD) regards featuring the film in their publication. The team at NSEAD got back with great enthusiasm about the film and went on to raise its profile among their members:

–The film has blown us all away it is quite incredible. There are stories and layers of learning throughout the film which are breath-taking.

Arising from discussions with James during the evaluation of his awardee year, we developed a blog which references James' concerns about the imperilled state of art and creativity in education, and it was significant that when he was contacting one of the colleges he regularly visits, they informed him that they plan to close design courses on the basis that 'in the future this will be done by AI'. We are currently supporting James with his plans to diversify his practice and make it more sustainable on the back of the award and his recent experiences.

<https://www.shapearts.org.uk/Blog/catch-up-with-james-lake>

ARA alumni continue to feature in high profile publicity and events across the globe. DAM In Venice exhibiting artist Jason Wilsher-Mills linked his trajectory story to Shape in his bio on the Balloon Museum website, upon presenting his large scale works there:

<https://balloonmuseum.world/emotionair/> : "Since its debut in 2021, the Balloon Museum project has travelled the skies of the world and is recognized as a global phenomenon, welcoming over 7 million visitors. Balloon Museum is a format created by a curatorial team that designs and realizes contemporary art exhibitions with specific works in which 'air' is the distinctive element."

Jason's bio read: The transition from traditional to digital initially stirred Jason's artistic conscience, challenging his classical training. However, in recent years, he has wholeheartedly "embraced the pixel," expanding his portfolio to encompass interactive sculptures, 3D prints, lightboxes, and augmented reality experiences. Beyond his personal artistry, Jason actively engages in community projects, collaborating with diverse individuals. In 2020, he earned the prestigious Adam Reynolds Award from SHAPE Arts, leading to a commission for an interactive sculpture at the Folkestone Triennial, which was unveiled in September 2021, marking a pivotal moment in his career.

<https://balloonmuseum.world/artworks-artists/the-argonaut/>

Reviews in the USA of the work of ARA alumnus Aaron McPeake at the School of the Arts Institute Chicago (SAIC) included: <https://www.chicagotribune.com/events/#!/details/Voices-Embodied-Reverberations/13884454/2024-08-31T10>

<https://www.wbez.org/reset-with-sasha-ann-simons/2024/08/30/off-the-beaten-path-the-design-museum-of-chicago>

https://www.instagram.com/designmuseumchi/p/C8xOKH4OkCM/?img_index=1

<https://fun4thedisabled.com/voices-embodied/>

Finally, demonstrating the diversity and range of our audience reach, we include our support through NDACA for INVISIBLE CABARET, the culmination of a 6 month project that brought together individual and collective artworks that connected social and political representations of disability with the artists' personal and intimate concerns. The exhibition was supported by Bucks Culture with NDACA collaboration, for which Shape's NPO team provided advice at planning stage.

The Collectives' work explored themes of categorisation, body mechanics, mental gymnastics, navigating the world through visual impairment, the weight of words, perceptions and misconceptions of disability.

For this show, the artists explored the history of the Paralympics through the first-hand accounts of disabled athletes, the ephemera of items worn and documents that chart the history of the paralympic movement. The Collectives' work champions the artists who were instrumental in the early days of the disability arts movement and is also inspired by the radical power of the movement itself.

Skills, Diversity and Leadership

In addition to the work and events listed above that support the Creative Case for Diversity, we also delivered formal access audits and consultancy sessions for individuals and organisations working across the cultural spectrum, including Arts Marketing Association, Dundee Contemporary, Greenwich Theatre, Royal Albert Hall and Henry Moore Foundation. This included formal access audits, consultancy and training delivered to 71 cultural workers. Our partnership with Goss Associates enabled us to reach 180 cultural workers over the year, with delivery covering training and auditing and reaching 17 cultural organisations around the UK. Additionally, we achieved 7,820 views of resources on our website, benefiting cultural organisations wishing to improve their accessibility and inclusivity as well as creatives, including disabled creatives, who are developing projects and programmes with disabled audiences in mind.

Our programme continued to reflect the diversity of the communities and regions in which we deliver our work and of the beneficiaries awarded grants through our programmes, over half were based outside of London. Our disability-led programme incorporated marginalised voices at every stage, as well as providing learning opportunities for sector organisations through diverse partners. Our call out for Emergent, for example, returned applications from diverse groups across the country, in particular the north of England and Scotland, with applicants with protected characteristics in numbers higher than the UK average. For example, less than a third of applicants identified as heterosexual and less than half identified as White British. A fifth of applicants identified as transgender and through our widening of reach to include re-emerging artists, we attracted 11% applicants over the age of 45. Our survey also identified class barriers as a specific

obstacle to career progression and financial issues/ poverty combining with this to represent 17% of applicants.

This diversity of background was reflected in the selected cohort who likewise reflected diverse practice areas across performance, painting and fine art, digital media, mixed media and installation, theatre, craft, puppetry, music and film. We know that barriers around class as well as the other societal and systemic issues disabled creatives face result in stalled careers, issues with finances and debt and contribute to many leaving a creative career to take up a 'safer' non-creative occupation or not work at all. This was a pattern we found in common across other programme areas including the ARA Shortlist and TLC commissions and writer support programme.

Additionally, freelancers in Priority Places were engaged to support the Invisible cabaret exhibition we supported, led by Bucks Culture and commissioning disabled artists' responses to a provocation by disabled artist- activist Ellie Renton. Other disabled, BAME and marginalised workers were engaged to work on the de installation and transportation of Crip Arte Spazio.

In terms of team upskilling, learning and development, time and resource was invested into raising skill levels in digital media and production, with considerable time directed towards the editing and production of the Chris Laing film Silent Buttons (filmed by a deaf-led crew). The team increased its knowledge and experience of working in animation and image manipulation, which will help us to support disabled creatives in the future working in these fields. The NDMAC team gained new knowledge and experience in image grading using digital tools as well as in areas such as graphic design and website creation. New training in Google analytics supported by our web developer will enable us to better evaluate the impact of our work and where best to prioritise resources. Through investing in in-house skills, we are able to work across increasing varied areas of technical as well as curatorial practice and benefit disabled creatives by using our expertise in supporting the development and planning of their projects, with embedded access and inclusion strategies adding value and relevance to our support.

Children and Young People

Our work with children and young people aims to raise the aspirations of young disabled people who are contemplating their futures, and in helping them to formulate positive future plans, as well as to encourage wider arts and cultural engagement among young people. We prioritise engagements where young disabled people can connect with disabled artists who have a professional practice, and who can act as mentors and role models, and with arts organisations able to provide a high-quality offer in terms of cultural education and career progression routes, or the opportunity to experience and enjoy great art. In all cases, we prioritise these quality principles in our work with young people:

1. Striving for excellence.
2. Being authentic.
3. Being exciting, inspiring and engaging.
4. Ensuring a positive, child-centred experience.
5. Actively involving children and young people
6. Providing a sense of personal progression.
7. Developing a sense of ownership and belonging

Our delivery in schools and colleges focussed on helping young disabled students find their voice and confidence, inspired by creativity. This work was led by our 2023 Adam Reynolds Award recipient James Lake, whose practice has a focus on sculpture made with recycled cardboard. The workshops which James devised were structured around him showing his Shape-supported film *Another Day*, followed by a discussion, often in a Q and A format, about the film's content, exploring how it was made as well as its main themes. This permitted the students to engage with the topic of disability in a manner of their choosing, given that the main character is visibly disabled (he has one leg) and the character is modelled on James himself. James informed us that this format yielded some of the richest and most varied conversations he has experienced as an artist engaging with young people, and because of the film's emotional content, it permitted a deeper level of discussion around what the young people felt in response to the themes. Much of this was then captured as James led the workshops into a making session, giving expert guidance on technique as the students created their own models, drawings and sculptures in response to the film and discussion.

Below we give examples selected from numerous workshops delivered over the summer and autumn months in educational settings in the South West of England, where James is based. In feedback James reflected to us how rewarding it has been to share the film and to be able to use it as a way to open up discussions about disability as well as creative /making processes.

At a school for students with additional needs, James led with explorations of how he created the bird shown in *Another Day*, demonstrating and engaging students in the 2D and 3D processes that overlap in the different stages of design.

At a coeducational secondary school and sixth form, James worked with a group of year 10 students on portraiture, using the animation for inspiration.

Samples of their feedback include:

- I thought that the animation was interesting, thoughtful, calming and eye opening.
- I love the animation style as well as the detail in sound effects, it helps the animation feel more alive. The animation is able to capture James Lake's art style amazingly with the use of colour and detail. The environment helps reach the audience as it feels relatable, something everyone can do. Also the use of no voices for the character helps show how expressive his art style is.
- Really cool I like the beginning a lot with the man walking to the flat.
- Atmospheric video. I liked the video because it tells a story and is very interesting and fun to watch
- I liked the animation very much and especially how the bird changed and showed emotions almost.
- I like the beginning but not the ending because it made me cry.

- Shows you can make intricate art from cardboard.
- The animation was brilliant. I really liked how the guy never gave up on his artwork.
- I liked the animation because it was really interesting.

A class in another school used the animation and bird sculpture as the focus of the creative learning, as shown below:

James Lake – Lifeworks and Enrichment Week

During our recent Enrichment Week, we were fortunate enough to have a day of workshops delivered by James Lake who is a Sculptor of cardboard and an artist with a disability! In the morning, students had the opportunity to interview James about his life as an artist, what materials he uses and even what his favourite sculpture is – which turns out to be one of his father!

Each student made their own bee sculpture after being given a pack of materials! James talked through each step, and there was plenty of folding and rolling to create the bees! Each student created their own bee and could then decorate them using a variety of materials, including shiny paper, decoupage paper, cardboard and pastels!

- It was really amazing to see the students create their own designs and decorations on both the bee and the hexagon honeycomb the bee was going to be placed in! The results were amazing, and the students were very proud of their creations, and rightly so! A big Thank You to James Lake for such an inspiring workshop, and to Shape Arts for funding the event
- The students greatly enjoyed watching his animation. So much so they asked to watch it for a second time. We also aim to put some posts on The Voice and social media.

After the session we asked students for their feedback and this is what they told us:

- I thought it was lots of fun making the birds out of cardboard and I thought they turned out really cute. The birds weren't too complicated to make. It was cool how everyone's birds turned out different in the end.
- I enjoyed the animation because it was incredibly satisfying and I liked the designs on the birds everyone created.
- I thought James Lake was very good at explaining about his artwork and explaining about his artwork and his animation film. He showed us examples of his work, which he made out of cardboard. They were all different kinds of birds. James then showed us all how to make a cardboard bird for ourselves. He was very good at showing us what to do and how to do it. He was patient with us all and gave us time to do it. After we finished our birds we started to decorate them, which was lots of fun. James also answered all our questions and was very nice.
- The art was spectacular. It was a good video and it was interesting.

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- The film deserves an Oscar. James was brilliant at explaining his work.
- My bird was fantastic and the workshop was exciting.
- I enjoyed it, it was amazing to meet an artist. The cartoon animation film was quite amazing.
- So as you can see everyone had a brilliant time and we would be keen to have James back again for further workshops.

Reflecting on the year, we are delighted that James has continued to reach hundreds of children and young people, many of them disabled, with his film, and that it has been the catalyst for so much creative learning in addition to being a vehicle for James's art practice.

Transforming Leadership (TL)

Post ACE funding, which ended in September 2022, in 2024/25 we continued to make available the TL Drop In Model, in which the cohort could book sessions with David Hevey, Project Director, to underpin their previous 24 months of learning.

We also continued the visibility phase and pioneered a number of radical new approaches to visibility such as using disruptive merch, radical blogs, manifestos and so on, as well as pushing each of the cohort to write their own business canvas – a short version of a business plan with the sustainability and viability phases to continue until 2025, per the funding agreement.

As a result of our skills and strategy support for diverse and marginalised creative enterprises, Bomb Factory had over 100 artists by 2024/25 and derived significant income from our support and connecting them to funding models.

Our Transforming Leadership Post Funding Phase also delivered post funding advice services included supporting DYSPLA and other Transforming Leadership participating organisations post Funding on their strategies to develop business and income generating opportunities for Bomb Factory and HOP Projects, among others.

The visibility phase of the TL programme will continue into 2025, as per our funding agreement, with films and other productions from partners (with Shape TL funding and credit) set to go live in 2025/26.

Financial review

Shape reports overall income of £715,283 in 2024/25 compared with £874,150 in 2023/24 and overall expenditure of £705,459 compared to £981,977 in 2023/24. The overall result for the year reports net incoming resources of £9,824 (2023/24 net outgoing resources £107,827) as shown in the charity's Statement of Financial Activities (SOFA). The overall financial performance reflects the following key aspects:

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For the year ended 31 March 2025

Arts and Partnerships' financial performance reports income of £365,854 (2023/24 £524,366) and expenditure of £654,683 (2023/24 £914,829). This includes the completion of DAM (Disability Arts Movement) in Venice, continued delivery phase for National Disability Movement Archive and Collection (NDMAC) during the year, and continued delivery of Adam Reynolds Award and Shortlist, Shape Open, and other art programme activities.

The financial performance of Audience and Engagement reports income of £nil (2023/24 £nil) and expenditure of £32,975 (2023/24 £39,669). Activity includes a wide range of engagement and content activity as described in the 2024/25 performance.

The financial performance for Skills, Diversity and Leadership reports income of £4,548 (2023/24 £2,555) reflecting work with schools, consultancy, access and training and expenditure of £17,801 (2023/24 £27,479) which includes delivery, management time and support providing the range of activity described in the 2024/25 activity.

During the year Shape secured a total of £88,722 (2023/2024 £59,051) of contributed income from Trusts, Foundations, other organisations and individuals which contributed financial support to the delivery of the programme and added value through specific project funding. As in previous years, Shape also benefits from 'in kind' support from a range of partners.

Expenditure attributed to generating new voluntary and charitable funds was £nil (2023/24 £nil). This continues to reflect that Shape does not have a separate fundraising team and allocates income generation responsibilities across the whole organisation and portfolio of activity. Focused resources were invested internally in 2023/24 and 2024/25 as shown by the successful new projects secured to start from 1 April 2023.

Total expenditure attributed to governance costs associated with meeting the charity's strategic administration and statutory requirements was £24,435 (2023/24 £19,616).

Overall funds stand at £181,093 at 31 March 2025 compared to £171,269 at 31 March 2024.

Unrestricted reserves stand at £163,000 (2023/24 £112,103) comprising of designated reserves of £45,995 (2023/24 £4,810) and general reserves of £117,005 (2023/24 £107,293). The increase in total reserves of £9,824, comprises unrestricted funds net income of £70,059 (2023/24 net income of £16,023) before transfers and restricted funds net outgoings of £60,235 (2023/24 net outgoing of £123,850) before transfers. Transfers from unrestricted funds of £19,162 (2023/24 £40,875) were made to restricted funds to provide internal match funds to NDMAC.

The Senior Management Team (SMT) reports to the Finance, HR and Risk Committee quarterly ahead of the quarterly Board meetings and the level of unrestricted reserves have been scrutinised carefully throughout 2024/25 consistent with the steps outlined.

Restricted funds report net outgoings of £60,235 (2023/24 net outgoings £123,850) and, as in previous years, this represents timing differences between grants received during the year and the actual delivery over the multi-year life of the programme. DAM in Venice was fully funded from

secured funding sources. NDMAC was mainly funded from secured funding sources and Shape provided match funding from its general reserves to meet targets. Both made positive contributions to core costs in 2024/25.

Overall financial performance comprises separate funds and further details on the financial position can be gained by reference to the balance and movements on each fund which are described in the Reserves Policy and Note 15.

Principal Funding Sources

During the year Shape continued to be funded by ACE with 2024/25 being the second year of the National Portfolio Organisation (NPO) business plan for the period 2023–2025, now extended to March 2028. Shape also received ACE funding for DAM in Venice and Feasibility transfer out of London; Creative Scotland funding for DAM in Venice, Heritage Lottery funding for NDMAC, Foyle Foundation for Adam Reynolds Award and Fenton Arts Trust for Emerging project.

Our funding continues to come from a diverse range of sources including statutory, Lottery, and a range of charitable trusts and foundations, corporate and individual supporters.

Earned income is derived from a range of services including consultancy, training and access reviews. This has continued to be adversely impacted during 2024/25 due to post Covid-19 legacy impact and economic uncertainties to develop opportunities.

Shape would like to take this opportunity to record its immense appreciation to all its funders and stakeholders for their continued funding support and partnership. Shape also records its grateful thanks for all 'in kind' support provided from a wide range of partners.

Investment Policy

Apart from aiming to retain a prudent amount in reserves each year most of the charity's funds are intended to be spent in the short term so there are few cash funds for long-term investment. As and when funds become available the Board of Trustees will seek professional advice on the most appropriate and financially beneficial policy.

Fundraising

Most of Shape's income comes from statutory and major grants, ably supported by amounts from Trusts and donations. We undertake very little public fund raising and do not use professional fundraisers or commercial participators. Shape nevertheless observes and complies with the relevant fundraising regulations and codes. During the year there was no non-compliance of these regulations and codes and Shape received no complaints relating to its fundraising practice.

Reserves Policy and Going Concern

The Board of Trustees considers the aim of holding of general reserves, in conjunction with relevant designated and restricted reserves available to support Shape's delivery, equivalent to a range of between three to six months (2023/24: between three to six months) of key operating costs to be a prudent financial policy. Shape's current general reserves of £117,005 together with relevant

designated reserves represent three months of key operating costs. The Board has extended the range up to six months to allow for risk management whilst the post Covid-19 financial environment and its implications for Shape are further clarified. It is hoped that once the financial outlook is more stable and predictable, the target and level of general reserves can be reduced back between three to four months. This will be monitored and controlled by long term forecasts which advise on the level of committed funds compared to funds to be raised and reported quarterly to the Board.

Where there have been shortfalls in general income, Shape has used appropriate designated and general reserves to support its activities. The Board of Trustees regularly consider Shape's financial position and future funding position. Strategic reviews are regularly and thoroughly monitored and developed to ensure that sufficient reserves are maintained in the prevailing circumstances on an on-going basis. An overview and update of the Rebuilding Reserves plan is covered under Plans for the future below. The Trustees have reviewed budgets and forecasts to 31 March 2027 taking into account the impact of the current economic environment. These budgets and forecasts have been stress-tested to identify if Shape would continue to have positive cash during the going concern period if none of the unsecured forecast income in the period was to materialise. The results of this testing confirmed that Shape would continue to have positive cash in the going concern period even if this worst-case scenario arose without the need to model the impact of any mitigations (which management would perform if this scenario was to occur). Therefore the Trustees consider there to be no material uncertainties that need to be referenced and it is appropriate to prepare the financial statements on a going concern basis.

Details of the various reserves are as follows and are set out in more detail in Note 15 Movement of Funds.

Restricted Income Funds

These funds represent grants and donations provided to fund specific expenditure in agreed areas of work. Restricted funds at 31 March 2024 of £59,166 were received and held ahead of delivery in 2024/25. Incoming resources were £303,431 and outgoing resources were £363,666. A transfer of £19,162 was received from unrestricted general funds for NDMAC, leaving a balance of funds to carry forward of £18,093 at 31 March 2025. Note 15 provides further details of the transfer.

Unrestricted Funds

Designated Funds: These are funds which the Board of Trustees has designated to meet future liabilities and commitments as part of its strategic vision and risk assessment for sustainability. The funds currently include investment in office IT equipment and furniture and funds held for Programme Strategic delivery and development. Net transfers amounting to £41,185 were made from unrestricted general funds. This transfer comprised £4,255 from the tangible fixed assets fund (reflecting depreciation during 2024/25) and £45,440 into the Programme Strategic delivery and development fund to support programme direct delivery during 2025 – 2027. The balance of these funds at the end of the year was £45,995 (2023/24 £4,810).

General Funds: These funds represent the free reserves available to the charity which can be used for any purpose within its charitable objects. Such costs can include programme, fund-raising,

management and administration as well as the cost of meeting any future shortfalls in restricted fund activities. At 31 March 2025 General Funds showed a balance of £117,005 compared to funds of £107,293 at 31 March 2024. The performance of Shape's General Funds reflects the additional contributions to core from funded projects and voluntary donations in 2024/25. The commitment to strong financial management operated by the Board and the Senior Management Team continues to be followed to take account of the difficult economic environment.

Principal risks and uncertainties

The Board of Trustees has examined external risks to Shape in considerable detail during the past year and has regularly updated its risk register to reflect business planning and delivery. The Board shares with ACE our risk-register on a quarterly basis and, in particular, the risk to Reserves has been monitored closely.

Given all cultural organisations, not just Shape, operate in an increasingly uncertain and difficult financial environment, the Board endorses the multi-strand strategy of controlling reserves, internal charging for services, internal multiskilling approaches, while examining costs and continuing funding bids, as parts of the Risk Mitigation around this Risk.

We also monitor the wider Post- Covid Landscape as a main risk, too, with our Shape Programme in 2024/25 continuing its hybrid digital-first approaches, with the exponential growth of online audiences continuing, also a factor of post-Coronavirus impact as more of our users and audiences remain online and walk in audiences still less than pre-Covid.

The risk register is regularly reviewed by the Senior Management Team, Finance, HR and Risk Committee and the Board of Trustees. The register includes both strategic and operational risks.

Key risks identified and their management are:-

- Strategic, Financial & Organisational: Post Covid-19 impacts continue in the period:- risks are perceived from the uncertain economic environment in terms of income availability and restrictions in funding. Shape is managing these through careful planning of programme delivery with established funders with whom we have excellent relationships and working closely with delivery partners to share resources. Shape is developing sustainability through the development of new business models and earned income stream. Shape is managing these risks through robust financial monitoring of carefully set budgets and seeking cost efficiencies and value for money in delivery, including online, digital and strategic partnership working.

In terms of wider barriers to disabled people and the impact of the pandemic / return to 'normality' for disabled people, Shape sees a range of financial and other difficulties being presented, with studies showing that disabled people are the last group to return to functioning as pre pandemic - with this 'left behind' feeling compounded by seven key tenets including: 1) economic, such as changes to Universal Credit, Access to Work, PIP and other benefits, 2) social care changes, 3) difficult funding landscape and other economic factors; 4) work place and employment, 5) access to culture - both as artists for employment

and performance as well as attending as 'live' audiences, plus 6) access to health and wellness services (e.g. under pressure GP services) and, lastly, 7) a decline in incomes due to digital low pricing. These elements reinforce the long– shadow aspect of the pandemic and its disproportionate impact on disabled people. Financial: Unrestricted reserves and Cashflow:– uncertainties in income generation and cost levels presented a risk for Unrestricted reserves and cashflow. These risks are managed through monitoring management accounts and updated reserve and cashflow forecasts which are reported quarterly.

- Financial: Failure to realise at least one major new project during 2024/25:and economic uncertainties may risk Shape securing multi–year major new projects. Shape is managing this through dedicated development and fundraising from the CEO and Head of Programme alongside programme delivery. New multi–year projects were secured in 2021/22 for DAM in Venice from April 2022 to 2025 and NDMAC delivery from December 2022 to 2026. New funding applications are in progress to secure further funding for other major projects, including 'Shape At 50' being developed in 2025/26 and other large projects.
- Financial: Government Spending Reviews – risk perceived if adverse reviews impact on arts funding. Shape secured renewed NPO status from 2023 with an extension to 2028, thereby providing a further three years of secured core funding from 2025. Other risk managements outlined above will also enable the Board to monitor the impact of any adverse changes. This was tweaked to reflect the incoming Labour Government too.
- Financial: inflationary pressures on the organisation to reflect the current economic Environment, which is being managed through careful budgeting and monitoring and by reviewing value for money on all key contracts.
- Political reputation: Insufficient representation of disabled artists on our Board and staff :– risk is that as a disabled led organisation, Shape seeks to ensure sufficient representation. Shape will be recruiting new trustees to maintain the Board's disabled artists representation and extends its reach with staff by working with disabled freelancers and delivery partners.

As part of our NPO Programme funded by Arts Council England, we also monitor two risks identified by ACE . One concerns the levels of our Reserves and mirrors our existing Risk table element, and the second concerns how we migrate out of London as an NPOT (T meaning Transfer)

Plans for the future

As we move into 2025–26 delivery, our third of the NPO–T Programme integrated with Arts Council England Let's Create Principles, supporting Creative People and Creative Communities, we reflect on the success and broad appeal of the DAM In Venice exhibition which was visited by walk in audiences of around 35K people and around 2M online, with major articles and reviews in the arts press bringing new audiences to our work and disability–led media outlets taking the opportunity to examine with a fresh perspective the value and legacy of the Disability Arts Movement. Several thousand of these walk–in visitors experienced the show at Attenborough Arts

Centre at the University of Leicester, marking a significant opportunity for UK audiences to connect with the work and explores the history of activism for which the Disability Arts Movement is renowned. This overlapping of disability rights history with an out of London location is also significant in itself by way of linking with our plans for the coming year, with our NPO programme and Heritage wings likewise due to overlap as we look to explore through a contemporary lens the legacy of disability rights at a time of severe threat to livelihood and wellbeing to many disabled people across the country.

While there are always natural links between our programme and project areas, this year we aim to solidify some of these links through delivery of our Shape Open exhibition in a new venue owned and overseen by Buckingham's New University (BNU) close to where our new office is located and our NDACA and NDMAC archives are based, both of which are hosted on BNU grounds. Building on existing relationships with local partners such as Bucks Culture and National Paralympic Heritage Trust, we look forward to developing links with the local creative communities through exhibition and learning opportunities, most notably a planned Art of Rights NDMAC exhibition as well as the Shape Open exhibition, both due to take place at the Engine Shed adjacent to High Wycombe station. This will be the second consecutive physical Shape Open exhibition since the pandemic, following our successful show at 198 Contemporary Arts and Learning, Brixton, in January 2024. Whilst analogue in format, as we made note of last year, our approach will be to programme with audiences in mind who are unable to attend in person. Although this poses challenges in terms of resource, it means that a digital or broadcast element will be an integral part of the exhibition, paving the way for us to capture the show's key elements for our legacy. When we reflect on how important it has been to have a legacy to refer to in order to understand and appreciate the value of the disability rights protests of the 1980s and 90s, as well as their continuing relevance to disabled people,

The Shed, built in the era of Brunel, aims to be the largest cultural venue in the county of Buckinghamshire, and we are pleased to be supporting the drive of local Bucks organisations to make Bucks the most accessible county in the country. In addition to linking the Shape Open with our heritage wing through NDMAC support, we also aim to develop our ARA Shortlist programme through reference to the disability rights agenda. These commissioned artists, identifying as mid-career disabled creatives, will address issues relevant to disabled and marginalised people as they experience life in our times, with particular focus on the barriers they face in a time of cuts and adversity. These new commissions will also be complemented by the release of films made by ARA Shortlist artists in the past year, which are now coming out of post-production. We look forward to reaching new audiences through screenings of these films in Cardiff, London and Surrey, as well as online.

In planning these activities, as well as our wider programme, we aim to continue to invest in upskilling our staff team so as to be as self-sufficient and cost effective as possible with our hybrid delivery model, moving effectively between digital and analogue formats, and also to provide opportunities to diverse and marginalised freelancers where possible, contracted from locations local to the sites where our activities are based. In this way we aim to make a positive contribution to the Creative Case for Diversity through investment, networking and planning our

out of London work with these marginalised workers in mind, and well as through a monitoring and evaluation process with regard to targeting support for the artists and other disabled beneficiaries we support. Last year we referenced our awareness of the encroachment of AI into arts programming and content, and although the past year did not raise concerns for us in this context, we are progressing carefully in terms of the way in which we utilise AI tools in our work, and in the ways in which creatives we support are doing likewise within their practice. We have published blogs and podcasts focussing on some of the positive uses of this new technology, where it saves time and energy in a way that may of great benefit for disabled people, but at the same time we are aware that the creative industries are struggling to understand what the underlying results of increased AI tech may be, in particular where it may impact on the careers (or future careers) of those who make and deliver creative content.

Across our programme we expect to have strong links to out of London locations, continuing our longstanding partnership with Baltic (Gateshead) for our Emergent programme, designed to tackle the isolation and challenges faced by disabled creatives within the first five years of their practice. We were delighted with the outcomes for last year's cohort as well as seeing project alumni start to take up new opportunities across the sector, and we will continue to discuss the project's development with prospective partners across the country who can add to the overall offer, take part in fundraising, and provide participants with a chance to connect with their staff and facilities, knowledge and networks. With our main ARA award, we look forward to connecting with Beyond The Visual, who plan to exhibit sculptural work by blind and partially sighted artists at Henry Moore Institute, Leeds during 2025–26. This work complements our input into legacy programmes led by Kings College London with whom we partnered for the Layers of Vision exhibition in 2022–23, leading to new opportunities to develop policies and best practice guidance for the arts and cultural sector in terms of their offer for blind and partially sighted people across their staff teams and creative programmes.

This in turn links to our wider support for disabled people across the UK, in particular disabled creatives at all career stages as well as children and young people. Each year we provide advice and consultancy to disabled individuals as well as disabled-led startups and organisations, in the form of production and curatorial support, access consultancy and general advice on project development, planning, fundraising and strategizing. Much of this advice is provided in the form of in-kind support, and if we combine our input along with the awards provided to creatives over the year as well as grants and other awards these supported creatives achieve, we generate around 100K of value into the arts ecology. In the coming year we look forward to supporting another tranche of beneficiaries, and reaching new audiences in the process, usually through partnership working. In the coming year we look forward to supporting Flarewave Festival in Brighton, reaching deaf communities attending a wide variety of cultural exchange, performance and exhibitions, including creative workshops led by Deaf practitioners with a focus on families and young people. Alongside this support, we will continue to provide formal learning and access consultancy through our partnership with Goss Consulting Ltd, with whom we have worked for over a decade. Through this partnership approach we are able to reach a diverse range of venues across the country, from historical sites to small theatres to dance halls, bringing vast experience and cutting-edge knowledge and insight into access and inclusion strategies that will continue to open

up the richness of arts and culture for disabled people as audiences, workers, leaders and creatives. Through constant and ongoing dialogue with disabled communities, including artists working with new technology and creative tools, we are able to bring innovative ideas to the fore and ensure that our work is relevant to the lives and priorities of disabled people, whilst working to change and challenge negative perceptions of disability in the public realm. Although we find increasing numbers of funders pausing grant applications, or stopping altogether, and with our beneficiaries and peers facing the threat of cuts and changes to career support through funds such as Access to Work, we believe our ability to adapt and innovate and grow new partnerships will give us the best possible chance of sustaining our work in the year to come, as well as the longer term.

More Future plans:

NPO FUNDING UNTIL 2028

This continues to underwrite Shape significantly, with the Uplift allowing us to drive display out of London, including exhibition in BNU Goods Shed, High Wycombe, in 2025, with the Shape Open at the BNU Goods Shed, too, in 2025.

SHAPE AT 50 bid to go in during 2025

We also began research in 2024/25 for a Shape At 50 National Lottery Heritage Fund (NLHF) bid. This will collect and tell the heritage story of Shape as a pioneering and hugely influential organisation in diversity, disability and engagement.

CRIPS UNDER COVID bid to go in during 2026.

This has been developed in the 2024/25 period and will be submitted as Development Phase bid in early-mid 2026 to the NLHF, with a development phase budget (2026– 2027) and a Delivery Phase (2028–2032).

NDMAC GOING LIVE process – more going live in 2025 and 2026,

including NDMAC supporting the Shape Open and ARA shortlist in 2025, and the www.ndmac.org website going live in 2026, including more NDMAC exhibiting, and also publishing graphic novels, video games, table top role play games and much more in or by 2026.

A word of warning – bids success rates increasingly challenging.

There is evidence of increasing bid levels from more and more arts organisations to a decreasing number of arts charities, trusts and funders. Shape seeks to make its bids in a manner that reflects relevant specific guidance from the awarding body and our own distinct position. We will continue also, within our successful bids, to continue to offer our services from in-house talent, at cheaper and higher quality than the market provides. Also, constant cost benefit analysis interrogation needs to continue, particularly in digital, such as in IT costs, Commissioning approaches and models, website hosting costs, and so on.

But, despite the challenges on many fronts, Shape is adjusting well to the Post- or Long-shadow Pandemic landscape but we are also mindful that there continues to be several adverse

undercurrents, such as the long term slow re-entry of disabled people into the creative communities and into society in general, and whether or not those wider communities will continue to be open, accessible and engage with disabled creatives and users.

Added to that, is the clear long-term negative-economic effect of Covid-19, and, with recent economic and political instability, a prospect that less funds may be available, with digital driving down price, and with a corresponding pressure to leave London due to declining arts funding in the Capital, and yet where they may be less funding outside of London.

One other longer term Covid-19 effect is the now permanent presence of digital-first approaches, but with high-end bespoke physical events also in the picture. Again, Shape is monitoring cultural trends and we will continue to make interventions, commissions creatives and build projects which respond to the way we live now, which is again one of the secrets of our success – we remain relevant by holding up the creative mirror to the modern world.

As referred to in the Financial Review and Reserves Policy section, we will continue to focus on improving our financial sustainability and maintaining our general reserves. The Reserves Plan requires that all delivery commitments are fully funded from the diverse range of income sources which Shape has access to, rather than being partly funded from general reserves. This was set out in our plans for new income generating prospects developed from the Culture Recovery Plans for Shape Creative and Heritage services which will contribute towards maintaining general reserves in the longer term, as just one tenet of this approach.

Shape continues to develop and apply for new project funding taking into account how our delivery might take place in the future creative world including e-commerce and a range of digital delivery. We will be looking to invest in our infrastructure to ensure we have appropriate IT and other digital resources to support this direction. All new bids include full cost recovery and charging for services delivered by Shape.

It is expected that these future plans will support Shape to maintain its general reserves and consolidate its sustainability and future resilience.

Structure, Governance and Management

Governing Document

The organisation is a charitable company limited by guarantee, incorporated on 20 December 1979 and registered as a charity on 20 December 1979.

The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association.

The company's registered name is Shape London. The Articles of Association were reviewed in September 2021.

Trustees' annual report

For the year ended 31 March 2025

The trustees are aware that the Charity Governance Code was updated in December 2020. They reviewed the Code in May 2023 and consider the organisation is compliant with the spirit of the Code. The trustees are aware of a few areas where the organisation is not fully aligned and are looking into the feasibility and proportionality of being fully compliant.

All trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 6 to the accounts.

Appointment of trustees

Members are Trustees for the purpose of charity law and Directors for the purpose of company law and under the company's Articles are known as members of the Board of Directors. Under the requirements of the Memorandum and Articles of Association, at each Annual General Meeting, one-third of the Directors for the time being shall retire from the office. A retiring Director shall then be eligible for re-election.

Due to the nature of Shape's programme and the involvement of disabled people, the charity aims to ensure that the Board of Trustees is as diverse as possible in terms of disability, gender, and ethnicity.

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

In order to further support the development of Shape's work and to ensure the direct involvement of artists, people who use our services and other professional expertise, Shape has established a committee structure. Each department head and their team benefit from the support of a committee as follows:

- Programme and Development
- Finance, HR and Risk

The Programme and Development Committee and the Finance, HR and Risk Committee each meet four times a year. Both have appropriate delegated authorities. Minutes of these 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. In 2024/25 this comprised:

Chief Executive	David Hevey
Head of Programme	Jeff Rowlings

From 1 April 2023, the Finance function was restructured with David Hevey assuming SMT responsibility. Finance services are provided by Shape's virtual-office accountants, PEM, supported by a senior finance freelancer (Sally Yarwood).

Trustee induction and training

All new Trustees are given a Board Trustees' Handbook with background information about Shape, including the Memorandum and Articles of Association, and information regarding the role of being a charity Trustee. They also attend briefing sessions with the Chair and Chief Executive and are offered other induction support.

Board members are kept up to date with key business and compliance issues, the operating environment and any relevant key changes in company and charity regulations and are offered training opportunities as they arise.

Related parties and relationships with other organisations

There are no related parties and relationships between Shape and other organisations.

There are related party transactions as disclosed in Note 8.

Shape has a policy to review and scrutinise any related party transaction at Committee level and report to the Board. There is full and transparent disclosure of the decision-making process to the Board and to funders where relevant.

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. All salaries are reviewed on an annual basis and the Board decides whether any uplift should be applied. Salaries were last uplifted in April 2024. All staff are automatically enrolled into a pension scheme, unless they chose to opt out or remain under the previous scheme. Shape does not operate a bonus scheme.

Statement of responsibilities of the trustees

The trustees (who are also directors of Shape London for the purposes of company law) are responsible for preparing the trustees' annual report including the strategic report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Observe the methods and principles in the Charities SORP.
- Make judgements and estimates that are reasonable and prudent.
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements.

Trustees' annual report

For the year ended 31 March 2025

- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- There is no relevant audit information of which the charitable company's 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 the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 31 March 2025 was 9 (2023/24:10). The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Members of the Board of Trustees, who are Directors for the purposes of company law and Trustees for the purposes of charity law, who served during the year and up to the date of this report are set out on the Reference and Administrative page.

Auditors

Sayer Vincent LLP was re-appointed as the charitable company's auditor during the year and have expressed their willingness to continue in that capacity.

The trustees' annual report has been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

The trustees' annual report has been approved by the trustees on 1 December 2025 and signed on their behalf by

Tony Heaton
Chair

Opinion

We have audited the financial statements of Shape London (the 'charitable company') for the year ended 31 March 2025 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 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
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

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

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

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

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied

Independent auditor's report

To the members of

Shape London

that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

Capability of the audit in detecting irregularities

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

- We enquired of management, and trustees, which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.
- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.

Independent auditor's report

To the members of

Shape London

- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

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

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

Use of our report

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

Noelia Serrano (Senior statutory auditor)

Date: 17 December 2025

for and on behalf of Sayer Vincent LLP, Statutory Auditor

110 Golden Lane, LONDON, EC1Y 0TG

Shape London

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

For the year ended 31 March 2025

	Note	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
Income from:							
Voluntary grants and donations	2	343,106	–	343,106	344,208	–	344,208
Charitable activities							
Arts and Partnerships	3	62,423	303,431	365,854	27,141	497,225	524,366
Skills, Diversity & Leadership	3	4,548	–	4,548	2,555	–	2,555
Interest receivable		1,775	–	1,775	3,021	–	3,021
Total income		411,852	303,431	715,283	376,925	497,225	874,150
Expenditure on:							
Raising funds	4	–	–	–	–	–	–
Charitable activities							
Arts and Partnerships	4	291,017	363,666	654,683	293,754	621,075	914,829
Audiences and Engagement	4	32,975	–	32,975	39,669	–	39,669
Skills, Diversity & Leadership	4	17,801	–	17,801	27,479	–	27,479
Total expenditure		341,793	363,666	705,459	360,902	621,075	981,977
Net income /(expenditure) for the year	5	70,059	(60,235)	9,824	16,023	(123,850)	(107,827)
Transfers between funds	15	(19,162)	19,162	–	(40,875)	40,875	–
Net movement in funds		50,897	(41,073)	9,824	(24,852)	(82,975)	(107,827)
Reconciliation of funds:							
Total funds brought forward		112,103	59,166	171,269	136,955	142,141	279,096
Total funds carried forward		163,000	18,093	181,093	112,103	59,166	171,269

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movement in funds are disclosed in Note 15 to the financial statements.

Shape London

Balance sheet

Company number: 01468164

As at 31 March 2025

	Note	£	2025 £	£	2024 £
Fixed assets:					
Tangible assets	10		555		4,810
			<u>555</u>		<u>4,810</u>
Current assets:					
Debtors	11	134,970		186,345	
Cash at bank and in hand		122,406		134,121	
		<u>257,376</u>		<u>320,466</u>	
Liabilities:					
Creditors: amounts falling due within one year	12	(76,838)		(154,007)	
		<u>(76,838)</u>		<u>(154,007)</u>	
Net current assets			<u>180,538</u>		<u>166,459</u>
Total net assets	14		<u>181,093</u>		<u>171,269</u>
The funds of the charity:	15				
Restricted income funds			18,093		59,166
Unrestricted income funds:					
Designated funds		45,995		4,810	
General funds		117,005		107,293	
		<u>163,000</u>		<u>112,103</u>	
Total unrestricted funds			<u>163,000</u>		<u>112,103</u>
Total charity funds			<u>181,093</u>		<u>171,269</u>

Approved by the trustees on 1 December 2025 and signed on their behalf by

Tony Heaton
Chair

Jon Tibbits-Smyth
Treasurer

Statement of cash flows

For the year ended 31 March 2025

	2025 £	£	2024 £	£
Cash flows from operating activities				
Net income / (expenditure) for the reporting period (as per the statement of financial activities)	9,824		(107,827)	
Investment income	(1,775)		(3,021)	
Depreciation charges	4,255		7,456	
Loss on disposal of fixed assets	–		690	
Decrease / (increase) in debtors	51,375		(31,392)	
(Decrease) / increase in creditors	(77,169)		100,578	
		(13,490)		(33,516)
Cash flows from investing activities:				
Investment income	1,775		3,021	
Net cash provided by investing activities		1,775		3,021
Change in cash and cash equivalents in the year		(11,715)		(30,495)
Cash and cash equivalents at the beginning of the year		134,121		164,616
Cash and cash equivalents at the end of the year		122,406		134,121

There is no reconciliation of net movement in funds as only cash is held.

1 Accounting policies

a) Statutory information

Shape London is a charitable company limited by guarantee and is incorporated in England and Wales. The registered office address is Room E1:14, Bucks Culture Office, Buckinghamshire New University, Queen Alexandra Road, High Wycombe, Buckinghamshire, HP11 2JZ.

b) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) – (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value.

c) Public benefit entity

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

d) Going concern

The trustees have reviewed budgets and forecasts to 31 March 2027 taking into account the impact of the current economic environment and consider there to be no material uncertainties about Shape's ability to continue as a going concern.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

e) Income

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

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

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

f) Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

g) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

1 Accounting policies (continued)

h) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund together with a fair allocation of management and support costs.

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

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

i) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose
- Expenditure on charitable activities includes the costs of delivering projects and services to further the purposes of the charity and their associated support costs

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

The charity deregistered from VAT from 1 January 2024.

j) Allocation of support costs

Resources expended are allocated to the particular activity where the cost relates directly to that activity.

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

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

● Raising funds	0%
● Arts and Partnerships	75%
● Audiences	14%
● Skills, Diversity and Leadership	7%
● Support costs	2%
● Governance costs	2%

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

● Arts and Partnerships	78%
● Audiences	15%
● Skills, Diversity and Leadership	7%

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

k) Operating leases

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

1 Accounting policies (continued)**l) Tangible fixed assets**

Items of equipment are normally capitalised where the purchase price exceeds £250. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

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

- IT equipment and software 3 years
- Furniture, fittings and equipment 4 years

m) Debtors

Trade and other debtors are recognised at the settlement amount due. Prepayments are valued at the amount prepaid net of any trade discounts due.

n) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

o) 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.

p) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

q) Pensions

The charity provides an auto-enrolment pension scheme to which all employees are enrolled unless they choose to opt out. The charity previously offered a defined contribution scheme where employees could contribute either an amount or percentage of salary.

2 Voluntary grants and donations

	2025 Total £	2024 Total £
Grants receivable		
Arts Council England – National Portfolio Organisation	341,824	341,824
Donations		
Other grants and donations	1,282	2,384
	343,106	344,208

All grants and donations are unrestricted (2023/24: all unrestricted).

Notes to the financial statements

For the year ended 31 March 2025

3 Income from charitable activities

	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
Arts and Partnerships						
ACE – Disability Arts Movement (DAM) in Venice	–	49,500	49,500	–	178,000	178,000
ACE – Feasibility	–	3,500	3,500	–	31,500	31,500
Creative Scotland – Disability Arts Movement (DAM) in Venice	–	5,000	5,000	–	15,000	15,000
National Heritage Lottery Fund – National Disability Movement Archive and Collection (NDMAC) Delivery phase	–	219,931	219,931	–	242,725	242,725
Garfield Weston Foundation	–	–	–	–	30,000	30,000
Foyle Foundation	–	20,000	20,000	–	–	–
Fenton Arts Trust	–	5,500	5,500	–	–	–
Corporate donations	55,440	–	55,440	10,000	–	10,000
Other grants and donations	6,500	–	6,500	16,667	–	16,667
Pop up galleries	483	–	483	474	–	474
Sub-total for Arts and Partnerships	62,423	303,431	365,854	27,141	497,225	524,366
Skills, Diversity and Leadership						
Sales and fees charged for services	4,548	–	4,548	2,555	–	2,555
Sub-total for Skills, Diversity and Leadership	4,548	–	4,548	2,555	–	2,555
Total income from charitable activities	66,971	303,431	370,402	29,696	497,225	526,921

4a Analysis of expenditure (current year)

	Cost of raising funds	Charitable activities			Governance costs	Support costs	2025 Total	2024 Total
		Arts and partnerships	Audiences	Skills, Diversity and Leadership				
	£	£	£	£	£	£	£	£
Staff costs (Note 6)	–	233,877	18,708	10,067	8,744	37,466	308,862	290,551
Recruitment, training and other staff costs	–	–	–	–	159	1,106	1,265	815
Rent, insurance and services	–	–	–	–	–	21,536	21,536	23,798
Depreciation and loss on disposals	–	–	–	–	–	4,257	4,257	8,146
Communications and IT	–	39,801	–	–	–	19,446	59,247	53,642
Printing, stationery and postage	–	35	–	–	–	390	425	2,674
Sundry administration costs	–	–	–	–	1,422	835	2,257	4,374
Auditor's fees	–	–	–	–	12,112	–	12,112	11,556
Other professional fees	–	–	–	–	572	30,834	31,406	36,690
Banking, financial and bad debt provisions	–	454	–	–	30	558	1,042	1,511
Services provided – interpreters, note takers	–	3,035	–	–	895	–	3,930	9,642
Programme materials, delivery, access and marketing	–	258,019	–	600	501	–	259,120	538,578
	–	535,221	18,708	10,667	24,435	116,428	705,459	981,977
Support costs	–	100,391	10,691	5,346	–	(116,428)	–	–
Governance costs	–	19,071	3,576	1,788	(24,435)	–	–	–
Total expenditure 2025	–	654,683	32,975	17,801	–	–	705,459	
Total expenditure 2024	–	914,829	39,669	27,479	–	–		981,977

4b Analysis of expenditure (prior year)

	Cost of raising funds	Charitable activities			Governance costs	Support costs	2024 Total
		Arts and partnerships	Audiences	Skills, Diversity and Leadership			
	£	£	£	£	£	£	£
Staff costs (Note 6)	–	198,142	14,704	10,657	6,723	60,325	290,551
Recruitment, training and other staff costs	–	57	–	–	–	758	815
Rent, insurance and services	–	1,532	–	–	–	22,266	23,798
Depreciation and loss on disposals	–	–	–	–	–	8,146	8,146
Communications and IT	–	32,422	–	–	–	21,220	53,642
Printing, stationery and postage	–	13	–	–	–	2,661	2,674
Sundry administration costs	–	(12)	–	–	617	3,769	4,374
Auditor's fees	–	–	–	–	11,556	–	11,556
Other professional fees	–	1,960	–	–	–	34,730	36,690
Banking, financial and bad debt provisions	–	1,034	–	–	–	477	1,511
Services provided – interpreters, note takers	–	8,922	–	–	720	–	9,642
Programme materials, delivery, access and marketing	–	537,521	–	–	–	1,057	538,578
	–	781,591	14,704	10,657	19,616	155,409	981,977
Support costs	–	119,454	21,254	14,701	–	(155,409)	–
Governance costs	–	13,784	3,711	2,121	(19,616)	–	–
Total expenditure 2024	–	914,829	39,669	27,479	–	–	981,977

Notes to the financial statements

For the year ended 31 March 2025

5 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2025 £	2024 £
Depreciation	4,255	7,456
Loss on disposal of fixed assets	–	690
Trustees' reimbursed expenses	1,084	–
Operating lease rentals:		
Property – Peckham	12,209	17,175
Printer / photocopier	282	1,301
Auditors' remuneration (excluding VAT):		
Audit fee 2024/25 (Previous year 2023/24)	10,100	9,630
	<u>10,100</u>	<u>9,630</u>

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

Staff costs were as follows:

	2025 £	2024 £
Salaries and wages	219,931	202,267
Redundancy and termination costs	–	6,404
Contract / temporary staff	65,901	61,500
Social security costs	19,389	16,469
Pension costs	3,641	3,911
	<u>308,862</u>	<u>290,551</u>

The following number of employees received employee benefits (excluding employer pension costs) during the year between:

	2025 No.	2024 No.
£60,000 – £69,999	–	1
£70,000 – £79,999	<u>1</u>	<u>–</u>

No pension contributions (2023/24: £nil) were made to a defined contribution scheme for the above member of staff during the year. The staff member left the pension scheme in September 2021.

The total employee benefits including pension contributions and employer's national insurance of the key management personnel were £142,547 (2023/24: £136,969). Key management personnel comprise the Chief Executive and the Head of Programme on the grounds that they hold significant decision-making and delegation control.

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2023/24: £nil). No charity trustee received payment for professional or other services supplied to the charity (2023/24: £nil).

During the year, seven trustees received reimbursement of expenses during the year amounting to £1,084 (2023/24: £nil). The expenses related to travel, accommodation and subsistence to attend Board meetings.

7 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2025 No.	2024 No.
	4.8	5.1

The average weekly number of staff (expressed as full-time equivalents) during the year was as follows:

Arts and Partnerships	3.2	2.6
Audiences and Engagement	0.6	0.7
Skills, Diversity and Leadership	0.3	0.4
Support	0.1	0.2
Governance	0.1	0.1
	4.3	4.0

8 Related party transactions

The Chief Executive rents space in Folkestone and during 2024/25 the whole space provided a production base for DAM in Venice and NDMAC. Shape's Programme and Projects contributed £6,000 being 100% of the total rent charge in respect of the area for the period from 1 April 2024 – 31 March 2025 (2023/24: £5,400). During the year, the charity contributed £1,500 towards the cost of the refurbishment of the kitchen and toilet facilities to support the delivery of the charity's activities at the improved space in Folkestone.

The Chief Executive's son, Liam Roden, acted as a freelancer who Shape engaged on various projects during 2024/25 on flexible contracts. In 2024/25 fees of £18,473 (2023/24: £40,350) and reimbursed delivery expenses of £341 (2023/24: £2,842) were paid in respect of the period to 12 July 2024. From 15 July 2024, Liam Roden was employed by Shape as Lead Content Producer, NDMAC on a full time fixed-term contract to 31 March 2026, earning £28,780 in salary and receiving £1,548 in employee expense reimbursements during 2024/25. Liam was appointed to this post following an open recruitment process. He was identified as the suitable appointee and the Trustees and the Funder approved both the process and appointment. At the year-end, no amount was due to Liam Roden (2023/24: £2,100).

The Chief Executive's partner (Nina Shen – CT20 Projects CIC) is a delivery partner who was engaged on DAM in Venice, NDMAC, Feasibility and NPO Uplift. In 2024/25, fees amounting to £10,684 were paid to CT20 Projects CIC (2023/24: £33,740).

During the year, the Chief Executive travelled to São Paulo in Brazil to undertake research work for approved Shape programme delivery. Nina Shen also went for work funded by her own organisation (CT20 Projects CIC). Relevant travel and accommodation costs funded by her on behalf of the Chief Executive were recharged to the charity

From October 2024, the charity has licensed storage space at Nina Shen's Honor Oak freehold premises. The monthly rent is £250 plus an appropriate share of bills of about £150. The licence is for an initial period of 6 months, to be extended on a consecutive calendar month basis until notice is given.

Tony Heaton (Chair of the trustees) received a £1,000 Shape grant (second instalment) and a £5,645 reimbursement of travel, accommodation and subsistence expenses for participating in the DAM in Venice project, including two visits to Venice to represent Shape at the exhibition of artwork at Crip Arte Spazio!, Venice (2023/24: £4,000 grant first instalment).

Tony Heaton (Chair of the trustees) did not receive any student mentoring honorariums during 2024/25 (2023/24: £500).

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

9 Taxation

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

10 Tangible fixed assets

	IT equipment and software £	Furniture, fittings and equipment £	Total £
Cost or valuation			
At the start and end of the year	41,572	28,647	70,219
Additions	–	–	–
Disposals	(1,440)	(27,077)	(28,517)
At the end of the year	40,132	1,570	41,702
Depreciation			
At the start of the year	36,994	28,415	65,409
Charge for the year	4,023	232	4,255
Disposals	(1,440)	(27,077)	(28,517)
At the end of the year	39,577	1,570	41,147
Net book value			
At the end of the year	555	–	555
At the start of the year	4,578	232	4,810

11 Debtors

	2025 £	2024 £
Trade debtors	989	318
Prepayments	12,745	15,170
Grants receivable	121,236	170,857
	134,970	186,345

12 Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	1,192	87,493
Taxation and social security	6,555	5,242
Other creditors	15,426	9,439
Accruals	51,665	51,833
Deferred income (Note 13)	2,000	–
	76,838	154,007

13 Deferred income

Deferred income comprises:

	Grants in advance	2025 £	2024 £
Balance at the beginning of the year	–	–	–
Amount released to income in the year	–	–	–
Amount deferred in the year	2,000	2,000	–
Balance at the end of the year	2,000	2,000	–

Deferred income relates to a grant received in advance for the 2025/2026 Adam Reynolds Award.

14a Analysis of net assets between funds (current year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	–	555	–	555
Net current assets	117,005	45,440	18,093	180,538
Net assets at the end of the year	117,005	45,995	18,093	181,093

14b Analysis of net assets between funds (prior year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	–	4,810	–	4,810
Net current assets	107,293	–	59,166	166,459
Net assets at the end of the year	107,293	4,810	59,166	171,269

15a Movements in funds (current year)

	At 1 April 2024 £	Income and gains £	Expenditure and losses £	Transfers £	At 31 March 2025 £
Restricted funds:					
Arts and Partnerships	59,166	303,431	(363,666)	19,162	18,093
Total restricted funds	59,166	303,431	(363,666)	19,162	18,093
Unrestricted funds:					
Designated funds:					
Tangible fixed assets	4,810	–	–	(4,255)	555
Programme – Strategic delivery and development	–	–	–	45,440	45,440
Total designated funds	4,810	–	–	41,185	45,995
General funds	107,293	411,852	(341,793)	(60,347)	117,005
Total unrestricted funds	112,103	411,852	(341,793)	(19,162)	163,000
Total funds	171,269	715,283	(705,459)	–	181,093

15b Movements in funds (prior year)

	At 1 April 2023 £	Income and gains £	Expenditure and losses £	Transfers £	At 31 March 2024 £
Restricted funds:					
Arts and Partnerships	142,141	497,225	(621,075)	40,875	59,166
Skills, Diversity and Leadership	–	–	–	–	–
Total restricted funds	142,141	497,225	(621,075)	40,875	59,166
Unrestricted funds:					
Designated funds:					
Tangible fixed assets	12,956	–	–	(8,146)	4,810
Programme – Strategic delivery and development	22,049	–	–	(22,049)	–
Total designated funds	35,005	–	–	(30,195)	4,810
General funds	101,950	376,925	(360,902)	(10,680)	107,293
Total unrestricted funds	136,955	376,925	(360,902)	(40,875)	112,103
Total funds	279,096	874,150	(981,977)	–	171,269

Purposes of funds

Restricted funds – £18,093 are funds which represent monies given for specific purposes and projects as described below:

Arts and Partnerships

NDMAC £17,909 – a transfer of £19,162 from General funds was made to the NDMAC (National Disability Movement Archive and Collection) project to fund the deficit, both current and future to end of project, arising from the lack of third-party match funding. Remaining balance £184 for Programme.

Designated funds – £45,995 are funds which the Board of Trustees has designated to meet future commitments and liabilities as part of their vision and risk assessment for sustainability:

Tangible fixed assets – £555 represents funds for office tangible fixed assets. Transfers in respect of associated depreciation was made to General Funds.

Programme: Strategic delivery and development £45,440 – the Board designated £45,440 on 31 March 2025 to ensure the strategic delivery and development of the Programme whilst new projects and their funding are being secured. It aims to provide 'going concern' assurance that internal resources are designated to support any funding shortfalls during 2025/26 and 2026/27.

General Funds £117,005 – these are free reserves of the charity which can be used for any purpose within its charitable objects. The Reserves Policy is set out in the Trustees' annual report. A transfer of £19,162 was made to the NDMAC project held in restricted funds to fund the deficit, both current and future to end of project, arising from the lack of third-party match funding.

15 Movements in funds (continued)

Heritage Lottery Fund – funding disclosure statement

	At the start of the year £	Income £	Expenditure £	At the end of the year £
National Disability Movement Archive and Collection (NDMAC) Delivery Phase – commenced December 2022 to November 2026				
Heritage Lottery Fund (receivable) – 2024/25	–	204,816	(204,816)	–
Heritage Lottery Fund (receivable) – grant adjustment for 2022/23 and 2023/24	(15,115)	15,115		–
Match funds contribution:(to be secured)	–	–	–	–
Expenditure to be met from General Reserves as third-party match funds not secured	(25,760)	–	(16,368)	(42,128)
	<u>(40,875)</u>	<u>219,931</u>	<u>(221,184)</u>	<u>(42,128)</u>
Other delivery – Non cash				
In Kind – Volunteers	–	–	–	–
In Kind – Other	–	–	–	–
Total Delivery Phase delivery	<u>(40,875)</u>	<u>219,931</u>	<u>(221,184)</u>	<u>(42,128)</u>
Unrestricted General reserves transfer to provide internal match funding as third-party match funds not secured. Intended to meet current and forecast deficit to end of project.	40,875	19,162	–	60,037
	<u>–</u>	<u>239,093</u>	<u>(221,184)</u>	<u>17,909</u>

Arts Council England – funding disclosure statements

	At the start of the year £	Income £	Expenditure £	At the end of the year £
DAM (Disability Arts Movement) in Venice (commenced 1 April 2022 to March 2025)				
Arts Council England – Project grant	400,500	44,500	–	445,000
Arts Council England – Private View contribution	–	5,000	–	5,000
Creative Scotland	15,000	5,000	–	20,000
Delivery expenditure	(372,055)	–	(97,945)	(470,000)
	<u>43,445</u>	<u>54,500</u>	<u>(97,945)</u>	<u>–</u>
	At the start of the year £	Income £	Expenditure £	At the end of the year £
ACE Feasibility				
Arts Council England	31,500	3,500		35,000
Delivery expenditure	(15,963)		(19,037)	(35,000)
	<u>15,537</u>	<u>3,500</u>	<u>(19,037)</u>	<u>–</u>

16 Operating lease commitments

Property – the Charity vacated its office in Peckham on 23 October 2024. Since this time, it has licenced hot desks at Buckinghamshire New University. The arrangement is expected to last for three years from September 2024. No financial obligations require disclosure.

The Charity also licenses storage space at Honor Oak Park, London. The initial licence period ran for six months from 15 October 2024 to 14 April 2025 with a one calendar month extension consecutively thereafter until notice is given. The minimum commitment in respect of this licence is £243, being rent and appropriate share of business rates.

Unit B, 67 Tontine Street, Folkestone – Shape signed a Tenancy at Will with Creative Folkestone on 21 November 2022 for a storage space. After six months (21 May 2023), the Landlord and Tenant acknowledge that the agreement extends by one calendar month consecutively thereafter unless notice is given. There is no agreement for lease. No financial obligations require disclosing.

17 Legal status of the charity

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

SHAPE LONDON

England & Wales - Charity number 279184

Accounts

Company number: 01468164

Charity Number: 279184

Shape London

Report and financial statements

For the year ended 31 March 2024

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For the year ended 31 March 2024

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Reference and administrative information

For the year ended 31 March 2024

Company number 01468164

Country of incorporation England and Wales

Charity number 279184

Country of registration England and Wales

Registered office and operational address Buckinghamshire New University High Wycombe Campus
Queen Alexandra Road
High Wycombe
HP11 2JZ

Trustees Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

Tony Heaton OBE	Chair
James Hodgson	Vice Chair
Jon Tibbits-Smyth	Treasurer
Robert Davies	
Adeolu Adesola	Resigned 13/3/24
Owen Kimm	
Jennifer Clarke	
Michelle Duxbury	
Amanda Stewart	
Jonathan Dunicliffe	

Key management personnel David Hevey Chief Executive
Jeff Rowlings Head of Programme

Bankers CAF Bank Ltd
25 Kings Hill Avenue
Kings Hill
West Malling
Kent, M19 4TA

HSBC
Lion House
25 Islington High Street
London, N1 9LJ

Reference and administrative information

For the year ended 31 March 2024

Solicitor	Bates Wells Cheapside House 138 Cheapside London EC2V 6BB
Auditor	Sayer Vincent LLP Chartered Accountants and Statutory Auditors 110 Golden Lane LONDON EC1Y 0TG
Accountants	Peters Elworthy & Moore (PEM) Chartered Accountants Salisbury House Station Road Cambridge CB1 2LA

The trustees present their report and the audited financial statements for the year ended 31 March 2024.

Reference and administrative information set out on pages 2 and 3 form part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice – Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

CHAIR'S REPORT

Foreword

I am delighted to share this report on the continued development of Shape and our activities that support our aims and values.

We are known domestically and internationally as Shape. Our registered name is Shape London, which is a legacy of the different environment that prevailed when we were first established. It is important to emphasise that our activities encompass all parts of Great Britain and that reach has always been an integral feature which has helped build Shape's reputation.

2023/24 sees Shape enter the new Arts Council England (ACE) funded National Portfolio Organisation cycle, for which we thank ACE as one of our major funders. Shape continued our Hybrid models into this year, this meant exploring how the behaviour of our users and audiences were changing as disabled people remain disproportionately marginalised by the Covid pandemic resulting in the large-scale migration by those disabled users and creatives to being more digital and online in their consumption and creation patterns. At the same time, predicting and supporting/encouraging walk-in audiences remains a challenge. Consequently, our online audiences have grown exponentially with some of our tools, such as our Social Model of Disability animation being viewed a third of a million times.

Highlights from Programme

The NPO Programme, like Projects, continues to be a central powerhouse for Shape, driving wide-ranging commissioning, creating major outputs and showings, and growing audiences that number in the millions. Amidst a Programme that includes so much, such as the Shape Open and Emergent, I have chosen to drill down into the ARA, as one among many examples of successful Hybrid projects:

Adam Reynolds Award (ARA)

The Adam Reynolds Award was awarded to James Lake, a disabled artist working in both physical (cardboard) and digital media. In awarding James a £10K bursary we were delighted to be able to support production and commissioning of a new artwork, developed in partnership with [Hot Knife Digital Media](#), with whom we have collaborated in recent years to support a raft of ground breaking digital projects.

ARA Shortlist

Working with three disabled artists who have experience with animation, our aim this year was to give wider context to James Lake's animation work, diversify the profile of ARA artists, and give the selected artists support and exposure to help sustain their careers. [Tilly PM](#) is an artist we worked with through selecting her for a disabled digital artist call out run by Arebyte On screen; [Ernie Maltby](#) is known to us as a Shape Open alumnus and [Djofray Mukumbu](#) is an artist we came to know through exchanges with Studio Voltaire, London, where he was receiving support as artist-in-residence. Each helps us meet our aims by giving voice to the disabled diaspora and drawing on diverse social engagement. We linked the artists with a view to building their networks and cementing ideas and approaches to the theme of 'Paradise, Lost'.

Highlights from Projects

The projects are led by Shape CEO David Hevey and attempt to pioneer new ways of showing the world as we live now. They include:

Disability Arts Movement (DAM) IN VENICE

With major funding from ACE and significant support from the National Lottery Heritage Fund (NLHF), this project pushed on with designing, curating and planning the exhibition and associated elements for its landmark launch in Venice that went live in April 2024.

National Disability Movement Archive and Collection (NDMAC)

With major funding from the NLHF, this landmark heritage collection began taking in and digitising key collections from civil rights activists from within the Disability Rights Movement, telling the heritage story of the individuals who helped in realising specific rights for all disabled people, telling the heritage story of how they achieved the (albeit flawed) framework of the Disability Discrimination Act some thirty years ago.

National Disability Arts Collection and Archive (NDACA)

NDACA continued its powerful online and walk-in presence, with the NDACA-commissioned Social Model Animation achieving some third of a million views to date. NDACA also continued to be picked up by US and UK users, with several high-profile American universities pulling the NDACA resources into their learning modules.

Transforming Leadership (TL)

This project completed its final year and saw the cohort realise nearly £1M in new funding, as a result of the Hybrid combination of radical culture and new business models brought into the TL project by Project Director David Hevey.

Overall Shape Operations

This was a year in which we also continued our remote and flexible working; the economic and organisational effects of the Coronavirus pandemic continue to be felt by all in the creative sectors and particularly disabled creatives and users. Our staff continue to remote-work as we adapt to these new realities, new stories and new ways of delivering. Shape's governance continues to focus on the operational efficiencies that can be achieved through on-line meetings, with full

board and sub-committee meetings being held on Zoom. We have a lean and nimble structure and seek to maximise the value and effect of our work.

As always this Chair's Report is just a brief introduction to our activity, the detail is fully covered in the following pages of this report and I urge you to read and reflect on how Shape continues to deliver, pioneer and model how to make relevant creativity and arts, through a total and ambitious approach to disability arts, and what that means in the 21st Century. This, and our history, is what I believe makes Shape Arts such a vital organisation in our sector – by identifying and nurturing disabled artists, inspiring the wider community to recognise and respond emotionally and intellectually to their work and achieving wide influence through the cultural and creative sectors in the UK and abroad.

On behalf of the Board, we thank and acknowledge the support of all our creatives, funders, partners, freelancers, digital estates builders, users, and audiences, without whom none of this work would be possible.

I also want to thank the Board of Trustees for its continuing support in the governance of Shape and finally, I want to express our thanks to the dedicated Shape staff, freelancers and wider creative teams, led by our CEO, David Hevey who continue to drive this vital work forward.

Tony Heaton OBE

Objectives and activities

Shape's main operational activities and those we aim to help are described below. All our charitable activities focus on the positive promotion of disabled people and are carried out to further our charitable purposes for the public benefit.

Shape's Vision – what we are working towards

Inspiring and inclusive arts, creative and cultural sectors, accessible to all.

Shape's Mission – how we will make it happen

By promoting great art, open culture and inclusive practices, knowledge and learning to ensure that disabled people have active and influential roles in arts and culture – as leaders, artists and creatives, participants and audiences, and as part of a skilled workforce.

Shape's Strategic Aims are to:

Work with cultural sector organisations towards promoting greater accessibility and inclusion – opening talent and audience pathways.

Raise the aspirations of disabled people wanting to work and lead in the cultural sector, providing high quality, accessible learning and development opportunities to support their careers.

Support disabled artists and creatives to achieve excellence and inspire a new generation of artists to emerge.

Improve the public perception of disabled artists and raise their profile across the UK and internationally, to diverse and growing audiences.

Lead with landmark and influential “game-changer” projects to build our creative and cultural reach and continue to pioneer the way for disabled and diverse people who face barriers.

We deliver these aims through focusing on the following key areas:

Arts and Partnerships – developing opportunities for disabled artists, children and young people.

Audiences and Engagement – broadening arts inclusion and engagement.

Skills, Diversity and Leadership – including access, consultancy and training.

We report on our activities under these headings.

In working towards these aims, in 2023/24 we delivered a range of diverse projects and programmes supporting disabled creatives across age groups and career stages, across the UK and internationally, which we report on in the achievements and performance section.

Values – the foundation of our beliefs and guiding purpose:

Inclusion – we value access, diversity, establishing the grounds for advocacy and taking part.

Ambition – we value aspiration, growth, future, unlocking potential, the will to improve and be better, seek improvement.

Creativity – we value innovation, seeing the world differently, expanding boundaries, taking risks, challenging convention, valuing beauty and lifting life above the ordinary.

Excellence – we value inspiration, being the best you can be, being judged on merit, having an end point to work towards, doing things the right way, professionally.

These values inform and drive our key strategic aims, detailed in their own section below. Our values are enshrined in all we plan, think and do.

The main objectives and activities for the year were focused upon delivery of our committed programme responding to disabled artists' needs and the needs of the arts creative and cultural industries. Shape works with the ACE as a National Portfolio Transfer Organisation (NPOT) and contributed to the ACE's 'Let's Create' strategy of supporting Great Art and Culture for Everyone.

The financial statements do not include the intangible benefit from the hours given by the Trustees of the charity to its governance and management. Shape records its sincere appreciation of this benefit.

The Trustees review the aims, objectives and activities of the charity each year. This review looks at the charity's achievements and the outcomes of its work in the reporting period. The Trustees review

the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the Trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning its future activities. In particular, the Trustees consider how planned activities will contribute to the aims and objectives that have been set.

Achievements and performance

The charity's main activities and those it tries to help are described below. All its charitable activities focus on delivering our strategic aims and are carried out to further Shape's charitable purposes for the public benefit. The report sets out key achievements delivered through the three main areas of activity identified above.

Arts and Partnerships: Developing opportunities for disabled artists

Adam Reynolds Award (ARA)

The 2023 recipient of the ARA was James Lake, an artist whose work we have had the pleasure of exhibiting through the Shape Open and Shape Collection, and whose practice we have appreciated and followed for over a decade. In awarding James a £10K bursary we were delighted to be able to support production and commissioning of a new artwork, developed in partnership with [Hot Knife Digital Media](#).

The commission gave [James](#), known predominately as a sculptor working with cardboard, the opportunity to work with the process of moving image, storytelling and digital manipulation, resulting in a short animated film. Over several months, James translated the texture of his sculptural work into a digital environment, marking an evolution of his practice that aimed not only to provide an opportunity for creative and professional development, but to reach new audiences, refine his craft, and bring his sculptures to life.

Responding to timely concerns around the cost of living, climate emergency, and social isolation, James' work in progress – premiering in 2024 – marked the latest in a series of ongoing collaborations between Shape Arts and Hot Knife Digital Media in which the potential of creative technology to provide improved access to culture is harnessed, continuing both organisations' experiments in this emerging artistic field.

In our press release, Jeff Rowlings, Head of Programme, Shape Arts, said: "James Lake is an artist whose acclaimed practice has made an impression on the Shape team for years, with a rare craftsmanship that uses cardboard to bring to life people and gestures in moments of pure sculptural alchemy. We are thrilled to make James our 2023 Adam Reynolds Awardee, and to have

the chance to work with him on a moving image project that will take the sculptural process into a different reality, and in the process connect new audiences to James' talent and ideas."

James Lake, artist, said: "It feels significant to be recognised in the same company as previous awardees. As an artist, I've been individually working for some time to create small inroads to supporting disability art and inclusive practice, however, the opportunity to collaborate and use the core ingredients of my practice to create a new body of work is momentous. I'm excited to see how my analogue practice is translated and strengthened through digital techniques. Shape Arts has been an enormous source of professional support and encouragement, sharing experience and knowledge."

James works with cardboard as a sculptural medium largely from favouring its recyclability, affordability, and availability. Producing sculptures which echo the detail and depth found within more 'traditional' practice, James' work reflects ongoing economic and environmental upheaval in a search for common truth and the quiet humanity of small details, ordinarily drowned out by the noise and brightness of contemporary culture. By transforming the utilitarian and overlooked cardboard box into a sophisticated and elaborate artistic medium, James converses with the materiality and precariousness of a creative career. He also exposes the practicalities of making work with a physical impairment. Through exploring the textures, layers, and properties of cardboard as medium, James' own dyslexic approach to problem-solving and communication is not just exposed but celebrated. James regards the sharing of his work as a method to break down barriers for others, too.

<https://www.shapearts.org.uk/Blog/2023-ara-james-lake>

James titled the resulting film 'Another Day': Tucked away in the modern city are lonely lives, marked out by dreary habits and routines, propped up by hopes, dreams and fantasies. And sometimes art. And what props up the artist but an endless searching? Sifting through days and meals for the idea, the belief ... the thing half-noticed, half-felt, half-recalled ... until sometimes it comes. The spark, the moment when talent draws invisible engines into play. The moment when low goes high and even the dullest of materials may shine; and come forth. Exploring the world of hand-modelled craft and sculpture through digital animation, this tender and uplifting film explores the transformative nature of creativity through the eyes of a disabled man living at the edges of a world which threatens to entirely pass him by.

Throughout the project, James guided the way the characterisation should develop from a disabled perspective, as well as how the mechanics of movement and materials should take place from the perspective of a sculptor. Through an extensive iterative process, Hot Knife brought James' cardboard mouldings and models into life using digital techniques that expertly mimic the textural feel of stop motion animation. This is achieved in part by reducing the number of frames shown, whilst maintaining a naturalness of gait, poise and expression.

Reflecting on this, James said: 'It worked really well for me. And I think because the whole the whole experience was so kind of unique to anything that I had up until that point. People will be surprised that I'm making an animation because I've really stepped out of what they know me for.'

It has all the elements that I would have wanted. It has a disabled protagonist. It has some social undertones to it, which you can either engage with or you don't have to. And it works so well in terms of its capacity to be accessed by all age groups. Anybody that might consider themselves to be able bodied or disabled could access it.'

Towards the end of the project, Shape worked with the collaborators to create ['making of'](#) materials to share with the wider community of disabled creatives and artists, providing them with insights into the processes involved, which we hope some find useful and giving them confidence to try out techniques which are new to them, as James did during this project. For example, illustrating the process in which a 3D object gets scanned into being a 2D digital model which is then changed through computer generated imagery to restore a 3D feel, with texture and physicality an important focus. The 'making of' films alternate between the artist and digital developer observations on processes, to highlight key learning points as well as describing some of the techniques involved; and encourage other creatives lacking in digital skills to consider collaborations where they can harness their talents in new ways.

<https://www.shapearts.org.uk/blog/another-day-making-of-part-i>

https://youtu.be/_epcUo6PGMI

ARA Shortlist

Working with three disabled artists who have experience with animation, our aim this year was to give some context to James Lake's animation, diversify the profile of ARA artists, and give the selected artists support and exposure to help sustain their careers. [Tilly PM](#) is an artist we worked with through selecting her for a disabled digital artist call out run by Arebyte On screen; [Ernie Maltby](#) is a Shape Open alumnus and [Djofray Mukumbu](#) is an artist we came to know through exchanges with Studio Voltaire, London, where he was receiving support as artist in residence. Each helps us meet our aims around giving voice to disabled diaspora and drawing on diverse social engagement. We linked the artists with a view to building their networks and cementing ideas and approaches to the theme of 'Paradise, Lost'.

Through a series of discussions, we supported the three Shortlist artists to reach the final stages of their commissioned work, and spent time liaising with them on best approaches to creating accessible versions of their films. We decided that because each film had its own unique identity and voice, that we would not combine them in a three act film but produce and publish them independently. Accordingly we now have four films at the end of the overall ARA programme, with increased opportunities to reach new audiences through considering segmentation and the criteria of screening and film festival events and exhibitions.

Peel – Tilly PM: What is left behind through our shed skin, what tales and truths do these tell? Humour and fear are delicately entangled in this poetic story inspired by Scottish and Irish folklore. Taking the viewpoint of a selkie, a creature able to move between seal and human forms, it draws on traditions where the fisherman might take the selkie's skin in order to keep her in the human form he desired, but could not stop her longing for the sea. Using photography as well as

fragmented papery and fish scale collages, Tilly PM explores the ancient roots of storytelling that surround water locked land, and grapple with the mortality of the sea.

The Voice – Djofray Makumbu: I'm an artist. I can do this. Is that what you tell yourself? Moody lo-fi music, puppetry and clay modelling combine in a personal and touching story of a talented young artist with imposter syndrome. Dwelling on the implications for his mental health, the artist records his struggle to contain the pressure of competing inner voices, whilst striving for a pathway out of drudgery and oppression.

Vyhad/ Exit – Ernie Maltby: A surreal and kaleidoscopic meander through strained memories of prevailing state complicity, by a UK-based emerging artist & film maker. Reflecting on growing up in Russia, feelings of home & healthcare enmesh in echoes of planned negligence, conditioned immunity to war and erasure of communities. Scavenged materials, whirring scraps of machinery and interrogatory lighting are forged to life in corners of domesticity against a boiling musical score to create a modern fairytale.

We look forward to all four films developed through the Adam Reynolds Award 2023, generously supported by Garfield Weston Foundation, being launched publicly in the autumn of 2024.

Shape Open

Inviting artists to respond to the theme of Open All Hours, our annual exhibition call out attracted 237 applications from around the UK and internationally, including various parts of Europe, Canada, Algeria, Japan, South Africa, India, Singapore, Nigeria, New York, Philippines, Iowa, Peru, China, Taiwan, Malaysia, Connecticut and Florida. Selected works were shown at the 198 Contemporary Arts and Learning gallery space, where we used all three display areas, exhibiting the work of 18 artists, of which two of the works were new commissions.

Our panel included Open alumnus [April Lin](#), a disabled artist and curator whose work 'interweaves strands of auto-biography, documentary, queer ecology, and new media'. April brought valuable expertise in the areas of film and media based work which was beneficial given the high numbers of works submitted in those disciplines. The final selected group of artists represented the diversity of the applicant group in terms of class, gender, ethnicity and regionality, and over 90% identify as disabled. This is of note given that 20% of applicants identified as non disabled – and the selected works were chosen on merit alone.

The two commissioned works reinforced the curatorial approach to the space which has a long street facing window and also provided an opportunity for live performance, which took place on the opening night and was recorded for later broadcast. A bespoke website also catered for audiences who are unable to attend the gallery in person. It was great to see such a wide variety of submissions, many of whom were Shape alumni of programmes such as the Open or ARA.

We launched a private view event, complete with live performances by [Samiir Saunders](#) and [Simon Raven](#) on 9 January 2024, with the exhibition running from 8– 21 January, attracting over 2,000

walk in visitors and over 3,000 online, including through the bespoke website

<https://openallhours.online/>

The artists selected for this year's exhibition, titled Open All Hours, are set out below:

Mike Bamgbala loves to create, particularly if it involves illustration or painting. Offering escape from the constraints of modern society we are all subjected to, Mike's creative practice is influenced by music and animation.

Eskild Bec has been working with art since he was a teenager. Trained as a graphic designer in Copenhagen, and later in restoration, Beck has worked professionally in museum settings on design, curation, and collection care alongside his own creative practice.

Uma Breakdown is a disabled artist, writer, and award-winning game designer living in Gateshead, UK and interested in animals, horror, and queer feminist literature. Everything they make is about some combination of love, grief, hallucination, and an excess of joy. With artist Belladonna Paloma, Uma makes video games about the divine and occult providence of transfemme existence. Recent projects include The Speculative Dismemberment of Agent Leon Kennedy for Market Gallery (Glasgow, 2022), Hinterlands at Baltic (Gateshead 2022), The Joy of Destruction for Backlit (Nottingham, 2023), and Uma's first solo exhibition Earth A.D. co-commissioned by and touring across Wysing Arts Centre (Cambridge, 2022), FACT (Liverpool, 2023), and Quad (Derby, 2024).

Emmy Clarke is a queer, autistic writer and poet based in rural Shropshire. Their work has been featured in publications such as Lucent Dreaming, Bent Key's 'Ey Up Again' and VAINÉ Magazine. In 2022 they founded children's magazine Changeling, which features solely neurodivergent artists and writers.

Fatma Durmush lives and works near Peckham, London. She has supported her creative practice with manual labour, catering, and retail work, a busy and tiring lifestyle which abruptly halted when Fatma was stabbed. Following this incident, Fatma decided to direct her usual graft toward a Bachelor's Degree and subsequently a Master's, affording her time and space to expand her artistic work.

Yasmeen Fathima Thantrey is an emerging artist and recent graduate from the Royal College of Art, where she pursued her MA in Contemporary Art Practice: Public Sphere. With a passion for exploring identity, the body, and diaspora, their art aims to navigate these complex themes through an intersectional lens. Drawing upon critical race and feminist theories, she situates her lived experiences within a broader societal context, inviting viewers to engage in a dialogue that transcends cultural boundaries. A firm believer in the lived experience as research, their practice encapsulates a desire to understand the complexities of the self and its interconnectedness with the broader world.

Charlie Fitz identifies as a sick and disabled socially-engaged artist, interdisciplinary creative, and medical humanities postgraduate researcher. She is a co-founding member of Resting Up Collective and a co-director of the remote artist studio TRIAD³. Fitz's work is rooted in narratives and representations of illness, disability, and trauma. She explores tactile materials such as paint, textiles, and clay, as well as digital elements like digital collage, drawing, film, and photography. Since 2019, her work has been exhibited in eleven group shows in London, Manchester, Birmingham, Cincinnati, and online. In 2023, she was the artist-in-residence at Wigwell Lodge for Photoworks and Ampersand Foundation. The same year, she received an Unlimited development grant and was commissioned by Unlimited and Doorstep Arts as part of the collaborative touring network to create a film piece for Touretteshero's Burnt Out In Biscuit Land tour.

Paul Fletcher first discovered photography after ending his career as an architect. In 2016 he had reached an impasse: surrender to the culture of property-for-profit, abandoning his belief in an architecture-for-people, or end his practice. Paul sacrificed his professional status, not his beliefs, ending his career as an architect, with no idea what to do next. He began walking London with a camera, coming to terms with the end of one career and a worsening chronic mental health disorder. He shot every day from summer 2016 to early 2017. He resumed daily photo-walks during the 2020 lockdowns and began to understand photography as a medium for visual storytelling and a way to cope and live with a bipolar disorder. Paul does not consider himself either artist or photographer. Just someone who wanders, camera in hand, led by an innate and insatiable curiosity. Capturing happenstance moments along the way.

Lan 'Florence' Yee is a visual artist and cultural worker based in Tkaronto/Toronto & Tiohtià:ke/Mooniyang/Montreal. They collect text in underappreciated places and ferment it until it is too suspicious to ignore. Lan's work has been exhibited at the Darling Foundry (2022), the Toronto Museum of Contemporary Art (2021), the Textile Museum of Canada (2020), and the Gardiner Museum (2019), among others. They co-founded the Institute of Institutional Critique with Mattia Zylak in 2019 and the Chinatown Biennial with Arezu Salamzadeh in 2020. They obtained a BFA from Concordia University and an MFA from OCAD U. Lan has been awarded grants from the Canada Council for the Arts, the Ontario Council for the Arts, and the Toronto Arts Council. They are a recipient of the William and Meredith Saunderson Prizes for Emerging Artists (2023).

Yarden Fudim is an artist based in London, currently in her final year of BA Fine Art at Central Saint Martins, UAL. Fudim draws inspiration from the activities and experiences of everyday life. Employing painting, drawing, and sculpture as her chosen mediums, Fudim investigates the delicate balance between ordinary existence and the unsettling concept of a world in turmoil. Fudim's work serves as a reflective mirror, capturing the intricacies of the human experience. This extends an invitation to viewers to contemplate the intricate web of emotions, relationships, and desires within the context of the contemporary socio-economic and political era. Through art, Fudim encourages the audience to question, reflect, and discover a glimmer of hope amidst the prevailing chaos.

Carole Lee is an artist who has worked in the Project Ability ReConnect studios for over fifteen years. Project Ability is a support studio in the city centre of Glasgow. Carole's aesthetic focuses on pattern and line, creating compositions saturated with the motion of life and people. Carole's paintings and drawings can take months to complete and are densely filled with characters from all walks of life. Her work captures the hustle of city life and the many personalities that make up our diverse society. They show the social side of a cosmopolitan city like Glasgow, and highlight the busyness and closeness one finds themselves surrounded by. She paints scenes of Glasgow but they could be from anywhere.

Oliver McConnie's work explores the contemporary subversive potential of printmaking, which is traditionally associated with satire and political commentary. As such, his prints employ the grotesque, historical symbolism, and modern social mores to form a critique of the contemporary political environment. Etchings, in their scale and intensity, create a strong sense of looking into something, a cave, another world; this fits with the origin of the term grotesque which is 'looking into the grotto'. Drawing on this quality and without employing reductive irony McConnie wishes to produce parodic prophecies of the immediate present and future.

Tracey Payne works in sculpture, installation, and video. She is interested in making objects and filling spaces where people will be alarmed and will laugh. Payne's work is concerned with slapstick, silliness, accidents, surprises, standing up, and falling down – knowing how and who to trust. Around the edges and in the gaps is where she believes we live our lives. For Tracey, it all seems so permanent, monolithic, unshiftable, until things start to move, from without substance.

Jamila Prowse is an artist and writer, propelled by curiosity and a desire to understand herself through making. Informed by her lived experience of disability, mixed race ancestry, and the loss of her father at a young age; her work is research driven and indebted to Black feminist and crip scholars. She is an active participant in a rich and growing contemporary disabled artistic community and has been ongoingly researching, programming and creating around crippling the art world, since 2018. Self-taught, Jamila is drawn to experimenting with a multitude of mediums in order to process her grief and radical hope. Currently articulating through moving image, painting, photography, textiles and performance, she is a member of Open School East 23–24. Previous exhibitions, screenings and talks include Somerset House, South London Gallery, Studio Voltaire (London, UK) and Hordaland Kunstsenter (Bergen, Norway). Her writing has appeared in Frieze, Art Monthly, British Journal of Photography and elsewhere. She is currently working on her first novel.

Simon Raven [is a graduate of] BFA Ruskin School of Art, Oxford (1999); and MA Sculpture, Royal College of Art (2002). His artistic practice in performance, video, and cartoon-drawing is informed by lived experience of late-diagnosed bipolar 2. Bipolar (or manic depression) is characterised by fluctuations between lucid, hypomanic, and depressive states which can radically alter artistic ability and temperament. Simon's experience informs his artistic practice as an auto-ethnographic engagement with disability identity, art, and theory. For the past twenty years he has taken part in

and curated disability-identified exhibitions, residencies, and events; in 2012 he was awarded Shape's Adam Reynolds Memorial Bursary (now ARA).

Samiir Saunders is a multimedia poet from Birmingham working in spoken word, alternative hip-hop, and performance art. Samiir's work aims to arm individuals and communities with the tools to be curious, compassionate, and vulnerable in their everyday lives. Samiir often explores themes such as grind culture, isolation, shame, (mis)communication, intimacy, and the Internet. Samiir's work has featured at Ikon Gallery, Jerwood Space, La Gaîté Lyrique, Channel 4 Random Acts, BBC Words First, Vivid Projects, Wales International Film Festival, Tramlines Festival, Birmingham Museum and Art Gallery, Supernormal Festival, and Outfest.

Josie Rae Turnbull is a multi disciplinary artist and art facilitator, currently based in London. She completed her MA in Fine Art and Science at Central Saint Martins in 2022, following a number of years living in Ho Chi Minh City. Her MA work across textiles, sculpture, printmaking and lens-based media was impelled by research into absurd, fabulist 'case studies' of animal protagonists revealing human failings. Throwaway consumer tat is refashioned through bricolage and material glitches. The life cycles of various industries, and their uncanny fall-outs, are reconstituted through a visual language led by artificial colour relationships and material glitches. She is fascinated by a feature common to aesthetics of microscopic imaging, and the concept of the hyperreal – that of using the 'absolute fake' to better see the 'real' thing.

Diana Zrnic is an emerging London-based artist. She graduated with Distinction from the MFA Fine Art at Goldsmiths, University of London, in 2021. She completed a BA in Painting at the Academy of Fine Arts in Zagreb in 2018. Her artworks have been shown in group and solo exhibitions internationally, including Saatchi Gallery (London), Mestrovic Pavilion (Zagreb), coGalleries (Berlin) and House of Ebata (Tokyo). In 2022, she had a solo show at The Stone Space and was an artist in residence at Unit 1 Gallery/Workshop. In 2023, Southwark Council commissioned her to create a permanent public artwork for the Camberwell train station.

For the onsite exhibition, we ensured the artworks were curated in as accessible a way as possible, with braille text, audio description, online hosting and British Sign Language provided in pre-recorded format as well as live to support the launch night performances. The gallery had excellent window frontage to curate a 24/7 window display. Multiple access formats were made available via a catalogue and sharable materials; we had disabled volunteers as well as gallery staff to carry out invigilation. Audiences were highly diverse, in line with previous Shape Opens– the gallery's local artist community (and in house curatorial team) are BAME communities. We conducted a survey using the same evaluation structure as we have in the previous few years, where we were pleased to see scores elevating, especially for peers (professional arts reviewers)– we appreciate as well that last year's was an online exhibition only and so did not have the physical appeal or range of experiences as this year's.

Audience, artist and per reviewer feedback included:

"Really enjoyed '9–5'! Visualisation of the poem captured its mood well"

"Loved the Spoons film. Really effective visualisation. Overall lovely and thought provoking".

"Very accessible show with some interesting pieces"

"Appreciate the large print programme – loved the show too!"

"This made me feel really okay about life, which I haven't felt for a while!"

"Love the gallery space – the curation, interval and work displayed allowed me to rest even among such intense subjects (spoons and crip time especially). Amazing and diverse collection of art."

"The criticism of grind culture being so explicitly depicted and analysed from so many different perspectives was really thought-provoking. The work was innovative and diverse and the exhibition on a whole was vibrant and filled with radical love."

"Really enjoyed Samiir's performance at the private view. The install process was also really relaxed, stress free and supportive which was super appreciated."

"The exhibition worked well in the space; you can always think of other works that could have been selected but that would mean thinking about a different show done in a different way"

"Accessibility: gallery close to train station and easy to find, ground floor, lots of natural light. I appreciated that there was no glare or loud noises. I don't read Braille but was pleasantly surprised to find a transcript in Braille. Curation was thoughtful, uncluttered and restful, providing an antidote to the intense content of the artists' work. I have been to many exhibitions with challenging content, so themes in general were not new or surprising to me. Right amount of selected artwork, more would have become overwhelming, I think. I liked the variety of mediums presented: it was a broad spectrum of practices."

"Reflects what is going on in society when experiencing how we live our lives as a disabled people or if you have mental health challenges. Life feels demanding and this comes across in the exhibition well. I felt I could relate to the theme and to some of the artists responses within the subjects."

Emergent

We were pleased to continue a second year of this new Shape-led partnership with Baltic, Gateshead, designed to tackle the isolation and marginalisation of early career disabled creatives in the wake of the pandemic and disruptions to the arts sector ecology. This project also supports one of our key organisational aims of bringing on a new generation of exciting artistic talent. Following a successful call out campaign, we were pleased to receive another strong pool of applicants for the Emergent programme. As with 2022, we received around 100 applications, from which one main awardee and a shortlist of four artists were selected by the Shape and Baltic programme teams. 2023's Emergent residency and bursary was awarded to [Emma Bentley Fox](#). A full list of artist biogs are given below:

Emma Bentley Fox is a socially-engaged arts practitioner, with a multi-disciplinary approach to art-making. Her practice centres community building and collaborative working to generate moments of joy, healing, intimacy and kinship. Co-founder of Party Mom Society (Leeds, 2018) she has documented, produced and performed in, alternative/inclusive queer nightlife spaces that centre non-conforming Queer experiences.

[Belladonna Paloma](#) is an artist, poet & witch living in Shetland, UK. She paints, tattoos, writes poetry, and makes computer games. Her work is into listening to faeries, how divination disturbs linear time, grief rituals, toilets and necromancy. Bella makes artwork primarily as acts of devotion. Most recently this devotion has been centred on the boglands of Shetland, and wetlands more generally, continuing her deep interest in the politics of waste.

[Joud Fahmy](#) was born in 1994 in Jeddah, Saudi Arabia. Her practice involves Exploring Women voices and expression through the translation of concepts such as family dynamics and gender roles into tangible works of mixed-media sculptures and audio-visual productions. She is interested in initiating dialogues between the traditional and modern and her artwork aims to transcend societal barriers and limitations by being a catalyst for shifting meaning and reshaping culture.

[kARTa Kaur](#) works predominantly with clay, but also uses other media, including photography. Her thematic explorations include verticality and horizontality as metaphors for states of wakefulness/sleep, function/dysfunction, presence/oblivion, health/sickness and the in-between state of not being fully alive nor dead.

[Linny Venables](#) is a visual artist based in Liverpool, working in sculpture, installation, curation and facilitation. Linny experiments with kiln-formed warm glass processes as a form of therapy. Slumping, extruding and manipulating glass in to fluid, colourful, slime like shapes.

Between September 2023 and March 2024 we met with Emergent artists during fortnightly sessions facilitated by zoom and note taking. For Emma Bentley-Fox, the focus was on her onsite residency, after which we provided support with making a grant application. The cohort were supported with ongoing IAG and assistance with the development of new grants and exhibitions. In addition we paired the artists with external mentors with expertise and experience they could draw upon over a series of conversations. These included Tony Heaton OBE (Shape Chair and sculptor), Emergent alumnus Ker Wallwork, Abbas Zahedi, Lindsey Mendick and Jenny Tipton. We selected the Emergent cohort in part on grounds of their potential to move successfully to the next stage of their career, in whichever form this may take, and being connected to mentors has proven to be an excellent way of helping the artists appreciate a wider context in which they may be working, as well as gaining insights into how to get there. It is also an effective way to help the artists expand their networks in a considered and natural way, without merely signposting them towards networking events, which is often a counterproductive suggestion.

We are very grateful to Emma Dean and the team at Baltic for all their support with the onsite residency and for Emma's curatorial feedback sessions for the wider cohort. During her autumn residency, awardee Emma Bentley-Fox showcased new work in progress to invited guests who attended a studio sharing. Emma's initial feedback about the residency opportunity was very positive: "I really had the best time, it was great. I'm definitely still digesting it but just like really loads and loads of new stuff, new people, new ideas and new ways of working ... it feels like it's gonna be a really big game changer for me."

Emergent, for some of the artists, has provided them with the first access support they have ever had, and as with other disabled artists, we encouraged them to write access support into their bids so that they have an opportunity to gain confidence in asking for this support, and structure a framework of support around themselves so that they are not left wanting when the Emergent year is over.

"I really appreciate it ... honestly I have worked in the arts for so long and I've never had any sort of support as an artist, it's just crazy how long that that's gone on for. I've asked for stuff and it's nothing's ever happened so it's amazing ... I learnt about different things, like even having access support workers to help you with Arts Council bids."

"The most valuable support I received during Emergent was having a mentor to guide me and provide suggestions on artists whose work resonates with mine, thus supporting my artistic journey. Their guidance helped me discover new perspectives, refine my artistic vision, and navigate the complexities of the art world more effectively. Additionally, the mentorship provided me with valuable networking opportunities and access to resources that have been instrumental in my artistic development."

"Shape with its regular meetings, provided a scaffolding and supportive framework for continuing to think about my practice and continue creating art. It prompted me to take steps to submit my work to open calls and approach galleries and institutions for future shows and collaborations. I don't think that on my own I would have had the confidence and motivation to do so. My disability is energy limiting, so I move very slow in production, planning and writing, this makes me feel underconfident and guilty of wasting people's time. But Shape Arts reassured me and held me in a paced and unpressurized structure, and I did not feel judged or measured by deliverables. They generously gave me encouragement, written structures, and materials to help me with applications and reassured me that they can help me with budgeting realistically, which is a great thing for me as I lack this skill. I now have more confidence, tools, and information to proceed."

"Very useful are the audio and written notes of our meetings as I can refer to them over time and in the future too. I value the support, the inspiring and thoughtful conversations about art practice and practical considerations around managing my disability and setting realistic and paced workloads."

"Mentors are experienced and kind, some suggestions they gave me around organization and practice were surprising and good, as I would have never thought about them myself (for example thinking about getting an assistant)."

"One of the best parts was being asked at the start of our time together what my 5 year goals were. This isn't something I'd been asked before (or not recently anyway), and it was really great to be encouraged to dream big, and then working out the steps to achieve those goals. I feel like this set me on a path I'm really excited about!"

"I really appreciate how SHAPE connected me with a mentor who understands my culture and background. It's often challenging for Westerners to grasp the nuances of my experiences and the barriers I face in creating artwork. My mentor has been incredibly understanding and has helped me consider new and innovative ways to present my art. His support has been invaluable in navigating these challenges and exploring new artistic possibilities."

"It was great to get critical feedback on some my artwork, that wasn't focussed so much on professional development, but more creative and critical development. I'm excited to have our final session this weekend. I hope that it will be a creative relationship that I can continue to develop."

Through this year's programme, Shape has benefitted from expanding our network of artist mentors, deepening our relationship with Baltic and making connections with exhibiting spaces that are new to us, for example, Bethlam Gallery, London, and a curatorial team at Central St Martins, all made possible through our support for these artists. Additionally, we have some useful learning points to take into next year, around recruitment and selection and ways of showcasing artists' work.

Writers

We were delighted to be invited to be diversity partner for The Literary Consultancy (TLC) for another year, with an enhanced offer for disabled writers made available to selected applicants, such as 1:1 editorial sessions and advice on how to pitch or write a synopsis for a piece of writing. The Free Reads and Chapter and Verse mentoring opportunities are also available, providing between £4–5K of support to writers this year. Editorial lead at TLC, Joe Sedgewick welcomed the new round of diversity partners with this message:

"A huge thank you firstly, for your outstanding work in the past year, and indeed in the whole (very challenging) funding period of 2018–23. Across the period you've helped support over 450 low-income and marginalised writers with FREE editorial support. An incredible achievement, for which you should be very proud!" Also, AG Parker, a FreeReads alumnus writer, [announced they had been awarded DYCP funding](#) in order to edit their second novel, 'Rafterland'. They acknowledged Shape's support in their Instagram message, adding: "It's a highly competitive bit of funding to get, the biggest tap on the head with the legitimacy wand I've ever had as a writer, and certainly the most money I've ever received for Making Stuff Up."

Across the year, 7 disabled writers received a professional critique of their work, and an additional writer was selected for an extensive mentoring programme by TLC.

Feedback included:

"I am more than grateful for the reader's report & recommendations; far more positive than I had dared hope with solid pointers to make it better."

"It's hugely helpful – much more than I was expecting or hoping for. I'm very grateful for the care taken and the insights given. The hard work that's gone into the report is plain to see and all the observations and suggestions for development seem entirely valid."

Artist support and trajectories

In addition to providing support for artists through our regular programmes, we delivered a flexible range of support to sector creatives, including through organisations, covering access, curation, project support and planning, mentoring, advice and guidance. This included alumni of previous Shape programmes as well as creatives new to us. This work is fluid in that it can involve supporting individuals, many of whom are disabled creatives, or small diverse companies, often led by disabled people or from other marginalised groups. It also includes companies who may be larger in scale, and who wish to improve their accessibility or the ways in which they might be more inclusive. Some of this work takes place in workshop settings, or may involve presentations and engagement at symposia, conferences or similar settings. Overall this activity involves participation in informal learning and for individuals it is most often delivered in 1:1 or small group settings.

Across the year, we reached 1,036 participants in our advice, consultancy and creative project support programme of work, of whom 800 were delegates in symposia or presentation settings and 216 beneficiaries in 1:1 or small group settings, mostly delivered through online conferencing, reached collectively through 239 sessions. Some support was offered by email, phone or face to face meetings. Across these sessions, 115 people identified as disabled creatives, including those taking part in ARA, Emergent and Shape Open programmes.

An example of creative support includes our support for Emergent alumnus Grace Fairley with her relationship with schuh, whereby Grace delivered a hands-on workshop with schuh employees at an event in London, with 200 attendees. Formal learning is undertaken through our training and access consultancy services. As part of this work, our comms producer Eli Hayes delivered a session to this year's Art School Plus cohort on inclusive art practices, reaching 15 people and receiving highly positive feedback: "I'm writing with a huge heartfelt THANK YOU for your time on Thursday. I realise you are incredibly busy, and I am very grateful that you took the time to be with us. I know the artists found your presentation, insights and perspective to be hugely helpful and meaningful. You really built on last year and I know you gave it a lot of meaningful thought and time. The artists were reflecting and speaking about it for the rest of the week and I am sure they still are now. Thank you for your support of what we are growing here, and of artists, it means such a lot. I'm looking forward to continuing working with Shape and thinking about the next steps together."

Other examples of supporting and collaborating with diverse partners included an interview between Shape staff and ACE's [Digital Culture Network](#) and a new digital inclusion resource by [the Space](#), which we contributed to. Both articles focus on making digital tools more accessible. These articles are of benefit to cultural organisations, independent practitioners and artists alike, and open up pathways for more opportunities for disabled creatives of all disciplines. This was echoed by our input into [UAL's Creativity, Access, Freedom](#) intervention, where we had a curatorial role, helping to select and promote the work of diverse disabled artists.

Other groups and organisations we supported includes: Sonic Bothy, Ugly Duck, Slade School of Art, AA2A, Art Angel, Future Artefacts, Ciadish Mag, Imperial College.

Sample feedback for our support included:

"Brilliant, that's perfect thank you! Today was very helpful and inspiring for me!"

"You boosted me a bit because I feel better. It's a good byproduct isn't it"

"This is brilliant. Thank you so much. I've never done one before and used an online form with suggestions."

"Hopefully it will help those I work with in future. It's a learning curve all of this, and I will change and amend it over the years, so it grows with me."

"Thank you also for the invoice help"

"... lots to process but all great stuff – [the artist] has so much potential, it's just about having a robust strategy in place and the right support."

"Thank you again for your support on the radio show I was working on with [her]. Your help was really invaluable."

"Thank you so much, it's perfect and I appreciate you taking the time to write this. I just want to say I have loved all the opportunities I have been involved in over the years with Shape.

I wanted to express my gratitude for [your] incredible help as we continue to work on my Developing your Creative Practice (DYCP) application."

"I appreciate the time you've taken on this. As a small organisation, it's great to be able to reach out to colleagues in the sector. Thank you for your suggestion about consultancy, I'll certainly bear that in mind as it's something we may come back to in the future."

Trajectories

With Shape supported artists and creative practitioners going on to do or achieve such a wide variety of things, we aim to track a small sample to reflect what is quite a significant number of people after more than a decade of our visual arts programme. The purpose is to give an outline of onward progress rather than build biographies. Some artists send us details through their mailings and emails, which is helpful for our reporting purposes, and these will often be people we have supported in more recent years.

We were very pleased that Open alumnus Christopher Samuel was invited to speak at the Wellcome Collection; Christopher was on our Open selection panel last year and sits on the NDACA accession committee; in the last year he has also had works taken into the National Art Collection.

[Unseen: Archiving the Hidden Black Disabled Experience | Wellcome Collection](#)

Christopher's talk focussed on growing up Black, British and disabled, and how, when he was making the artwork, he realised these experiences were missing from Wellcome Collection's archive. 'The Archive of An Unseen' addresses these absences. In conversation with Wellcome Collection director Melanie Keen, Christopher explored representation in medical and social archives. The pair discussed how museums need to proactively ask questions about power and why finding one meaningfully represented matters.

Xan Dye took their Stimming performance piece into new spaces such as the Place, London, as part of a new phase of development and collaboration with dancers such as Aby Watson. During our support sessions last year we discussed with Xan various approaches to engaging audiences more directly with their performances and we are pleased that they have taken their work on a step, with the promotional material emphasising: **Stimming** asks how dance can create space for us all to connect with our need and desire for movement. A collective encounter between performers and audience.

We were pleased to see the onward progression of Emergent alumnus Kasra Jalilipour, for whom we provided career advice and guidance. Kasra's first UK solo show 'Beastly Love' exhibited at Arcade-Campfa at BayArt in Cardiff, in July 2023. The work was a product of over 2 years of research into depictions of animals/beasts in Islamic art.

We were also pleased that Shrewsbury-based artist-activist Zoe Partington transferred her Shape supported Decoding Difference artwork from the Layers of Vision show at [Kings College London](#) to the (December 2022) King's 'Seeking Connection' pavilion at the London Design Biennale unites art and science to inspire curiosity, spark new ideas, and showcase some of the transformative research taking place at King's in an engaging, accessible way: In *Decoding Difference*, the sculpture is the artist herself and reflects her hidden impairment. Light and sound mirror Zoe Partington-Beck's changing blood glucose levels and heartbeat, as live data is transmitted directly from an implant in her body. The piece was originally commissioned as part of the Layers of Vision exhibition at King's, which was based on ongoing research exploring how museums in the UK make their art collections accessible to blind and partially sighted visitors.

We were delighted that Chesterfield-based artist Bella Milroy was successful in receiving funding with Shape's support to deliver a series of interviews with disabled artists facing rural isolation. The project, titled Further Afield, is being developed in collaboration with level, Derbyshire.

A hugely significant story around artist trajectories is the exhibiting of works by Shape alumni as part of DAM IN VENICE, including ARA awardees Jason Wilsher-Mills and Terence Birch, and 2022 Emergent awardee Ker Wallwork. Shape Open/ Tate Exchange alumnus Abi Palmer also exhibits, as well as Shape Chair and sculptor Tony Heaton OBE and NDACA artist Tanya Raabe-Webber.

In addition to exhibiting at Venice, we were delighted to attend the opening event for Jason Wilsher-Mills' solo exhibition [Jason and the Adventure of 254](#) at Wellcome Collection, London, where our 2020 ARA awardee gave tribute to Shape and the support he has received over the last decade or so, many of these opportunities acting as distinctive stepping stones on his journey to national and international recognition:

<https://www.theguardian.com/artanddesign/2024/apr/09/jason-wilsher-mills-jason-and-the-adventure-of-254-welcome-collection>.

Examples of our wider support in the cultural sector to break down barriers to engagement and support new disabled-led initiatives include our support for the [Flarewave Festival](#) in Brighton in

September 2023. We are pleased to have helped this Deaf-led festival to become a biannual event in Brighton, giving a major new platform for deaf diaspora artists to meet, exhibit, perform and take part in debates and discussions about contemporary issues that impact on the wider deaf community.

The Inter-Diaspora exhibition as part of Flarewave Festival included installation artwork by Shape Open alumnus Maral Mamaghanaizadeh, a deaf Iranian female artist and refugee. Acclaimed comedian John Bishop was in conversation with deaf comedian Gavin Lilley on the main performance night at Brighton Dome Theatre, developing an ongoing relationship between the two exploring the differences and similarities between deaf and hearing cultures.

Additionally, we supported Dr Ken Wilder and Dr Aaron McPeake (an ARA alumnus) in a successful bid for continuation funding from AHRC for an event programme and research network, [Beyond the Visual](#): Non-Sighted Modes of Beholding Art, with activities to take place over the coming year. A rolling programme of workshops exploring audio description and object handling will feature, as well as the development of a database of blind and partially sighted artists working in sculpture: "This 3-year ground-breaking research is a collaboration between Chelsea College of Arts, the Henry Moore Institute and Shape Arts – the UK's leading disability-led arts organisation. It aims to enhance blind people's experience of art in museums. In 2025, it'll culminate with a landmark exhibition at the Henry Moore Institute (HMI) in Leeds. This highlights work by blind and partially blind artists. Beyond the Visual explores engagements with contemporary sculpture using senses other than sight. It also challenges the dominance of sight in the making and reception of art. The exhibition will mark the first major UK-based sculpture exhibition. The exhibition will feature works by blind or partially blind artists within a major national institution. This is rare in having a blind curator intrinsic to the project."

<https://www.arts.ac.uk/colleges/chelsea-college-of-arts/research-at-chelsea/research-projects/beyond-the-visual-blindness-and-expanded-sculpture>

The National Disability Movement Archive and Collection (NDMAC)

Led by Shape CEO and NDACA (National Disability Arts Collection and Archives) Project Director David Hevey, NDMAC, is Shape's large scale heritage project which is collecting and retelling the heritage story of the Disability Rights Movement, interpreting those heritage stories in film, moving image, a website, catalogue, learning resources, artists commissions, a repository and more. NDMAC goes live in late 2025 and we believe we will achieve some 10M in users and audience for this project by 2030.

The NLHF has provided funding to explore the heritage of the Disability Rights Movement. The historic movement was integral to achieving the Disability Discrimination Act 1995 (DDA), which, although flawed, transformed the rights and changed the lives of disabled people. Many had played a part in this historic achievement, but these stories are at risk of being lost forever if they are not documented and archived. We go live on the thirtieth anniversary of the DDA in 2025.

The four-year heritage project NDMAC will record and digitise these unique social history and heritage stories. These will be used to create an accessible and interactive website that is dedicated to the story of the Disability Rights Movement in the UK. The website will: digitise and preserve collections of key figures from the Disability Rights Movement, build an e-learning portal with a full suite of accessible assets including gaming, zines and graphic novels for younger audiences, catalogue and create an extensive collection of oral history films.

During the second full delivery year of 2023/24, Shape achieved significant advances in the project including:

- Commencing digitising of over 100- superb heritage archives from key Disability Rights activists, including the landmark collection from Keith Armstrong, and including its display
- We commenced other digital collecting and copying, too, achieving some 500 digital files in the year covered by this report, such as by the work of Dave Lupton, aka Crippen
- We secured the deal with Bucks New University and the Brunel Engine Shed in High Wycombe, to base the NDMAC Archive and Collection there.
- We continued to see NDMAC underpin our DAM IN VENICE exhibition, with the design of the exhibition containing significant and prominent photography by the disabled rights activist Keith Armstrong as heritage elements in the show, and these heritage elements became a major part of the story DAM IN VENICE told because they framed the Disability Movement Art within a fight for rights history.

The National Disability Arts Collection and Archive (NDACA)

The NDACA project continues to impact on a curator-less-digital-archive-in-cyber-space, with for example the NDACA Social Model Animation passing the half of a million views mark by this period. The NDACA Wing in Bucks New University continues to be used for appointments by scholars from the UK and abroad, supported by both the University staff and the NDACA Archivist, Alex Cowan MA. NDACA also supported THE DAM IN VENICE, providing deposited artworks such as the landmark Who's Who to DAM IN VENICE, which went live in Venice in April 2024. NDACA continues to influence widely, too, in the heritage sector, with other outsider-heritage-projects reaching out for our NDACA support. The Accessions Committee meets quarterly during the period of this report, commenting on the collection and making sure the collection remained open for new accessions.

Shape Presents The DAM In Venice 2024

Led by David Hevey as Curator and Creative Director, this year saw the main delivery and planning year of **DAM IN VENICE CRIP ARTE SPAZIO**, with the install in Venice occurring in February and March 2024 and a formal opening in April. A landmark exhibition, the DAM IN VENICE in this period created films of the artists by David Hevey, a catalogue to support the 2025 tour, graphic novels, banners and much more – all intended to convey the exuberant disruption of the Disability Arts Movement. This is the first major international exhibition of the UK's unique and radical Disability Arts Movement, showcasing seven of the leading radical disabled artists from this world-shaking arts movement that helped win rights for disabled people and create the same time a large and important artistic production around these themes.

We went live in April 2024 in Venice and will display in Venice until January 2025, after which our UK tour commences with DAM IN VENICE at the Attenborough Arts Centre from late 2024 to mid 2025. The assets then significantly join both NDACA and NDMAC – the flags, the Keith Armstrong drapes, the films, etc – as part of the Rights Visibility elements of NDMAC. So allowing our projects to cross-fertilise, empower and uplift each other to wider audiences and users.

The goal of CREA's 2024 flagship exhibition is to change the way we look at disabled people, putting them in power rather than treating them with pity. The exhibition, supported by the British Council and Arts Council, conveys the enthusiasm and creativity of the DAM Movement, with podcasts and publications planned throughout the period of the exhibition.

Curated by David Hevey with exhibition design by Nina Shen, the more than 20 works are framed by enormous, witty and extraordinary protest banners, imposing comic strips describing the history of the DAM, and giant cinema screens showing films on artists directed by David. Even with our graphic novel Crip Arte Spazio, which shows the DAM blowing up Venice and winning the Golden Lion, CRIP ARTE SPAZIO: THE DAM IN VENICE conveys the sheer exuberance, joy and creative explosion of the great DAM Movement. In addition to works by artists Terence Birch, Tony Heaton OBE, Jameisha Prescod, Abi Palmer, Ker Wallwork, Tanya Raabe-Webber, Jason Wilsher-Mills and Keith Armstrong, there will be podcasts and publications during the period of the exhibition.

Creating our own content across varied formats is now more of a feature of Shape's programme, as exemplified by our second podcast, with the script, research and recordings made by the Shape team. Still in its pilot –phase, it helps us to balance out the range of content that is sound-based against predominantly visual based media.

<https://www.shapearts.org.uk/Blog/shape-arts-podcast-episode-two>

Shape Creative and Heritage Services

The marketing and underpinning tools to roll these elements out are still in place, including posters, marketing flyers and a microsite to join the main Shape website. Though as yet unable to roll out Shape Creative and Heritage Services to market, largely because of the post-Covid economic sluggishness of the arts and creative sectors as they fight for their own survivals, as well as a general decline in arts and heritage services spend by arts and heritage organisations, we still believe that Shape can develop positive disruption and change to the arts and their delivery models through Shape delivering business and content elements for other organisations' needs, such as creative directing, digital services, inclusion strategies and so on. While we wait for new models of business opportunity to roll out our services, we are using the principles inhouse – such as digitising in house, producing podcasts inhouse, making full crew films in house, and so on, which allows us significant recharge income, so the models are live and generate incomes, but not yet rolled out to other organisations.

Audiences – broadening arts inclusion and engagement

During the year we delivered 165 days of exhibitions and events, either directly producing the content or working in close partnership with other organisations. Walk in attendances were around 136K, the majority of whom were visiting the Morph Art Trail in central London where the Shape-supported statue designed by artist Jason Wilsher-Mills in tandem with young wheelchair users and youth ambassadors from Whizzkidz, was exhibited, in a suitably busy yet accessible location close to Tate Modern and in view of St Pauls. During the three day Flarewave Festival in Brighton, an additional 700+ audiences enjoyed a range of deaf-led performance, comedy, talks, and artwork showcasing from diverse creatives.

An assessment of online PR reach during the entire year 2023–24, compared to the previous year, showed us increasing our overall reach, which we refer to as the Shape Effect. In the previous year, 2022–23, we achieved more direct (primary) reach compared to secondary reach (1.5M compared to 992K), owing to more of our content being launched and experienced –in-year. Whereas this year, some of the works created may not reach audiences for some time, owing to, for example, lengthy waits for screening selections to take place with our submitted animations. In spite of that, and owing to the trajectory momentum of Shape-supported artists, as well as our programme impact, we still increased overall engagement and coverage, with primary reach being 989K and secondary reach at 3.4M.

This broadening of reach is in part due to the delivery of a high quality programme, and partly the variety and relevance of its components, with us able to connect with new and existing audiences across heritage, visual arts areas as well as performance, thought leadership and creativity aimed at young people. This year gave good examples of the diversity of our reach, encompassing the Morph Art Trail in Central London, Brighton Dome Theatre-hosted Flarewave Festival, and some early announcements and profiling in connection with DAM In VENICE, led by our partners CREA in Italy. It was also a year when we made key announcements relating to the Emergent and ARA awardees and cohort groups, thereby raising the profiles of those artists as we began to support them on the two project areas. We also gained exposure through making call out for FreeReads and the Shape Open, resulting in the largest responses to the Open yet, in terms of applicants. Our various call outs boosted our online engagement, converting to website traffic where we are hosting applications, such as for Free Reads, DAM IN VENICE freelancers, and for accessible versions of the Emergent application documents. Below are links to these various engagement highlights.

Our audience figures were boosted significantly in the summer of 2023 owing to pre-event publicity for the Morph Art Trail in London, where we supported the commissioning of new work by Jason Wilsher Mills in conjunction with young ambassadors for Whizzkidz, the national charity supporting young wheelchair users' greater independence and confidence. <https://www.whizzkidz.org.uk/news/creating-the-whizz-kidz-morph-on-a-quest-to-make-disability-visible/>

For example, in this promotional feature on Kidscreen.com, Jason's Morph design is used as the promotional image (uncredited, left) from a pre-launch PR event at which the artists and key

collaborators and partners were invited, at Somerset House, London.

<https://kidscreen.com/2023/06/19/aardman-partners-on-accessible-art-trail/>. Underlining impact and reach is this from the organisers: "The trail will also raise over £500,000 for Whizz-Kidz, enabling us to provide vital wheelchairs and confidence-building experiences to many more young wheelchair users across the UK."

[Jason Wilsher-Mills](#) is on an epic adventure, too, a quest to make disability more visible. Based in the East Midlands but originally from Wakefield in Yorkshire, he studied fine art and traditional painting. He now embraces digital technology to create his paintings, sculptures and large-scale augmented reality experiences. He's an enthusiastic collaborator, working on community projects to create art with thousands of children and adults nationwide, including groups of learning disabled and homeless people. In 2020, Jason received the Adam Reynolds Award from [Shape Arts](#), the acclaimed disability-led arts organisation that he works closely with.

The Flarewave Festival attracted around 300 people per day over the three days it was hosted by Brighton Dome Theatre, and there was a separate exhibition that ran during 9 days at a nearby pop up location, which attracted 269 people including two groups of young deaf people from a local school and one group of young people from Brighton Met University.

Feedback shown below is typical of the positive responses generated by its focus on the deaf diaspora and related identity:

"Beautiful work- brilliant to see Deaf artists being celebrated and championed in artistic spaces!"

"Such a wonderfully curated group of artists and disciplines. Thank you. A visual joy for the eyes, heart and soul."

"A beautifully curated space that's just fizzing with vibrant deaf talent exploring different aspects of our human conditions in a myriad of different ways."

"Interesting differences in Art & Medium. Loved the delicate handshapes by Kim."

"Beautiful exhibition. Well done to all involved."

"Emma is a gem! The exhibition is lovely and a real reflection of the deaf community. Lovely to see!"

The [festival](#) benefited from a strong publicity boost from Brighton Dome Theatre, who were keen to promote this bi-annual event as an example of high quality work and diversity / inclusion co-existing comfortably, and able to attract solid audiences. This was aided on social media by the appearance of John Bishop, although attendances at events matched last year's inaugural festival, indicating a demand for this kind of deaf-centred event.

https://brightondome.org/news_blog/take_5_with_omeima_mudawi-rowlings/

Brighton Dome has 10K Instagram followers. Shape's logo was on all significant literature.

Beyond The Visual: There was a strong and well coordinated PR campaign to support the launch of this project, which Shape helped to achieve its 0.25M funding, and below are samples of news coverage.

<https://advisor.museumsandheritage.com/news/research-into-blind-peoples-experience-of-art-backed-by-new-ahrc-fund/>

FE news: <https://www.fenews.co.uk/education/pioneering-collaboration-between-ual-shape-arts-and-the-henry-moore-institute-awarded-250k/>

UKRI news: [Projects explore innovative exhibition futures – UKRI](#)

Interview with Aaron: ['A new beholding': listen to Aaron McPeake's lowdown on Beyond The Visual | Shape Arts](#)

Interview with Ken and Aaron: [Beyond the Visual: £250,000 awarded to help change blind people's experience of art | Chelsea \(arts.ac.uk\)](#)

Announcement: [Beyond the Visual: Blindness and Expanded Sculpture | Henry Moore Foundation \(henry-moore.org\)](#)

<https://www.museumsassociation.org/museums-journal/news/2023/09/new-funding-to-enhance-art-museums-for-blind-people/>

We also benefited from our partnership with schuh who boosted our reach through the launch of their tote bag campaign promoting their Disability Equality pillar. The design commission for this was awarded to Emergent alumnus Grace Fairley, a process we gave ongoing support for. Some details of the campaign are below:

LONDON, Nov. 16, 2023 /PRNewswire/ -- At [schuh](#), we love footwear more than most, but we know some things are more important. We're about shoes and sneaks, but also the people wearing them – teams, customers and the wider community. Our mission is to foster self-expression and style within an inclusive community that inspires progress through purpose. schuh x Shape Arts Charity Tote Bag. Our Purpose Pillars embody over 40 years of the brand's diversity, self-expression, and inclusivity culture. The Purpose Pillars have evolved into three main pillars – Sustainability, Mental Wellness and Fostering Diverse Talent, which includes Racial Equality, Disability Equality and LGBT+ Equality. Our Disability Equality charity partner, Shape Arts is a disability-led arts organisation who work to remove barriers for disabled people in arts and culture.

Shape Arts nominated one of their artists, Grace Fairley, to create this year's tote bag design, inspired by the theme 're-thinking disability'. Grace Fairley is an award-winning illustrator, and 2D animator. She loves everything weird, wonderful and colourful. She believes that big messages can be communicated in simple ways. Her work has a special focus on disability, mental health, and womanhood.

In addition, we benefited significantly from the initial press and publicity for the DAM In VENICE activities, which were at instal stage.

Skills, Diversity and Leadership

In addition to our regular project delivery, we made a strong contribution to the [Creative Case for Diversity](#) through the delivery of formal access audits and consultancy sessions for individuals and organisations working across the cultural spectrum, including: Building Delivery Group (London), schuh, Glasgow International, Historic England Archive, Cornwall365, Ultimate Picture Palace, Oxford, Crafts Council and Hampstead Theatre. Over the year, we reached 14 separate organisations over 21 sessions, of which 5 were complete audits, benefitting wider teams and departments as well as disabled participants, employees and visitors. Through this contact, which

included formal learning, training and consultancy 90 cultural sector workers were reached directly.

As schuh's Disability Equality partner, we delivered a presentation to their annual brand conference in Manchester and continue to share plans looking at ways of supporting disabled creatives as well as their own disabled employees and customers. In measuring their success in making progress in this area, schuh listed the following achievements, which we were delighted to hear:

- Through its bespoke schuh academy training platform, over 82% of store teams have completed a Disability Confident training module and over 76% have completed an Autism Awareness module.
- Almost 20% of schuh's ecommerce imagery is now shot with disabled models and models with visible differences, up from 15% last year, better representing the disabled community.
- This year schuh has donated 487 items of footwear to [Jo's Odd Shoes](#), for people who only wear one shoe or two odd shoes because of amputation, limb absence or conditions, such as CRPS.
- Through schuh's Disability Confident Employee pilot initiative, it has created work experience opportunities for disabled or neurodiverse individuals and groups. As a result of this initiative schuh has permanently employed two new team members in their stores.
- schuh has worked with equality, diversity and inclusion consultancy partner Goss Consultancy through Shape Arts to ensure their websites are accessible, and have resolved accessibility issues highlighted through this work. Regular access reviews will be carried out and accessibility incorporated into future developments wherever possible.

By supporting a wide variety of cultural organisations this way, we add enormous value to the arts ecology as well as improving skills and confidence to welcome disabled people into buildings, staff teams and creative programmes. In terms of inhouse development and our own capacity building over the year, the Shape team undertook training on stop-motion animation techniques and gained valuable experience learning about film editing, colour rendering and soundtrack layering, especially during the making of the Another Day animation. Staff attended training on use of audio production and photoshop to support in house digital production, and created public-facing podcasts. Staff were also trained in film making production including oral history capture and film planning, and undertook training in the use of AI for creative work and marketing.

Elsewhere, our Transforming Leadership Post Funding Phase advice services included supporting DYSPLA and other Transforming Leadership participating organisations post Funding on their strategies to develop business and income generating opportunities for Bomb Factory and HOP Projects, among others. Additionally, Shape's CEO David Hevey was interviewed by the Museums Journal on ableism and the future of the museums sector, which was published during in the year. As a result of our skills and strategy support for diverse and marginalised creative enterprises, Bomb Factory now has over 100 artists and derives significant income from our support and connecting them to funding models, and attending fortnightly sessions with Shape. HOP Projects became a new ACE funded NPO commencing April 2023, with whom we are supporting by, among

other things, building their board, their programme and their comms. HOP are advising Shape on curatorial approaches to our DAM IN VENICE exhibition, and in their capacity as architect, also built the Venice location scale model, to be used for detailed exhibition planning. We also explored users of our Peckham Offices, including our own NDMAC Project Repository potentially being built there. And we used the Peckham offices for DAM IN VENICE/NDMAC film making, engaging an entirely diverse crew of disabled and BAME people.

Children and Young People

From April 2023, we supported artist Jason Wilsher-Mills' residency visit to Tokyo, Japan, combining outcomes around support for disabled young people, as well as adults, as well as supporting artist trajectories, including in an international context.

In Tokyo, Jason was hosted by two organisations, [Keio University Graduate School of Media Design](#), through Jason's contacts, and [Able Art](#) through Shape's contact, following a meeting we had with them a year ago about potential collaborations. Shape supported the visit and workshops through direct funding as well as substantial in kind support for the funding application, in particular through Sasakawa Foundation's UK office. On arrival, Jason, as a wheelchair user, faced numerous challenges around navigating transport and locations, but was well supported by the host teams and had PA and project development support throughout the visit. We had the bonus of the principal translator having been based in Jason's hometown of Wakefield, which made communication much more fluid and enjoyable.

The main activities Jason was involved in were leading creative workshops, having mentoring conversations (usually through zoom links to locations across Tokyo that were hard to reach in person) and exhibiting samples of his work to the groups he was engaging with. It provided a rare opportunity for disabled participants to take part in creative activities outside of educational settings, and develop their creative skills and potential. Workshops were free and supported our aims of being exciting and engaging in an authentic way, tapping into the voice and opinions of the disabled cohorts, who created images using ipads as well as traditional art materials.

Under Jason's tutelage they learned how to use digital tools better and gained confidence in expressing their identity and hopes for the future as disabled people in a culture which offers few pathways for them. In briefing us about the visit, Jason was hugely impressed with the quality and craftsmanship of some of the work by those he met with- again, who too rarely get opportunities to showcase their talents. As part of the span of the programme, Jason plans to stay in touch with Able Art in particular and to link up with creative workshops he is delivering from the UK. Jason found significant inspiration by some of the designs and approaches to line drawing in particular from among the cohort, and this resulted in the making of a new artwork which will be exhibited in the UK and online. A large scale inflatable artwork was created as a result of the creative workshop collaboration, which is in the process of being toured.

Transforming Leadership (TL)

Post ACE funding, which ended in September 2022, we continued TL through a Drop In Model, in which the cohort could book sessions with David Hevey, Project Director, to underpin their previous 24 months of learning. We also continued the visibility phase and pioneered a number of radical new approaches to visibility such as using disruptive merch, radical blogs, manifestos and so on, as well as pushing each of the cohort to write their own business canvas – a short version of a business plan with the sustainability and viability phases to continue until 2025, per the funding agreement. The visibility phase of the TL programme will continue into 2025, as per our funding agreement, with films and other productions from partners (with Shape TL funding and credit) set to go live in 2025.

Financial review

Shape reports overall income of £874,150 in 2023/24 compared with £656,508 in 2022/23 and overall expenditure of £981,977 compared to £643,867 in 2022/23. The overall result for the year reports net outgoing resources of £107,827 (2022/23 net incoming resources £12,641) as shown in the charity's Statement of Financial Activities (SOFA). The overall financial performance reflects the following key aspects:

Arts and Partnerships' financial performance reports income of £524,366 (2022/23 £331,330) and expenditure of £914,829 (2022/23 £490,028). This includes the start of DAM (Disability Arts Movement) in Venice and the delivery phase for National Disability Movement Archive and Collection (NDMAC) during the year, and continued delivery of Adam Reynolds Award and Shortlist, Shape Open, and other art programme activities.

The financial performance of Audience and Engagement reports income of £nil (2022/23 reclassified £nil) and expenditure of £39,669 (2022/23 £37,781). Activity includes consultancy, access and training activity as described in the 2023/24 performance.

The financial performance for Skills, Diversity and Leadership reports income of £2,555 (2022/23 reclassified £24,482) reflecting work with schools, and expenditure of £27,479 (2022/23 £115,958) which includes delivery, management time and support providing the range of activity described in the 2023/24 activity.

During the year Shape secured a total of £59,051 (2022/2023 £62,418) of contributed income from Trusts, Foundations, other organisations and individuals which contributed financial support to the delivery of the programme and added value through specific project funding. As in previous years, Shape also benefits from 'in kind' support from a range of partners.

Expenditure attributed to generating new voluntary and charitable funds was £nil (2022/23 £100). This continues to reflect that Shape does not have a separate fundraising team and allocates income generation responsibilities across the whole organisation and portfolio of activity. Focused resources were invested internally in 2022/23 and 2023/24 as shown by the successful new projects secured to start from 1 April 2023.

Total expenditure attributed to governance costs associated with meeting the charity's strategic administration and statutory requirements was £19,616 (2022/23 £20,204).

Overall funds stand at £171,269 at 31 March 2024 compared to £279,096 at 31 March 2023. Unrestricted reserves stand at £112,103 (2022/23 £136,955) comprising of designated reserves of £4,810 (2022/23 £35,005) and general reserves of £107,293 (2022/23 £101,950). The decrease in total reserves of £107,827, comprises unrestricted funds net income of £16,023 (2022/23 net outgoing of £61,924) and restricted funds net outgoings of £123,850 (2022/23 net incomings of £74,565).

Previously, at 31 March 2021, the Board agreed to designate £80,000 to support Programme delivery costs from April 2022 as risk mitigation in case new income or projects are delayed as a result of uncertainties from the post Covid-19 economy. Following transfers of £57,951 in 2022/23, the Board approved transfers of £22,049 in 2023/24 to support programme direct delivery leaving £0 at 31 March 2024. The SMT reports to the Finance, HR and Risk Committee quarterly ahead of the quarterly Board meetings and the level of unrestricted reserves have been scrutinised carefully throughout 2023/24 consistent with the steps outlined.

Restricted funds report net outgoings of £123,850 (2022/23 net incomings £74,565) and, as in previous years, this represents timing differences between grants received during the year and the actual delivery over the multi-year life of the programme. DAM in Venice and NDMAC are mainly funded from secured funding sources with match funding and in kind support targets, and both made positive contributions to core costs in 2023/24.

Overall financial performance comprises separate funds and further details on the financial position can be gained by reference to the balance and movements on each fund which are described in the Reserves Policy and Note 15.

Principal Funding Sources

During the year Shape continued to be funded by the ACE with 2023/24 being the first year of the National Portfolio Organisation (NPO) business plan for the period 2023–2025, Shape also received ACE funding for DAM in Venice and Feasibility transfer out of London; Creative Scotland funding for DAM in Venice, Heritage Lottery funding for NDMAC and Garfield Weston Foundation for Adam Reynolds Award.

Our funding continues to come from a diverse range of sources including statutory, Lottery, and a range of charitable trusts and foundations, corporate and individual supporters.

Earned income is derived from a range of services including consultancy, training and access reviews. This has continued to be adversely impacted during 2023/24 due to post Covid-19 restrictions to develop opportunities.

Shape would like to take this opportunity to record its immense appreciation to all its funders and stakeholders for their continued funding support and partnership. Shape also records its grateful thanks for all 'in kind' support provided from a wide range of partners.

Investment Policy

Apart from aiming to retain a prudent amount in reserves each year most of the charity's funds are intended to be spent in the short term so there are few cash funds for long-term investment. As and when funds become available the Board of Trustees will seek professional advice on the most appropriate and financially beneficial policy.

Fundraising

Most of Shape's income comes from statutory and major grants, ably supported by amounts from Trusts and donations. We undertake very little public fund raising and do not use professional fundraisers or commercial participators. Shape nevertheless observes and complies with the relevant fundraising regulations and codes. During the year there was no non-compliance of these regulations and codes and Shape received no complaints relating to its fundraising practice.

Reserves Policy and Going Concern

The Board of Trustees considers the aim of holding of general reserves, in conjunction with relevant designated and restricted reserves available to support Shape's delivery, equivalent to a range of between three to six months (2022/23: between three to six months) of key operating costs to be a prudent financial policy. Shape's current general reserves of £107,293 together with relevant designated reserves represent three months of key operating costs. The Board has extended the range up to six months to allow for risk management whilst the post Covid-19 financial environment and its implications for Shape are further clarified. It is hoped that once the financial outlook is more stable and predictable, the target and level of general reserves can be reduced back to three months. This will be monitored and controlled by long term forecasts which advise on the level of committed funds compared to funds to be raised and reported quarterly to the Board.

Where there have been shortfalls in general income, Shape has used appropriate designated and general reserves to support its activities. The Board of Trustees regularly consider Shape's financial position and future funding position. Strategic reviews are regularly and thoroughly monitored and developed to ensure that sufficient reserves are maintained in the prevailing circumstances on an on-going basis. An overview and update of the Rebuilding Reserves plan is covered under Plans for the future below. The Trustees have reviewed budgets and forecasts to 31 March 2026 taking into account the impact of the current economic environment. These budgets and forecasts have been stress-tested to identify if Shape would continue to have positive cash during the going concern period if none of the unsecured forecast income in the period was to materialise. The results of this testing confirmed that Shape would continue to have positive cash in the going concern period even if this worst-case scenario arose without the need to model the impact of any mitigations (which management would perform if this scenario was to occur). Therefore the Trustees consider there to be no material uncertainties that need to be referenced and it is appropriate to prepare the financial statements on a going concern basis.

Details of the various reserves are as follows and are set out in more detail in Note 15 Movement of Funds.

Restricted Income Funds

These funds represent grants and donations provided to fund specific expenditure in agreed areas of work. Restricted funds at 31 March 2023 of £142,141 were received and held ahead of delivery in 2022/23. Incoming resources were £497,225 and outgoing resources were £621,075. A transfer of £40,875 was received from unrestricted funds, leaving a balance of funds to carry forward of £59,166 at 31 March 2024. Note 15 provides further details of the transfer.

Unrestricted Funds

Designated Funds: These are funds which the Board of Trustees has designated to meet future liabilities and commitments as part of its strategic vision and risk assessment for sustainability. The funds currently include investment in office IT equipment and furniture. Net transfers amounting to £30,195 were made to the general fund. This transfer comprised £8,146 from the tangible fixed assets fund (reflecting depreciation and disposal of assets during 2023/24) and £22,049 from the strategic delivery and development fund to support programme direct delivery during 2023/24. The balance of these funds at the end of the year was £4,810 (2022/23 £35,005).

General Funds: These funds represent the free reserves available to the charity which can be used for any purpose within its charitable objects. Such costs can include programme, fund-raising, management and administration as well as the cost of meeting any future shortfalls in restricted fund activities. At 31 March 2024 General Funds showed a balance of £107,293 compared to funds of £101,950 at 31 March 2023. The performance of Shape's General Funds reflects the additional contributions to core from funded projects and voluntary donations in 2023/24. The commitment to strong financial management operated by the Board and the Senior Management Team continues to be followed to take account of the difficult economic environment.

Principal risks and uncertainties

The Board of Trustees has examined external risks to Shape in considerable detail during the past year and has regularly updated its risk register to reflect business planning and delivery. The Board shares with ACE our risk-register on a quarterly basis and, in particular, the risk to Reserves is monitored closely. Given all cultural organisations, not just Shape, operate in an increasingly uncertain and difficult financial environment, the Board endorses the multi-strand strategy of controlling reserves, internal charging for services, internal multiskilling approaches, while examining costs and continuing funding bids, as parts of the Risk Mitigation around this Risk. We also monitor the wider Post-Covid Landscape as a main risk, too, with our Shape Programme in 2023/24 growing its hybrid digital-first approaches, with the mainly positive exponential growth of online audiences, also a factor of Coronavirus impact as more of our users and audiences operate online.

The risk register is regularly reviewed by the Senior Management Team, Finance, HR and Risk Committee and the Board of Trustees. The register includes both strategic and operational risks. Key risks identified and their management are:-

- Strategic, Financial & Organisational: Post Covid-19 impact:- risks are perceived from the uncertain economic environment in terms of income availability and restrictions in funding. Shape is managing these through careful planning of programme delivery with established funders with whom we have excellent relationships and working closely with delivery partners to share resources. Shape is developing sustainability through the development of new business models and earned income streams. Shape is managing these risks through robust financial monitoring of carefully set budgets and seeking cost efficiencies and value for money in delivery, including online, digital and strategic partnership working.

In terms of wider barriers to disabled people and the impact of the pandemic / return to 'normality' for disabled people, Shape sees a range of financial and other difficulties being presented, with studies showing that disabled people will be the last group to return to functioning as pre pandemic – with this 'left behind' feeling compounded by seven key tenets including: 1) economic, such as changes to Universal Credit and other benefits, 2) social care changes, 3) inflation, and other economic factors; 4) work place and employment, 5) access to culture – both as artists for employment and performance as well as attending as 'live' audiences, plus 6) access to health and wellness services (e.g. 'remote' GP services) and, lastly, 7) a decline in incomes due to digital low pricing. All these underpin the general negative impact of the Coronavirus pandemic and its long shadow over disabled people.

- Financial: Unrestricted reserves and Cashflow:- uncertainties in income generation and cost levels present a risk for Unrestricted reserves and cashflow. These risks are managed through monitoring management accounts and updated reserve and cashflow forecasts which are reported quarterly.
- Financial: Failure to realise at least one major new project during 2023–2025:- economic uncertainties may risk Shape securing multi-year major new projects. Shape is managing this through dedicated development and fundraising from the CEO and Head of Programme alongside programme delivery. New multi-year projects were secured in 2021/22 for DAM in Venice from April 2022 to 2025 and NDMAC delivery from December 2022 to 2026. New funding applications are in progress to secure further funding for other major projects.
- Financial: Government Spending Reviews – risk perceived if adverse reviews impact on arts funding. Shape has secured renewed NPO status from 2023 which will provide four years of secured core funding. Other risk managements outlined above will also enable the Board to monitor the impact of any adverse changes.
- Financial: inflationary pressures on the organisation to reflect the current economic Environment, which is being managed through careful budgeting and monitoring and by reviewing value for money on all key contracts.
- Political reputation: Insufficient representation of disabled artists on our Board and staff :- risk is that as a disabled led organisation, Shape must ensure sufficient representation. Shape will be recruiting new trustees to maintain the Board's disabled artists representation and extends its reach with staff by working with disabled freelancers and delivery partners.

As part of our NPO Programme funded by Arts Council England, we also monitor two risks identified by ACE . One concerns the levels of our Reserves and mirrors our existing Risk table

element, and the second concerns how we select artists, which pertained to the DAM IN VENICE selection process.

Plans for the future

As we move into 2024–25 delivery, our second of the new NPO–T Programme integrated with ACE Let's Create Principles, supporting Creative People and Creative Communities, we would like to take a moment to acknowledge the historic accomplishment of showcasing with such impact the works of generations of talented disabled artists in the DAM IN VENICE 'CRIP ARTE SPAZIO' exhibition. This show, which will run throughout 2024, following its April 2024 launch, is not only landmark in Shape's history but the wider Disability Arts Movement, with which so much of Shape's history is entwined. Curated by Shape CEO David Hevey, 'CRIP ARTE SPAZIO' is attracting 2.5K walk-in visitors per month and causing ripples of debate and discussion about where the Disability Arts Movement has come from and where it will go from here, with multiple exhibiting formats and curatorial off shoots available to tell the full and ever growing story of how some of society's most marginalised creatives fought to be heard and seen, and continue to do so today. CRIP ART SPAZIO is also garnering significant online presence of around 1M views to date, plus major reviews in Frieze, the London Evening Standard, and other publications.

As our highly varied programme demonstrated in the last year, each new event will now often contain a double footprint, in other words both a digital raft of engagement and its real world or physical counterpart. Whilst challenging in terms of resource management, forcing difficult choices to be made at times, this hybrid delivery model also continues to open doors for us, as well as for the creatives and audiences we support, meaning that, what in one year may be an activity very much rooted in person-to-person engagement, the next may be developed in an online context. In both planning and delivery, we have to constantly weave around, not following trends as such, but innovating whilst retaining continuity and relevance.

To enable us to be confident as well as conversant with this new way of working, we will continue to upskill our team so that we can pivot from in-place to online creativity and participation in a way that does not leave disabled people behind, and which promotes and champions accessibility and inclusion without compromising quality. Indeed, when engaging with other organisations who wish to become more accessible and inclusive, we are to demonstrate how the quality of arts programming can be enhanced through the informed use of access tools. By making this investment in our team, we reduce unnecessary external spend and maximise efficiencies so that we share our learning with the disabled creatives we support, mentor and commission to make new work.

As we have noted in our descriptions of project activity, much of this learning has had a digital focus, and we have benefited significantly through working with partners such as Hot Knife Digital Media, with whom we collaborated for the ARA funded Another Day film, led by artist and 2023 awardee James Lake. As we documented in our 'making of' films, this was a unique opportunity to explore ways in which materials with texture and physicality such as cardboard can be processed through different techniques so that they retain an atmosphere of physicality in an augmented digital environment. In this particular case, a day in the life of a cardboard man living a dreary

existence in a cardboard home became the basis for new storytelling, with a distinctive take on how disabled people live, revealed through layers of creativity towards an unexpected end. This blended physicality and digital treatment was echoed in the animations created by our three ARA Shortlist artists, Djofray Makumbu, Tilly PM and Ernie Maltby, whose newly commissioned works take audiences on journeys through city-based oppression and hope to underwater human-animal transformations to a post-industrial fairytale of grit, grind and survival of the human in inhuman surroundings.

Owing to the nature of animation, we have had the chance to support collaboration on, and creation of, media as varied as sound production and lighting, clay, textiles, film, photography, puppetry, scanning, CGI, character development and storytelling and sculpture, among others, all of which has prepared us well as we plan our 2024–25 ARA programme, where we anticipate making further explorations of film based content, with artists whose practices cover a variety of fields, and who by no means are principally working in film. Apart from supporting creative practitioners to gain new digital skills this also enables them to showcase their work in both gallery and other cultural spaces as well as through a host of electronic platforms. Longer term we are beginning discussions with partners who run venues and other arts spaces to explore other ways of supporting creatives to make physical/ hybrid works that can be showcased onsite or at other locations, with digital strands to them that engage those not able to experience them in person.

With the Shape Open being primary a physical exhibition in 2023, we had to relearn certain lessons and rediscover certain skills to ensure that in-person access worked seamlessly in line with our curatorial plans for the show, whilst developing a bespoke website to connect with those who could not visit the 198 Gallery in South London.

Some of this was focused on ensuring the live performances of the opening event worked as intended, whilst ensuring that recordings took place at high quality to share in later broadcasts of the event, which we undertook through an exhibition highlights podcast in February 2024. In attracting our highest ever number of submissions for the Open this year, we are aware of the huge demand for this kind of high quality and accessible exhibition that centres disabled voices and talent, and continue to explore avenues for partnership and innovation to ensure that it maintains its relevance for disabled people as well as its place in the artworld calendar.

One area where we anticipate finding increased activity is the field of AI, whether in the form of artworks made with AI tools, or developed through their support. At this point in time, we are tracking how this field is evolving before drawing up new criteria about ways of working or involving AI in our creative portfolio of projects. Since part of our focus is in supporting disabled creatives to be more confident in using digital tools, we do not wish to create new barriers for them. On the other hand, it remains important that we can connect creative outcomes meaningfully with the person identified as the originator, in other words, the creator or author. So far in our programme we have made it clear when works are AI-made and have identified the advantages of using new AI tools to support accessibility in one of our podcasts. We anticipate some controversy ahead as AI takes more of a grip on the sector, and as copyright issues become

more complex, but at all times will be supporting disabled creatives as they navigate their way through the new challenges.

This underlines our general commitment to continue to support disabled and marginalised creative at all career stages through our ongoing projects such as Emergent and the ARA, as well as our flexible support for individuals and creative companies that we meet with across the year, providing guidance on subjects as varied as project development, fundraising and grant applications, access and creative curation, as well as more general career and creative production advice.

This flexibility of support allows us to maintain long term relationships with creatives across a range of disciplines as their careers develop and the nature of the support they require alters, often in relation to new or changing barriers they face.

Similarly, our formal training access consultancy and auditing, delivered in longstanding partnership with Goss Consultancy, continues to build capacity in our sector and provide the wider arts ecology with a consistently high quality framework to reference as they make and deliver on plans to widen accessibility and inclusion. The intended-outcome being organisations more willing and warm in welcoming disabled people as staff members, visitors and participants, as well as disabled creatives taking a lead role in artistic programmes. As with our artistic and heritage programmes, this work is delivered at local, national and international level, and we continue to partner with significant bodies such as the British Council in the delivery of this work, including advising on the development of UNESCO sites.

We continue to innovate, particularly around exploring what new means of production may look like, how AI and other Data Models affect our world, and how we may continue hybrid showing across digital and walk-in.

In terms of projects, Shape went live with CRIP ARTE SPAZIO: THE DAM IN VENICE in April 2024; curated by David Hevey, the show parades the Disability Arts Movement in all its glory and displays in Venice for seven months, before commencing its UK tour in 2025. We also continue our landmark heritage project NDMAC, which collects the heritage story of the UK disability rights movement, as it fought for and achieved the DDA in the mid 90s – this heritage story we tell new users and audiences, going live in 2025 on the 30th anniversary of the passing of the DDA.

We achieved 2024/25 NPO UPLIFT as well as for this report year: This meant that we enjoyed a significant £50k per annum uplift in our National Portfolio Agreement with Arts Council England, which allowed us to significantly develop our Out of London commissioning, new future-project ideas, international project development, and much more.

Finally, 2024 sees us leave our Peckham offices and move onto the Bucks New University campus on a hot desking model. Our Shape staff and freelancers will remain remote working for the foreseeable future; this started as a consequence of Covid and looks set to remain a key operational approach for Shape.

We continue to strive and innovate. In 2023/24, as a response to the continuing uncertain economic future in terms of long Covid-19 and the economy, Shape developed various new business approaches such as in-house production on various films, podcasts, and other mediated content. We also drove more multiskilling with our inhouse talent producing graphic novels, table top role play games, podcasts, films and more. This in turn allowed elements of recharging which in turn both underpins our content creation and our financial performance, while the new multiskilling in new forms keeps us both relevant and dynamic.

We also conducted deep data research for our Feasibility funding, which was ACE funding to allow us to explore where might our Out of London Shape HQ base be, and on what principles were we creating a new place for a new Shape? This led to us drastically reducing our Office footprint, while planning for increasing out content and branding from our new base in Buckinghamshire New University, preparing us for roll out of content across several locations and models in 2025.

Our innovative hybrid approach to programming also finds us active overseas as we extend our international reach. Our ambitious international plans see us producing and hosting our The DAM In Venice arts pavilion in the Venice Art Biennale in 2024 with ACE support of £445k, going live in April 2024 then touring. And we continue to talk with partners in European countries as well as Japan about blended residencies and showcases in which part of the activity is delivered in place and part of it online, capitalising on the global reach made possible through digital interactions. Producing a tour to Tokyo in 2023 led by Shape alumnus Jason Wilsher-Mills was an important step in this onward journey to international standing overseas and expanding the reach of our audiences into new markets and ways of experiencing culture that will feed back ideas about future growth beyond the next two to three years. And Shape achieved an NPOT 2023-24 £50k uplift, which sees us exploring rolling out the DAM IN franchise, creating in the coming decade THE DAM IN SUB SAHARAN AFRICA, THE DAM IN NEW YORK, THE DAM IN BERLIN and THE DAM IN SAO PAULO.

So, despite the challenges on many fronts, Shape is adjusting well to the Post- or Long-Pandemic landscape but we are also mindful that there continues to be several adverse undercurrents, such as the long term slow re-entry of disabled people into the creative communities and into society in general, and whether or not those wider communities will continue to be open, accessible and engage with disabled creatives and users.

Added to that, is the clear long-term negative-economic effect of Covid-19, and, with recent economic and political instability, a prospect that less funds may be available, with digital driving down price, and with a corresponding pressure to leave London due to declining arts funding in the Capital, and yet where they may be less funding outside of London.

One other longer term Covid-19 effect is the now permanent presence of digital-first approaches, but with high-end bespoke physical events also in the picture. Again, Shape is monitoring cultural trends and we will continue to make interventions, commissions creatives and build projects which respond to the way we live now, which is again one of the secrets of our success – we remain relevant by holding up the creative mirror to the modern world.

As referred to in the Financial review and Reserves Policy section, we will continue to focus on improving our financial sustainability and maintaining our general reserves. The Reserves Plan requires that all delivery commitments are fully funded from the diverse range of income sources which Shape has access to, rather than being partly funded from general reserves. This was set out in our plans for new income generating prospects developed from the Culture Recovery Plans for Shape Creative and Heritage services which will contribute towards maintaining general reserves in the longer term, as just one tenet of this approach.

And Shape continues to develop and apply for new project funding taking into account how our delivery might take place in the future creative world including e-commerce and a range of digital delivery. We will be looking to invest in our infrastructure to ensure we have appropriate IT and other digital resources to support this direction. All new bids include full cost recovery and charging for services delivered by Shape.

It is expected that these future plans will support Shape to maintain its general reserves and consolidate its sustainability and future resilience.

Structure, Governance and Management

Governing Document

The organisation is a charitable company limited by guarantee, incorporated on 20 December 1979 and registered as a charity on 20 December 1979.

The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association.

The company's registered name is Shape London. The Articles of Association have been reviewed during the year.

The trustees are aware that the Charity Governance Code was updated in December 2020. They reviewed the Code in May 2023 and consider the organisation is compliant with the spirit of the Code. The trustees are aware of a few areas where the organisation is not fully aligned and are looking in to the feasibility and proportionality of being fully compliant.

All trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 6 to the accounts.

Appointment of trustees

Members are Trustees for the purpose of charity law and Directors for the purpose of company law and under the company's Articles are known as members of the Board of Directors. Under the requirements of the Memorandum and Articles of Association, at each Annual General Meeting, one-third of the Directors for the time being shall retire from the office. A retiring Director shall then be eligible for re-election.

Trustees' annual report

For the year ended 31 March 2024

Due to the nature of Shape's programme and the involvement of disabled people, the charity aims to ensure that the Board of Trustees is as diverse as possible in terms of disability, gender, and ethnicity.

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

In order to further support the development of Shape's work and to ensure the direct involvement of artists, people who use our services and other professional expertise, Shape has established a committee structure. Each department head and their team benefit from the support of a committee as follows:

- Programme and Development
- Finance, HR and Risk

The Programme and Development Committee and the Finance, HR and Risk Committee each meet four times a year. Both have appropriate delegated authorities. Minutes of these 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. In 2023/24 this comprised:

Chief Executive	David Hevey
Head of Programme	Jeff Rowlings

From 1 April 2023, the Finance function was restructured with David Hevey assuming SMT responsibility. Finance services are provided by Shape's virtual-office accountants, PEM, supported by a senior finance freelancer (Sally Yarwood).

Trustee induction and training

All new Trustees are given a Board Trustees' Handbook with background information about Shape, including the Memorandum and Articles of Association, and information regarding the role of being a charity Trustee. They also attend briefing sessions with the Chair and Chief Executive and are offered other induction support.

Board members are kept up to date with key business and compliance issues, the operating environment and any relevant key changes in company and charity regulations and are offered training opportunities as they arise.

Related parties and relationships with other organisations

There are no related parties and relationships between Shape and other organisations.
There are related party transactions as disclosed in Note 8.

Trustees' annual report

For the year ended 31 March 2024

Shape has a policy to review and scrutinise any related party transaction at Committee level and report to the Board. There is full and transparent disclosure of the decision-making process to the Board and to funders where relevant.

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. All salaries are reviewed on an annual basis and the Board decides whether any uplift should be applied. Salaries were last uplifted in April 2023. All staff are automatically enrolled into a pension scheme, unless they chose to opt out or remain under the previous scheme. Shape does not operate a bonus scheme.

Statement of responsibilities of the trustees

The trustees (who are also directors of Shape London for the purposes of company law) are responsible for preparing the trustees' annual report including the strategic report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Observe the methods and principles in the Charities SORP.
- Make judgements and estimates that are reasonable and prudent.
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- There is no relevant audit information of which the charitable company's 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 the charitable company's website. Legislation in the United Kingdom

Trustees' annual report

For the year ended 31 March 2024

governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 31 March 2024 was 10 (2022/23:11). The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Members of the Board of Trustees, who are Directors for the purposes of company law and Trustees for the purposes of charity law, who served during the year and up to the date of this report are set out on the Reference and Administrative page.

Auditors

Sayer Vincent LLP was re-appointed as the charitable company's auditor during the year and have expressed their willingness to continue in that capacity.

The trustees' annual report has been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

The trustees' annual report has been approved by the trustees on 16 December 2024 and signed on their behalf by

Tony Heaton
Chair

Opinion

We have audited the financial statements of Shape London (the 'charitable company') for the year ended 31 March 2024 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2024 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

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

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

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

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied

Independent auditor's report

To the members of

Shape London

that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

Capability of the audit in detecting irregularities

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

- We enquired of management, and trustees, which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.
- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.

Independent auditor's report

To the members of

Shape London

- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

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

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

Use of our report

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

Noelia Serrano (Senior statutory auditor)

Date: 16 December 2024

for and on behalf of Sayer Vincent LLP, Statutory Auditor
110 Golden Lane, LONDON, EC1Y 0TG

Shape London

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

For the year ended 31 March 2024

	Note	Unrestricted £	Restricted £	2024 Total £	Unrestricted £	Restricted £	2023 Total £
Income from:							
Voluntary grants and donations	2	344,208	–	344,208	299,242	–	299,242
Charitable activities							
Arts and Partnerships	3	27,141	497,225	524,366	31,821	299,509	331,330
Skills, Diversity & Leadership	3	2,555	–	2,555	5,982	18,500	24,482
Interest receivable		3,021	–	3,021	1,454	–	1,454
Total income		376,925	497,225	874,150	338,499	318,009	656,508
Expenditure on:							
Raising funds	4	–	–	–	100	–	100
Charitable activities							
Arts and Partnerships	4	293,754	621,075	914,829	332,475	157,553	490,028
Audiences and Engagement	4	39,669	–	39,669	37,781	–	37,781
Skills, Diversity & Leadership	4	27,479	–	27,479	30,067	85,891	115,958
Total expenditure		360,902	621,075	981,977	400,423	243,444	643,867
Net (expenditure)/ income for the year	5	16,023	(123,850)	(107,827)	(61,924)	74,565	12,641
Transfers between funds	15	(40,875)	40,875	–	–	–	–
Net movement in funds		(24,852)	(82,975)	(107,827)	(61,924)	74,565	12,641
Reconciliation of funds:							
Total funds brought forward		136,955	142,141	279,096	198,879	67,576	266,455
Total funds carried forward		112,103	59,166	171,269	136,955	142,141	279,096

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movement in funds are disclosed in Note 15 to the financial statements.

Shape London

Balance sheet

Company number: 01468164

As at 31 March 2024

	Note	£	2024 £	£	2023 £
Fixed assets:					
Tangible assets	10		<u>4,810</u>		<u>12,956</u>
			4,810		12,956
Current assets:					
Debtors	11	186,345		154,953	
Cash at bank and in hand		<u>134,121</u>		<u>164,616</u>	
		320,466		319,569	
Liabilities:					
Creditors: amounts falling due within one year	12	<u>(154,007)</u>		<u>(53,429)</u>	
Net current assets			<u>166,459</u>		<u>266,140</u>
Total net assets	14		<u>171,269</u>		<u>279,096</u>
The funds of the charity:	15				
Restricted income funds			59,166		142,141
Unrestricted income funds:					
Designated funds		4,810		35,005	
General funds		<u>107,293</u>		<u>101,950</u>	
Total unrestricted funds			<u>112,103</u>		<u>136,955</u>
Total charity funds			<u>171,269</u>		<u>279,096</u>

Approved by the trustees on 16 December 2024 and signed on their behalf by

Tony Heaton
Chair

Jon Tibbits-Smyth
Treasurer

Shape London

Statement of cash flows

For the year ended 31 March 2024

	2024		2023	
	£	£	£	£
Cash flows from operating activities				
Net (expenditure)/ income for the reporting period (as per the statement of financial activities)	(107,827)		12,641	
Investment income	(3,021)		(1,454)	
Depreciation charges	7,456		8,156	
Loss on disposal of fixed assets	690		179	
(Increase) / decrease in debtors	(31,392)		210,668	
Increase / (decrease) in creditors	100,578		(460,270)	
		(33,516)		(230,080)
Cash flows from investing activities:				
Investment income	3,021		1,454	
Purchase of fixed assets	–		(3,329)	
Net cash provided by/ (used in) investing activities		3,021		(1,875)
Change in cash and cash equivalents in the year		(30,495)		(231,955)
Cash and cash equivalents at the beginning of the year		164,616		396,571
Cash and cash equivalents at the end of the year		134,121		164,616

There is no reconciliation of net movement in funds as only cash is held.

1 Accounting policies

a) Statutory information

Shape London is a charitable company limited by guarantee and is incorporated in England and Wales. The registered office address is Bucks Culture Office, Buckinghamshire New University, Queen Alexandra Road, High Wycombe, Buckinghamshire, HP11 2JZ.

b) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) – (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value.

c) Public benefit entity

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

d) Going concern

The trustees have reviewed budgets and forecasts to 31 March 2026 taking into account the impact of the current economic environment and consider there to be no material uncertainties about Shape's ability to continue as a going concern.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

e) Income

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

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

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

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

1 Accounting policies (continued)

f) Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

g) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

h) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund together with a fair allocation of management and support costs.

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

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

i) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose
- Expenditure on charitable activities includes the costs of delivering projects and services to further the purposes of the charity and their associated support costs

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

The charity deregistered from VAT from 1 January 2024.

1 Accounting policies (continued)**j) Allocation of support costs**

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

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

● Raising funds	0%
● Arts and Partnerships	65%
● Audiences	17%
● Skills, Diversity and Leadership	10%
● Support costs	5%
● Governance costs	3%

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

● Arts and Partnerships	70%
● Audiences	19%
● Skills, Diversity and Leadership	11%

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

k) Operating leases

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

l) Tangible fixed assets

Items of equipment are normally capitalised where the purchase price exceeds £250. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

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

● IT equipment and software	3 years
● Furniture, fittings and equipment	4 years

m) Debtors

Trade and other debtors are recognised at the settlement amount due. Prepayments are valued at the amount prepaid net of any trade discounts due.

1 Accounting policies (continued)**n) Cash at bank and in hand**

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

o) 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.

p) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

q) Pensions

The charity provides an auto-enrolment pension scheme to which all employees are enrolled unless they choose to opt out. The charity previously offered a defined contribution scheme where employees could contribute either an amount or percentage of salary.

2 Voluntary grants and donations

	2024 Total £	2023 Total £
Grants receivable		
Arts Council England – National Portfolio Organisation	341,824	291,824
Donations		
Other grants and donations	2,384	7,418
	344,208	299,242

All grants and donations are unrestricted (2022/23: all unrestricted).

Notes to the financial statements

For the year ended 31 March 2024

3 Income from charitable activities

	Unrestricted £	Restricted £	2024 Total £	Unrestricted £	Restricted £	2023 Total £
Arts and Partnerships						
ACE – Disability Arts Movement (DAM) in Venice	–	178,000	178,000	–	222,500	222,500
ACE – Feasibility	–	31,500	31,500	–	–	–
Creative Scotland – Disability Arts Movement (DAM) in Venice	–	15,000	15,000	–	–	–
National Heritage Lottery Fund – National Disability Movement Archive and Collection (NDMAC) Delivery phase	–	242,725	242,725	–	30,829	30,829
Garfield Weston Foundation	–	30,000	30,000	–	30,000	30,000
Foyle Foundation	–	–	–	–	13,500	13,500
Other grants and donations	26,667	–	26,667	11,500	–	11,500
Sales and fees charged for services	–	–	–	19,500	–	19,500
Pop up galleries	474	–	474	766	–	766
Donated services and facilities in kind	–	–	–	–	2,680	2,680
Other income	–	–	–	55	–	55
Sub-total for Arts and Partnerships	27,141	497,225	524,366	31,821	299,509	331,330
Skills, Diversity and Leadership						
ACE – Transforming Leadership	–	–	–	–	18,500	18,500
Sales and fees charged for services	2,555	–	2,555	5,982	–	5,982
Sub-total for Skills, Diversity and Leadership	2,555	–	2,555	5,982	18,500	24,482
Total income from charitable activities	29,696	497,225	526,921	37,803	318,009	355,812

4a Analysis of expenditure (current year)

	Cost of raising funds	Charitable activities			Governance costs	Support costs	2024 Total	2023 Total
		Arts and partnerships	Audiences	Skills, Diversity and Leadership				
	£	£	£	£	£	£	£	£
Staff costs (Note 6)	–	198,142	14,704	10,657	6,723	60,325	290,551	298,691
Recruitment, training and other staff costs	–	57	–	–	–	758	815	1,205
Rent, insurance and services	–	1,532	–	–	–	22,266	23,798	21,096
Depreciation and loss on disposals	–	–	–	–	–	8,146	8,146	8,335
Communications and IT	–	32,422	–	–	–	21,220	53,642	58,923
Printing, stationery and postage	–	13	–	–	–	2,661	2,674	1,508
Sundry administration costs	–	(12)	–	–	617	3,769	4,374	1,116
Auditor's fees	–	–	–	–	11,556	–	11,556	10,886
Other professional fees	–	1,960	–	–	–	34,730	36,690	1,732
Banking, financial and bad debt provisions	–	1,034	–	–	–	477	1,511	578
Services provided – Artists, trainers and interpreters	–	2,836	–	–	–	–	2,836	18,099
Programme materials, delivery, access and marketing	–	543,607	–	–	720	1,057	545,384	221,698
	–	781,591	14,704	10,657	19,616	155,409	981,977	643,867
Support costs	–	119,454	21,254	14,701	–	(155,409)	–	–
Governance costs	–	13,784	3,711	2,121	(19,616)	–	–	–
Total expenditure 2024	–	914,829	39,669	27,479	–	–	981,977	643,867
Total expenditure 2023	100	490,028	37,781	115,958	–	–	–	643,867

4b Analysis of expenditure (prior year)

	Cost of raising funds	Charitable activities			Governance costs	Support costs	2023 Total
		Arts and partnerships	Audiences	Skills, Diversity and Leadership			
	£	£	£	£	£	£	£
Staff costs (Note 6)	–	153,188	15,596	26,810	8,286	94,811	298,691
Recruitment, training and other staff costs	–	205	–	–	–	1,000	1,205
Rent, insurance and services	–	–	–	–	–	21,096	21,096
Depreciation and loss on disposals	–	–	–	–	–	8,335	8,335
Communications and IT	–	25,997	–	82	–	32,844	58,923
Printing, stationery and postage	–	–	–	–	–	1,508	1,508
Sundry administration costs	–	–	–	–	452	664	1,116
Auditor's fees	–	–	–	–	10,886	–	10,886
Other professional fees	–	1,410	–	–	13	309	1,732
Banking, financial and bad debt provisions	–	157	–	260	–	161	578
Services provided – Artists, trainers and interpreters	–	2,678	–	15,421	–	–	18,099
Programme materials, delivery, access and marketing	100	157,064	2,100	61,867	567	–	221,698
	100	340,699	17,696	104,440	20,204	160,728	643,867
Support costs	–	132,654	17,842	10,232	–	(160,728)	–
Governance costs	–	16,675	2,243	1,286	(20,204)	–	–
Total expenditure 2023	100	490,028	37,781	115,958	–	–	643,867

Notes to the financial statements

For the year ended 31 March 2024

5 Net (expenditure)/ income for the year

This is stated after charging / (crediting):

	2024 £	2023 £
Depreciation	7,456	8,156
Loss on disposal of fixed assets	690	179
Trustees' reimbursed expenses	–	18
Operating lease rentals:		
Property – Peckham	17,175	14,650
Printer / photocopier	1,301	1,100
Auditors' remuneration (excluding VAT):		
Audit fee 2023/24 (Previous year 2022/23)	9,630	9,000

6

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

Staff costs were as follows:

	2024 £	2023 £
Salaries and wages	202,267	199,908
Redundancy and termination costs	6,404	–
Contract / temporary staff	61,500	77,523
Social security costs	16,469	16,880
Pension costs	3,911	4,380
	290,551	298,691

The following number of employees received employee benefits (excluding employer pension costs) during the year between:

	2024 No.	2023 No.
£60,000 – £69,999	1	1

No pension contributions (2022/23: £0) were made to a defined contribution scheme for the above member of staff during the year. The staff member left the pension scheme in September 2021.

The total employee benefits including pension contributions and employer's national insurance of the key management personnel were £136,969 (2022/23: £132,321). Key management personnel comprise the Chief Executive and the Head of Programme on the grounds that they hold significant decision-making and delegation control.

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2022/23: £nil). No charity trustee received payment for professional or other services supplied to the charity (2022/23: £nil).

No trustees received reimbursement of expenses during the year (2022/23: £18 reimbursed to 1 trustee in respect of delivery work).

Notes to the financial statements

For the year ended 31 March 2024

7 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

2024 No.	2023 No.
5.1	5.5

The average weekly number of staff (expressed as full-time equivalents) during the year was as follows:

Arts and Partnerships	2.6	3.0
Audiences and Engagement	0.7	0.4
Skills, Diversity and Leadership	0.4	0.3
Support	0.2	0.8
Governance	0.1	0.1
	4.0	4.6

8 Related party transactions

The Chief Executive rents space in Folkestone and during 2023/24 the whole space provided a production base for DAM in Venice and NDMAC. Shape's Programme and Projects contributed £5,400 being 100% of the total rent charge in respect of the area for the period from 1 April 2023 – 31 March 2024 (2023: £4,800).

The Chief Executive's son, Liam Roden, is a freelancer who Shape engaged on various projects during 2023/24 on flexible contracts. In 2023/24 fees of £40,350 (2022/23: £36,580) and reimbursed delivery expenses of £2,842 (2022/23: £955) were paid. At the year-end, £2,100 was due to Liam Roden (2022/23: £nil). The Chief Executive's partner (Nina Shen – CT20 Projects CIC) is a delivery partner who was engaged on DAM in Venice, NDMAC, Feasibility and NPO Uplift in the year. In 2023/24 fees were paid of £33,740 (2022/23: £6,977).

Tony Heaton (Chair of the trustees) received a £4,000 from Shape grant for participating in the DAM in Venice project, including attendance at the exhibition of his artwork at Crip Arte Spazio!, Venice (2022/23: £nil).

Tony Heaton (Chair of the trustees) received a £500 student mentoring honorarium as part of the Emergent project. (2022/23: £nil).

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

9 Taxation

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

10 Tangible fixed assets

	IT equipment and software £	Furniture, fittings and equipment £	Total £
Cost or valuation			
At the start and end of the year	57,165	28,647	85,812
Additions	–	–	–
Disposals	(15,593)	–	(15,593)
At the end of the year	41,572	28,647	70,219
Depreciation			
At the start of the year	44,743	28,113	72,856
Charge for the year	7,154	302	7,456
Disposals	(14,903)	–	(14,903)
At the end of the year	36,994	28,415	65,409
Net book value			
At the end of the year	4,578	232	4,810
At the start of the year	12,422	534	12,956

Notes to the financial statements

For the year ended 31 March 2024

11 Debtors

	2024 £	2023 £
Trade debtors	318	2,253
Prepayments	15,170	10,621
Grants receivable	170,857	142,079
	186,345	154,953

12 Creditors: amounts falling due within one year

	2024 £	2023 £
Trade creditors	87,493	6,489
Taxation and social security	5,242	5,568
Other creditors	9,439	12,123
Accruals	51,833	29,249
Deferred income (Note 13)	–	–
	154,007	53,429

13 Deferred income

Deferred income comprises:

	Grants in advance	2024 £	2023 £
Balance at the beginning of the year	–	–	111,250
Amount released to income in the year	–	–	(111,250)
Amount deferred in the year	–	–	–
Balance at the end of the year	–	–	–

14a Analysis of net assets between funds (current year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	–	4,810	–	4,810
Net current assets	107,293	–	59,166	166,459
Net assets at the end of the year	107,293	4,810	59,166	171,269

14b Analysis of net assets between funds (prior year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	–	12,956	–	12,956
Net current assets	101,950	22,049	142,141	266,140
Net assets at the end of the year	101,950	35,005	142,141	279,096

15a Movements in funds (current year)

	At 1 April 2023 £	Income and gains £	Expenditure and losses £	Transfers £	At 31 March 2024 £
Restricted funds:					
Arts and Partnerships	142,141	497,225	(621,075)	40,875	59,166
Skills, Diversity and Leadership	–	–	–	–	–
Total restricted funds	142,141	497,225	(621,075)	40,875	59,166
Unrestricted funds:					
Designated funds:					
Tangible fixed assets	12,956	–	–	(8,146)	4,810
Programme – Strategic delivery and development	22,049	–	–	(22,049)	–
Total designated funds	35,005	–	–	(30,195)	4,810
General funds	101,950	376,925	(360,902)	(10,680)	107,293
Total unrestricted funds	136,955	376,925	(360,902)	(40,875)	112,103
Total funds	279,096	874,150	(981,977)	–	171,269

15b Movements in funds (prior year)

	At 1 April 2022 £	Income and gains £	Expenditure and losses £	Transfers £	At 31 March 2023 £
Restricted funds:					
Arts and Partnerships	185	299,509	(157,553)	–	142,141
Skills, Diversity and Leadership	67,391	18,500	(85,891)	–	–
Total restricted funds	67,576	318,009	(243,444)	–	142,141
Unrestricted funds:					
Designated funds:					
Tangible fixed assets	17,962	–	–	(5,006)	12,956
Programme – Adam Reynolds Award	12,070	–	–	(12,070)	–
Programme – Strategic delivery and development	80,000	–	–	(57,951)	22,049
Total designated funds	110,032	–	–	(75,027)	35,005
General funds	88,847	338,499	(400,423)	75,027	101,950
Total unrestricted funds	198,879	338,499	(400,423)	–	136,955
Total funds	266,455	656,508	(643,867)	–	279,096

Notes to the financial statements

For the year ended 31 March 2024

15 Movements in funds (continued)

Purposes of funds

Restricted funds – £59,166 are funds which represent monies given for specific purposes and projects as described below:

Arts and Partnerships £59,166 – £184 Shape Programme , DAM (Disability Arts Movement) in Venice £43,445 and ACE Feasibility £15,537.

A transfer of £40,875 from General funds was made to the NDMAC (National Disability Movement Archive and Collection) project to fund the deficit arising from the lack of third-party match funding.

Designated funds – £4,810 are funds which the Board of Trustees has designated to meet future commitments and liabilities as part of their vision and risk assessment for sustainability:

Tangible fixed assets – £4,810 represents funds for office tangible fixed assets. Transfers in respect of associated depreciation and loss on disposal of fixed assets will be made to General Funds.

Programme: Strategic delivery and development £0 – the Board designated £80,000 at 31 March 2022 to ensure the strategic delivery and development of the Programme after 1 April 2022 whilst new projects and their funding were being secured. It aimed to provide 'going concern' assurance that internal resources were designated to support any funding shortfalls during 2022/23 and 2023/24 due to any future economic uncertainties. The balance at 1 April 2023 was £22,049 and transfers of £22,049 were made in 2023/24 to support programme direct delivery leaving £0 at 31 March 2024.

General Funds £107,293 – these are free reserves of the charity which can be used for any purpose within its charitable objects. The Reserves Policy is set out in the Trustees' annual report. A transfer of £40,875 was made to the NDMAC project held in restricted funds to fund the deficit arising from the lack of third-party match funding.

Heritage Lottery Fund – funding disclosure statement

	At the start of the year £	Income £	Expenditure £	At the end of the year £
National Disability Movement Archive and Collection (NDMAC) Delivery Phase – commenced December 2022 to November 2026				
Heritage Lottery Fund (receivable)	–	242,725	(242,725)	–
Match funds contribution:(to be secured)	–	–	–	–
Expenditure to be met from Match funds	(4,606)		(36,269)	(40,875)
	<u>(4,606)</u>	<u>242,725</u>	<u>(278,994)</u>	<u>(40,875)</u>
Other delivery – Non cash				
In Kind – Volunteers	–	–	–	–
In Kind – Other	–	–	–	–
Total Delivery Phase delivery	<u>(4,606)</u>	<u>242,725</u>	<u>(278,994)</u>	<u>(40,875)</u>
Unrestricted General reserves transfer to provide internal Match funding as external Match funds not secured	– –	– 40,875	– –	– 40,875
	<u>(4,606)</u>	<u>283,600</u>	<u>(278,994)</u>	<u>–</u>

15 Movements in funds (continued)

Arts Council England – funding disclosure statements

	At the start of the year £	Income £	Expenditure £	At the end of the year £
DAM (Disability Arts Movement) in Venice (commenced 1 April 2022 to March 2025)				
Arts Council England	222,500	178,000	–	400,500
Creative Scotland		15,000		15,000
Delivery expenditure	(75,937)	–	(296,118)	(372,055)
	<u>146,563</u>	<u>193,000</u>	<u>(296,118)</u>	<u>43,445</u>
	At the start of the year £	Income £	Expenditure £	At the end of the year £
ACE Feasibility				
Arts Council England	–	31,500		31,500
Delivery expenditure	–		(15,963)	(15,963)
	<u>–</u>	<u>31,500</u>	<u>(15,963)</u>	<u>15,537</u>

Notes to the financial statements

For the year ended 31 March 2024

16 Operating lease commitments

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

	Property and other 2024 £	2023 £
Less than one year	12,500	19,025
One to five years	–	12,500
Over five years	–	–
	12,500	31,525

Property – Peckham office – Shape signed a five year lease with LB Southwark for offices at Second Floor, Peckham Library and took occupation on 19 September 2019. Rent credits have been granted by the landlord in respect of the period December 2022 to 16 July 2023 in recognition of the office being closed as a consequence of the closure of the building due to Peckham Library refurbishments. The lease ended on 23 October 2024.

Unit B, 67 Tontine Street, Folkestone – Shape signed a Tenancy at Will with Creative Folkestone on 21 November 2022 for a studio space. After six months (21 May 2023), the Landlord and Tenant acknowledge that the agreement extends by one calendar month consecutively thereafter unless notice is given. There is no agreement for lease. No financial obligations require disclosing.

17 Prior-year restatement

In the prior year, sales and fees charged for services totalling £5,982 were classified as relating to audiences and engagement instead of skills, diversity and leadership. Accordingly, the prior-year income in note 3 and the Statement of Financial Activities has been restated.

18 Legal status of the charity

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

Accounts

Company number: 01468164
Charity Number: 279184

Shape London

Report and financial statements
For the year ended 31 March 2023

Contents

For the year ended 31 March 2023

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Reference and administrative information

For the year ended 31 March 2023

Company number	01468164	
Country of incorporation	England and Wales	
Charity number	279184	
Country of registration	England and Wales	
Registered office and operational address	Peckham Library, 2 nd Floor 122 Peckham Hill Street London SE15 5JR	
Trustees	Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:	
	Tony Heaton OBE	Chair
	James Hodgson	Vice Chair
	Jon Tibbits-Smyth	Treasurer
	Robert Davies	
	Lois Keith OBE	Resigned 16 November 2022
	Adeolu Adesola	
	Owen Kimm	
	Jennifer Clarke	
	Michelle Duxbury	
	Amanda Stewart	
	Jonathan Dunicliffe	
Key management personnel	David Hevey	Chief Executive
	Jeff Rowlings	Head of Programme
	Alexandra Lewis	Interim Head of Finance (left 30 April 2023)
Bankers	CAF Bank Ltd 25 Kings Hill Avenue Kings Hill West Malling Kent, M19 4TA	
	HSBC Lion House 25 Islington High Street London, N1 9LJ	

Reference and administrative information

For the year ended 31 March 2023

Solicitor	Bates Wells Cheapside House 138 Cheapside London EC2V 6BB
Auditor	Sayer Vincent LLP Chartered Accountants and Statutory Auditors Invicta House 108-114 Golden Lane LONDON EC1Y 0TL

The trustees present their report and the audited financial statements for the year ended 31 March 2023.

Reference and administrative information set out on pages 2 and 3 form part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice – Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

Foreword

I am delighted to share this report on the continued strategic development of Shape and our programme of activity that supports and develops our aims and values, the detail of which is expressed within the body of the report.

This is the fifth extension year of our operational plan as a National Portfolio Organisation (NPO) and we are grateful to the Arts Council for their continued support for the vital work we do within the NPO.

Our flexible working arrangements continue as, unsurprisingly, our core group of Disabled people were amongst the last groups to re-enter society following the pandemic.

This presented unique challenges as we continued to engage with, listen to, and create with disabled people locally, regionally and internationally. It meant Shape continuing the hybrid model of digital-first delivery and working with diverse partners such as London Zoo, for example. This combined approach of digital and walk-in again saw us achieve huge user and audience figures for 2022/23.

We also continue to work flexibly as an operational team and in governance, this has been a very efficient and cost-effective approach, meaning that throughout the Covid, Post-Covid and Long-Covid challenges, and to date, we have continued our work to develop the creative engagement, talent and agency of disabled artists and creatives. We have also continued to support those at all levels of the arts, creative and cultural industries, from those new to the arts and creative industries to those leading our industries.

A brief summary of some of the highlights of the NPO 2022/23 programme year include:

The Adam Reynolds Award (ARA) which continued to both innovate and deliver impact, with the ARA recipient in 2022, Jay Price, making the landmark work 'The Mine', a huge hit across AV, Tech and Disability Arts user communities.

The ARA Shortlist project also expanded how we create work and engage our audiences, with the ARA Shortlist artists exploring a 'back-to-analogue' approach by using billboards in public places to display their works.

The 'Shape Open' also saw us explore and reflect on the way society engages with disabled people, telling those stories through new ways, by exploring our Shape Open theme of 'The Many Costs of Living'. Some of this work focused on TikTok audiences for example, who may share the present economic and digital poverty of disabled people while accessing extensive data at the same time.

Also of note are some of the current landmark projects in development, these include DAM in Venice (Disability Arts Movement), a historic first that aligns the art with the political movement and shows how radical art works best when aligned to radical social change.

We also commenced the Delivery Phase of the £1m National Disability Movement Archive and Collection. (NDMAC) This heritage project will collect and tell the story of the Disability Rights Movement, interpreting those heritage stories in film, moving image, a website, catalogue, learning resources, artists commissions, and repository.

Whilst just a brief introduction, this foreword shows how Shape continues to deliver, pioneer and model how to make relevant creativity and arts, through a total and ambitious approach to disability arts and what that means in the 21st Century. This is what I believe makes Shape Arts the current leader in our sector and widely influential through the cultural and creative UK and abroad.

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

On behalf of the Board, we thank and acknowledge the support of all our creatives, funders, partners, freelancers, digital estates builders, users, and audiences without whom none of this work would be possible.

Finally, I want to express our thanks to the dedicated staff team, led by our CEO, David Hevey who drives this vital work forward.

Tony Heaton OBE

Objectives and activities

Shape's main operational activities and those we aim to help are described below. All our charitable activities focus on the positive promotion of disabled people and are carried out to further our charitable purposes for the public benefit.

Shape's Vision – what we are working towards

Inspiring and inclusive arts, creative and cultural sectors, accessible to all.

Shape's Mission – how we will make it happen

By promoting great art, open culture and inclusive practices, knowledge and learning to ensure that disabled people have active and influential roles in arts and culture – as leaders, artists and creatives, participants and audiences, and as part of a skilled workforce.

Shape's Strategic Aims are to:

Work with cultural sector organisations towards promoting greater accessibility and inclusion – opening talent and audience pathways.

Raise the aspirations of disabled people wanting to work and lead in the cultural sector, providing high quality, accessible learning and development opportunities to support their careers.

Support disabled artists and creatives to achieve excellence and inspire a new generation of artists to emerge.

Improve the public perception of disabled artists and raise their profile across the UK and internationally, to diverse and growing audiences.

Lead with landmark and influential “game-changer” projects to build our creative and cultural reach and continue to pioneer the way for disabled and diverse people who face barriers.

We deliver these aims through focussing on the following key areas:

Arts and Partnerships – developing opportunities for disabled artists, children and young people.

Audiences and Engagement – broadening arts inclusion and engagement.

Skills, Diversity and Leadership – including access, consultancy and training.

We report on our activities under these headings.

In working towards these aims, in 2022/23 we delivered a range of international work, which we also report on in the achievements and performance section.

Values – the foundation of our beliefs and guiding purpose:

Inclusion – we value access, diversity, establishing the grounds for advocacy and taking part.

Ambition – we value aspiration, growth, future, unlocking potential, the will to improve and be better, seek improvement.

Creativity – we value innovation, seeing the world differently, expanding boundaries, taking risks, challenging convention, valuing beauty and lifting life above the ordinary.

Excellence – we value inspiration, being the best you can be, being judged on merit, having an end point to work towards, doing things the right way, professionally.

These values inform and drive our key strategic aims, detailed in their own section below. Our values are enshrined in all we plan, think and do.

The main objectives and activities for the year were focussed upon delivery of our committed programme responding to disabled artists' needs and the needs of the arts creative and cultural industries. Shape works with the Arts Council England (ACE) as a National Portfolio Transfer Organisation (NPOT) and contributed to the ACE's 'Let's Create' strategy of supporting Great Art and Culture for Everyone.

The financial statements do not include the intangible benefit from the hours given by the Trustees of the charity to its governance and management. Shape records its sincere appreciation of this benefit.

The trustees review the aims, objectives and activities of the charity each year. This review looks at the charity's achievements and the outcomes of its work in the reporting period. The trustees review the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

The trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning its future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives that have been set.

Achievements and performance

The charity's main activities and those it tries to help are described below. All its charitable activities focus on delivering our strategic aims and are carried out to further Shape London's charitable purposes for the public benefit. The report sets out key achievements delivered through the three main areas of activity identified above.

Arts and Partnerships: Developing opportunities for disabled artists

Adam Reynolds Award (ARA)

We were delighted to announce Jay Price (they/them) as the 2022 recipient of the ARA, especially with Jay as a Shape Open alumnus and someone who has followed and supported our programme over a number of years. Jay's focus on the detail and technical craft of their practice, combined with a strong creative vision and passion for experimenting whilst maintaining a radical edge and voice made them a hugely compelling candidate. In addition, we'd had a very positive experience working with Jay on the Shortlist exhibition in 2021, and in assessing their trajectory, we assessed Jay to be the perfect candidate for moving from analogue-based practice into a digital sphere that we could support through a remote residency and combined with a bespoke artistic project, The Mine, to be delivered in collaboration with Hotknife.

<https://www.shapearts.org.uk/Blog/jay-price-wins-the-2022-adam-reynolds-award>

'Building on Price's existing corpus of artworks shining a light on the marginalisation of disabled people in society today, 'The Mine' virtually immerses its audience in the harsh reality of our present society structured around ableist ideologies. With allusions to eugenics, benefit cuts, and the impact of the pandemic, 'The Mine' will combine computer-generated, interactive environments with traditional memorial-making media to tell a vital and incendiary story. 'I give fair warning...if you see injustice, you take on a responsibility for your actions that cannot be undone. You can be wilfully ignorant, or face the impact of empathy.'

Around the time of the announcement we received news from our longtime funder of the ARA the Garfield Weston Foundation, that we had been successful in acquiring £60,000 funding for a two year period covering 2022–2024. Warm thanks were sent to the Trustees and the Weston family, who have a close connection to Adam Reynolds and his family.

Jay identified the project as an incredible challenge and opportunity, not having delved so deeply in digital engagement before. One aspect of The Mine which links up programme areas well for Shape is Jay's implementation of Disability Arts Movement/ Rights era protest literature in digital format into the space, through liaison with NDACA archivist, Alex Cowan. Jay also directly references the positive influence of Adam Reynolds on disabled artists in the interactive game experience, in which the participant explores a disused room of artefacts with significance for marginalised communities.

As with other recent projects, having this opportunity to work closely with Hotknife was a great way for us to be better informed about working with digital tools and ways of considering innovative audience engagement, including the new ways that access can be curated in such spaces. We supported accessible communication for the project through a multi channel approach. The Mine was launched in November 2022, with Jay documenting the making process in a short film to accompany it. To make the artwork accessible to those who cannot experience it on their device, we made a filmed fly-through supported by audio description and British Sign Language (BSL), as well as a short audio book documenting the text panels in full. Jay Price also gave valuable input into this year's ARA Shortlist exhibition.

<https://www.shapearts.org.uk/News/watch-the-mine>

<https://www.shapearts.org.uk/News/experience-the-mine-with-bsl-interpretation>

<https://www.shapearts.org.uk/news/listen-to-the-mine-audio-described>

<https://www.shapearts.org.uk/Pages/News/Site/mine/Category/listen-to-the-mine>

The Mine was made available through app stores and the film version through our YouTube channel, Soundcloud, and our website. Jay also delivered an artist talk and reading at the RCA to mark Disability History Month.

The Mine was one of the recommended digital experiences at the time of its launch by art critic Tabish Khan

<https://mailchi.mp/7361bd34bce7/keeping-tabs-40-years-of-tab?e=d5c79d6043>

Jay expressed huge enthusiasm for the project in terms of the kinds of technical, accesss and creative production support they received from ourselves and ARA virtual residency partners Hotknife, and also for the opportunity it gave to expand the horizons of their practice, which previously has been analogue-based and now has opened up into digital / interactive art with a gaming functionaility. "Working with Shape and Hotknife on this collaboration was incredibly eye opening. I came in with ideas and they were built upon by others. The ideas the Shape team had for this project were inclusive, and made sure there was the widest audience possible and avoided discrimination. I have learnt so much from them that will continue to be included in all future projects I make as I want my work to connect with as many people as possible, and not exclude people."

Our evaluation reflected positive audience and peer exeperiences alike. Peer review feedback included:

"This is an interesting way to make accessible work, especially as so many who find it hard to leave their house/see live performance are culturally excluded. The information included about the treatment of disability was thought provoking and emotive. It sat somewhere between a game and an interactive lecture, I think the nuance of the form needs more fine tuning. It would be nice to have more of a game element to hold attention and function as a more performative element."

"I experienced this by watching the audio described walkthrough. I felt it is excellent as an example of a digital artwork as the length, visual style and pace captivated and held my attention. It was intriguing and easy to absorb, making you want to discover more. It was original and rigourous in that the interactivity replicated gameplay and you wanted to solve the puzzle-style clues, though the subject matter was not at all fun. the environment seemed a passive space for exploration, yet also strongly actively conveyed the artist's emotion – anger, cynicism. It felt relevant by prompting the viewer to question assumptions about historic and contemporary artefacts, symbols and objects and familiar narratives."

"The Mine was a really strong concept and particularly relevant to our times. I really enjoyed the 'gamification' aspect of the work which felt very accessible to a wider audience – the sense of being shut out from the gallery upstairs and almost locked in trying to find an exit. It felt as though there might be more to explore or learn about (I wanted more objects to click upon) and I actually wanted the experience to last longer. Although difficult at times, the work made me pause and reflect. This is a really powerful piece."

A review of the app was also written by Art Writer Richard Noyce:

<https://www.shapearts.org.uk/Blog/a-remarkable-and-powerful-achievement-why-you-should-play-the-mine-now>

ARA Shortlist

On 13 March 2023, we launched this year's Shortlist exhibition funded through the ARA programme, titled **The Many Costs of Living**, created by five mid-career disabled artists responding to the ways that the ongoing economic crisis impacts upon the daily lives of disabled and marginalised people. Four artworks resulted (one made by the Kirkwood brothers who work as a team), which the artists designed using a variety of techniques so that the images could be published in multiple formats, including posters and online, even moving images. Versions had BSL support and audio description, and this included curatorial notes and a catalogue.

The Many Costs of Living was previewed on Disability Arts Online:

<https://disabilityarts.online/magazine/showcase/shape-arts-presents-the-many-costs-of-living/>

Below is an excerpt from artist Bella Milroy's interview with John Pring at Disability News Service:

"The exhibition, commissioned by the disabled-led organisation Shape Arts, will be shown online and on billboards in Glasgow, Liverpool, Manchester, Sheffield, and three locations in London, for two weeks from Monday (13 March)*.

One of the pieces, *It Feels Like This* by [Bella Milroy](#), is a list of responses to correspondence to the artist from the Department for Work and Pensions (DWP), written on the back of a DWP envelope. It addresses, says Shape, "the violation of the home, the absence of privacy, the pervasive hostility of the state, and the precariousness of depending upon it to live".

Milroy told Disability News Service today (Thursday) that she had wanted to examine how DWP envelopes can be both "covert and overt" and "how it is obvious to those who understand its meaning and unnoticed by those who see it as just another bit of post". She said displaying her piece on a billboard could "better reflect the way it arrives and how much space it takes up mentally and emotionally".

Milroy said: "I wanted to play with these notions, and how even in displaying them so big, there will still be those who miss it and don't see it for where it originally came from; the insidious quality of it remains no matter what. "I wanted the text I wrote to speak to the ways we are often left without words, how this moment feels drenched in grief and how we are not given the space to acknowledge that.

"I hope others connect with it in their own way, and perhaps consider what grief in this moment feels like for them."

She said DWP envelopes were "endlessly inspiring" to her creatively because of the way they "arrive in the home, and are visible to some, but invisible to others". She said: "If you know, you know, and when it arrives through the letterbox I always feel the sense of dread it brings with it. "They are both really ordinary and really powerful, and I like to creatively play with the space in between those two things.

"Recently the envelopes have changed from brown to white, making them even more covert, and I have made art responding to this change in stationery too."

The other billboards will feature [Justin Piccirilli's](#) *Eton Mess*, which addresses the impact of the cost-of-living crisis, while [Hanecdote \(Hannah Hill\)](#) illustrates her fears about the future of the

NHS in Down The Drain, and [the Kirkwood Brothers](#) examine the impact of the cost-of-living crisis on their mental health in Pressure.

The exhibition builds on conversations that came out of [The Mine](#), by [Jay Price](#), the winner of last year's Adam Reynolds Award, which explored the historic and current marginalisation of disabled people."

The Many Costs of Living was very much a hybrid project. In some cases the artists worked from physical materials towards a digital image, in the case of Bella Milroy and Hanecdote, who scanned or photographed their works made of paper, ink, felts etc. The works by The Kirkwoods and Justin Picarrili, incorporating digital design and illustration, were enhanced using printing and scanning techniques.

Each artist documented their process in the following short films, edited by Shape:

<https://www.instagram.com/p/CqVaHuNIhPD/> Bella Milroy Making

https://www.instagram.com/p/CqKvL_3oL-s/ Hanecdote Making of

<https://www.instagram.com/p/CqlrnXtlhYM/> Kirkwoods Making of

<https://www.instagram.com/p/CqDrAlxIXpK/> Justin Piccarilli Making of

Shared widely in Instagram these short films were created with a TikTok audience in mind, to reach new and different audiences. With TikTok being a hugely popular format and its relative ease of use in terms of making and publishing, it transfers very well to other social media and is a commonly viewed format on Youtube for ultra shortform content.

Feedback from the artists included: "I feel the artwork has answered the criteria of the brief in creating a concept which is original, relevant, risky, distinct and challenges your thinking behind the cost of living crisis."

"It's really refreshing to be given such a big opportunity but to have the work shown out in the public in the city we were born in and live in is really encouraging. It makes it easier for not only ourselves to see the work but also our family and friends."

Shape Open

Our annual exhibition, centred on a disability-focussed theme, found us very busy behind the scenes with putting new creative content together and supporting talented disabled creatives. Our theme of **In The Mirror** arose through discussions with disabled artists about how the ways in which they felt misrepresented in the media and cultural landscape, especially with social media being such a dominant force in creating a meme culture that is often hostile to disabled and marginalised people, entrenching previously existing stereotypes and influencing a new generation of young people in (often) negative ways. We were pleased to select a hugely diverse range of artists through this process, with one of our largest ever number of responses, 116 applicants based across the UK and internationally.

Shape Open alumnus Christopher Samuel was on our selection panel, supporting our aim of ensuring that Black, Asian or Minority Ethnic artists have an influential role in our programme.

We also had positive public feedback about the accessibility of the application process. We used Google forms with a minimum number of questions and invited applicants to use other formats such as video, audio and to request assistance from the team. We funded two external PA's in providing direct support to artists as well.

In The Mirror launched in a website hosted environment on 30 June 2022 and ran until 12 August 2022, with the site still left running live for visitors to experience. <https://inthemirror.me/>.

Developing a general theme of representation, the exhibition sought to give voice to those who felt that perceptions of themselves or other disabled and marginalised people need addressing, correcting or challenging in some way; and who want to take more control over the narrative of their own lives. At the same time we selected works that used the mirror theme in an innovative way and which utilised the digital format to the best extent.

As with the previous two Opens, we attracted artists who primarily work in analogue fields and disciplines, and reworked their artworks into sounds and imagery that are received in digital format. This created an opportunity for us to discuss new approaches to their practice and to support disabled artists using digital tools. Discussions around access curation in a digital space were integral to this. In much of our work (with individuals and organisations) we discuss the advantages to creatives of embedding accessibility in order to boost engagement with their work and increase audiences, and believe that these discussions and learnings are of lasting benefit to these exhibiting artists, whatever their area of practice.

Examples of work from the exhibition include: **Humanoid Looking Robot in the Mirror**, by anonymous. This was an example of the kind of innovation we were looking for, whereby the artist, who identifies as disabled, created a deceptively simple and yet unsettling image through highly complex means, as they explain: "Using artificial intelligence (AI) text-to-image generative software, this image represents the AI's interpretation of a 'humanoid robot looking in the mirror.' The datasets that 'trained' this AI system are comprised of billions of images from the internet, all produced by humans. As a result, the AI's 'self portrait' is made out of fragments of a decidedly human culture. Can we still call it a 'self' portrait?"

Also, **Things That Annoy Me**, by Wendy Belcher. This partially animated film was another good example of innovation, and used complex methods to create a deceptively simple result. In this case we selected the artwork for its capacity to straight forwardly cut through to viewers with its honest (and humorous) reflections on every day life for disabled and disempowered people. Through the shrewd manipulation of film devices and audience expectations, the artwork signalled how easy it is for disabled communities to be sidelined and ignored when their talents deserve to shine.

Feedback from audiences as part of our evaluation included:

"I always find Shape Arts work incredibly accessible – this work is no exception. As someone who uses assistive technologies to access digital content I appreciate the effort put into making the content accessible. I found the work captivating and engaging. I particularly enjoyed the work of Wendy Belcher."

"I was very impressed with the different accessibility options you included."

"I thought In The Mirror was a really great example of a group show, hosted online, which explored broad themes of identity & society, but through thought-provoking and intimate works and with a compelling central idea. The presentation of the work demonstrates a deep and authentic commitment to access, but also provides different layers of experience and really brings out particular and unique elements of each work. The curation was sensitive and responsive to the content, themes and ideas of the work. The presentation was slick and held my interest."

"A fascinating and hugely thought provoking project. Some pieces were beautiful, others challenging but all showed a great deal of honesty and bravery along with an inspiring range of creative mediums."

The exhibition was also linked to an evening event at the British Museum in July 2022 which we titled Shards, picking up the mirror theme.

<https://www.shapearts.org.uk/Blog/our-night-at-the-museum>

Working in partnership with the British Museum, we aimed to develop an event that was more impactful than an individual artist talk, and while there were some constraints to programming in the museum, we were able to co-produce a single event comprised of a film screening, live performance, workshops, talks and also a foyer showcase of visual artworks. Five Shape Open artists took part altogether, with Alec Finlay sending to the venue a recording of spoken poetry made the same day, when he was unable to travel owing to Covid. Approx 100 people attended the various sessions, an overview of which can be found in a film by Ada Barume featuring artworks from Alec Finlay, Alexandrina Hemsley, Andrea Spisto, Sop, and Charlie Fitz.

https://youtu.be/ZAAvHZ_S4H4

Emergent

Emergent is a new project devised by Shape to tackle the isolation, low confidence and marginalisation of emerging disabled artists in the wake of the pandemic, as well as to boost the capacity for marginalised audiences to re-engage with culture at a time of uncertainty. Through delivery in partnership with Baltic Centre for Contemporary Arts, the pilot year also supported local arts engagement to be boosted in the Gateshead area of North East England. In commencing delivery, we were delighted to receive grant support from the Foyle Foundation for this pilot year.

Collaboration on this programme provided partners with an opportunity to review and update some of our existing resources, identifying gaps where new resources can be prepared, and pooling our expertise to better signpost these resources to artists across our networks. This was to help counter the lack of accessible opportunities in mainstream arts settings. Programme elements included a residency programme, comprising a blend of remote and on-site contact between the artist and the partner organisations, alongside a £5K bursary award. The programme was designed to make the bursary award to one main recipient, but alongside this, a programme of support would be provided to the shortlisted candidates; both lead artist and shortlisted artists would then benefit from mentoring and practice-specific forms of support to encourage a step-

change in their careers.

<https://www.shapearts.org.uk/Blog/announcing-the-first-emergent-resident>

Following a nation-wide call out and selection process, which attracted 91 applicants, we were delighted to award the Emergent residency and bursary to [Ker Wallwork](#).

Ker Wallwork (they/them) is a London-based artist with a multi-disciplinary practice spanning moving-image, drawing, text and sculpture. Recurrent themes in their work are language, queerness, sickness and the welfare state. They have worked with writers, scientists, academics and actors to develop work that explores materiality in relation to specific social and historic contexts.

Ker has previously exhibited in the annual [Shape Open exhibition](#) and was a beneficiary of our partnership with TLC for a Free Read in the recent past.

Ker had the opportunity to take part in the residency online and at Baltic, where, in addition to receiving support and mentoring to inform their practice, they used the facilities and had curatorial and technical input to extend their current research and develop new work. A showcasing or broadcast opportunity was provided as part of the programme.

Emergent Cohort

We were pleased to provide a tailored package of support to a cohort of five shortlisted artists.

Kaiya Waerea

Kaiya Waerea (she/her) is a chronically ill writer, publisher and design educator from Aotearoa, now based in London. She is interested in crip feminist methodologies, science fiction, and bodies of water. She is one third of design trio Access Power Visibility, and one half of Sticky Fingers Publishing.

Kasra Jalilipour

Kasra Jalilipour (they/them) is an Iranian-born multidisciplinary artist, performer and writer based in the UK. Through humour, provocation and storytelling, their practice uses the body as the subject to talk about race, gender identity and sexuality. They work in a variety of mediums including moving image, installation, drawing, text and live performance. They use speculative histories and fictions to re-tell stories through a queer lens, and they have an ongoing body of research looking for fragments of queerness hidden in Iran's Qajar era.

Grace Fairley

Grace Fairley (she/her) is an illustrator/animator based in Belfast, she has a passion for everything weird, wonderful, and colourful! She is one half of Lemon Juice, part of Pollen studios and co-founded ARTSFEST.

Day Eve M Komet

Day Eve M Komet (they/them) is an artist, writer, poet, performer, designer as well as an experimental space maker from London that now resides in liminal space. Their current energy consists in expanding their brainchild Audioslut.com. An intergalactic universe, which jumps and explores rabbit holes into other dimensions. They create worlds within worlds and use a variety of personas to engage with the absurd reality of human life and the multiplicity of being. Dreams are as sincere as reality so they place surrealism, colour and fervour as vital tools for the worlds they shape and imagine.

Abigail Jacqueline Jones

Abigail Jacqueline Jones (she/her) defines herself as a live artist, theatre-maker, and storyteller. Her practice dismantles cultures of racism and sexism amongst British elites, criticises the enduring appeal of imperial nostalgia to the British collective psyche, and dissects the social and environmental marginalisation of the disabled as well as those whose bodies transgress gendered norms. Taking her audience on journeys through social histories, injustices, acts of activism and insubordination, Abigail utilises live readings, immersive performances, workshops, walking tours, DIY publications, and site-specific interventions.

We were also very happy to connect Ker to Sophie Hoyle (ARA awardee 2019) who has links to Baltic through the ARA programme and who provided in-person and remote-based mentoring during the three month period of the blended residency.

During their residency, supported by curator Emma Dean and team, Ker was profiled by Baltic on their website and social media feeds:

“Ker Wallwork is the recipient of the first Baltic x Shape Emergent Residency. Emergent is a new hybrid residency and support programme for early-career artists, delivered in partnership with Shape Arts, a disability-led organisation based in London. Wallwork has a multi-disciplinary practice spanning moving image, drawing, text, and sculpture. Their work is about language, queerness, sickness and the welfare state, and is broadly concerned with miscommunication.

During their residency, Wallwork is staging an intervention on Baltic's Level 5 viewing platform and in other areas of the building. Titled, *Merg* (2020-ongoing) the intervention will take place over several days. The work takes the form of a benefits letter, handed out to visitors by Baltic Crew, enclosed in the infamous, now discontinued, brown envelopes used by the Department for Work and Pensions (DWP). Addressed to Joseph Rank, the original owner of Baltic Flour Mills, and to some of the first people to work at the mill when it opened, the letter incorporates direct quotes and language from the DWP's guidance for benefit assessors.

Merg is part of a series of works chronicling the logic and language of austerity that has been used to justify increasing privatisation of the Health and Care sectors, and welfare reforms, which have had a devastating impact on the lives of many sick and disabled people. The letters will include a postcard with a still image from Wallwork's moving image work *Whatever, Pedant* (2020).”

The letter was also made available in audio and braille formats, and invigilators were briefed on the context of the work and Ker's residency to discuss it with visitors.

Through extensive liaison with the wider cohort of emergent artist, we also successfully linked two other artists with mentors [Jesse Darling](#) and [Danielle Brathwaite-Shirley](#), both of whom have acclaimed practices. Each will share at least three sessions with an emergent artist during the project period. In the period between September and December, we delivered 47 sessions to the emergent cohort, including Ker, covering topics such as branding/ marketing, access curation, creative production, general advice and specific guidance around sustaining their careers.

Much of the latter involved supporting them with bid writing or assessing and assisting with applications. Grace Fairley was contracted by Shape to design our annual review and Day Eve had a successful application submitted (to Camden People's Theatre) as well as support in getting their work showcased at an artist sharing event through Runt of the Litter, Hackney.

Two of the artists were supported to submit a DYCP application through Arts Council England. Of these, one was given funding support through our commissioning pot to receive a trial lesson in stilt walking to ensure they felt they had the right support in place identified in their bid.

Outcomes summary:

All artists were offered support in five discreet topic areas: access management; technical issues e.g. working better with digital; curation; engagement & audiences; sustaining your career. We successfully provided advice and support across all these areas, although the curation aspect was more concentrated on the Baltic residency (rather than among the wider cohort) and for this reason the awarded artist was the only one to feedback that they had benefited from this. All artists received a next step opportunity. Overall, the six artists gave us an 88% satisfaction rate for the quality of support they received across the programme.

While we feel this is a solid base to build upon, our aim in developing Emergent is to work towards a formula that we know works in terms of meeting bespoke needs of individuals whilst being exportable as a model.

Evaluation feedback included: **"the focused zoom meetings on specific topics like social media and funding in the run up to the physical residency and being given the notes for these after – so useful! – the consistency of weekly/biweekly meetings with Shape team and the openness of those conversations – the genuine interest and time taken to get to know and understand my work and the sensitivity with which it was handled and discussed – the weekly mentoring with Emma [at BALTIC] during the in person residency and this continuing while it was possible for me post residency – flexibility and responsiveness regarding the fee, budget and expenses – everyone involved being genuinely lovely, generous people."**

"The support provided by Emergent helped structure my practice and provide sustainable methods of balancing practice administration with artistic concerns."

"I was able to receive mentoring from an artist I really admire – this is something I wouldn't have been able to make happen on my own!"

"I liked it being online, it gives access to those who aren't able to travel, or live in places that have less opportunities."

"I would likely not have applied for Arts Council DYCP funding without the support or impetus provided by Emergent. Successfully receiving this funding has given my current creative concerns a major boost; the process of applying allowed me to plan out the next year or so of my creative

development and output in a sustainable way, regardless of whether or not I was successful in gaining funding."

"Through my mentoring I realised that I was waiting for someone to give me permission to make work, when I can just decide that myself!"

Shape Collection

Collection works exhibited this year included Tony Heaton's **White on White** at his sole exhibition at Bury Art Centre, as well as Gold Lamé at Riverside Museum, Glasgow. James Lake's **Sitting Without Purpose** remained on display at New Bucks University, welcoming visitors to the NDACA research wing. We undertook work on digitising the collection, with our Comms and Content Producer, Eli Hayes, registering a domain and connecting a catalogue database to a hosting environment so we can explore what might be successful. This was delivered as part of her PGCert in digital curation. Planning continued to develop opportunities for Jack Haslam's Ark and Caroline Cardus' The Way Ahead (2004 series, which will be taken into NDACA).

Collection works by Tony Heaton later transferred to his solo exhibition 'Altered' at Grundy Gallery, Blackpool: <https://www.thegrundy.org/whats-on/single/tony-heaton-altered/>. The show ran from 9th July – 24th September 2022 and attracted 4,005 visitors.

A profile read as follows: "*altered* is a major solo exhibition by British sculptor and disability rights activist, Tony Heaton OBE. The exhibition explores Heaton's sculptural practice from his early disability rights activism and his initiation of the National Disability Arts Collection and Archive (NDACA), to more recent work that includes direct stone carving and neon text pieces. With wit and self-awareness, Heaton uses a range of materials and techniques to produce intelligent and thought-provoking work that is a reflection of the artist's own lived experience as a disabled person.

As the artist says, "I am almost always reminded that I am perceived as a disabled person, and much of my work explores my personal analysis of these everyday interactions."

Grundy Art Gallery's presentation of *altered* follows on from the gallery's 2019 presentation of NDACA at the Grundy: Art, Anger and Rights from The Disability Arts Movement, an exhibition that included work by Heaton and from which a work by the artist was acquired for the Grundy Art Gallery permanent collection."

Writers

We had a very strong response in the end to our annual Free Reads call out, which we delivered as diversity partner supporting disabled, low income writers, for the Literary Consultancy (TLC), supported by a promotion by the BBC Writers Room. Of the 22 applicants, we were pleased to be able to offer a year-long mentoring offer to one writer (<https://literaryconsultancy.co.uk/mentoring/chapter-and-verse/>) and a professional critique of written work to ten other writers, including Shape alumni Beth Davis-Hofbauer and Liz Crow.

We received some excellent feedback concerning the Free Reads scheme for whose works were appraised:

'Thank you very much for forwarding the report. Please do pass on my many thanks to S for reading my work and taking the time to produce such comprehensive and lengthy report. It is extremely helpful and S certainly went above and beyond with it. Not only did she respond to all of my questions and concerns, provided her valuable views on what works well and what (and how) could be improved but also made some useful recommendations for the future, including very encouraging comments to persevere, which I intend on doing.'

Also, a massive THANK YOU to TCL and Shape Arts for nurturing writers and providing us with this incredible opportunity to improve oneself!'

'Please do pass on my thanks to A – her comments are going to be very helpful as I move into a further edit (or more!) on this novel.'

Thank you for the opportunity – it's given me and my writing a much-needed boost.'

'Thank you for forwarding this to me and a massive thank you to F for her comprehensive and in-depth report. I was slightly scared of what feedback I might receive but F's review has really boosted my confidence to keep going with this book and see it through to the end. I felt that she really understood me, my writing and what I was trying to say in my extract. It means such a lot to me to have an established writer and professional reader working within the industry reading my work and giving such insightful and useful feedback.'

'Very many thanks for this opportunity – and please pass my gratitude on to S. I will definitely be in touch again as things develop into next year, and if I have questions as I spend more time with S's report.'

Artist support and trajectories

Over the year we provided support to 255 disabled and marginalised creatives, as individuals or in small companies such as Scriberia, GLA, Video Club, Brighton, Not God Company, Art School Plus, and Atypical, Canterbury. We responded to phone and email queries as well as assessing our support through online resources so we can improve and update what we are sharing. Taking places over 63 sessions, our support included mentoring, advice and guidance, project development, access management, creative production and curation, engagement and online presence, marketing, branding and working better with digital tools.

Feedback over the year included:

"We felt supported by you as we made our work, and we deeply appreciate the thought and time you put into your input on the project. Without your help, we wouldn't have been able to make such a rich project happen – so thank you!"

"We are immensely grateful for all your support and guidance through the project."

"Thank YOU so much for your time and energy and AMAZING session today. I know the artists got such a huge amount out of it, they were so engaged, but that was thanks to you making it really

so interesting and applicable even in a small space of time. I hope you also felt how much sunk in and will stay with them.”

“Thank you so much for getting back to me – such a great email full of really interesting and important prompts about the project, and I really appreciate you taking the time to respond so thoughtfully :)”

“Wow! This is above and beyond! Thank you so much for taking the time to write with such detail and enthusiasm about the work. It certainly shows that SHAPE really understand the specific aims, enquiries, methods and the values driving the project –and that feels really solidly supportive!”
“Some of the things I would have never like thought of before, but they're just like wee tiny points that actually make a difference to know. It's been really it's been good. Yeah.”

Examples of the ways we supported disabled artists this year are detailed below.

We provided artist Anne Deeming with production, funding and access support throughout her new project, centred around a co-commissioning opportunity with Creative Folkestone, whose SALT + Earth Festival took place 23– 25 September 2022, coinciding with the autumn solstice. The commissioned artworks for the festival collectively served to support a bid for UNESCO recognition for the region as a protected area of natural beauty and national importance. The festival included guided/audio walks, community meals, foraging, performance, sculpture, gardening, photography, film, poetry, spoken word, mapping, swimming, drawing, workshops, interventions and actions.

<https://www.shapearts.org.uk/Blog/anne-deeming-is-unearthing-traces-of-an-arable-past>
<https://www.creativefolkestone.org.uk/whats-on/salt-earth-festival-anne-deeming-field-of-view/>

In her feedback to Shape, Anne said that the experience of working in the Kent landscape had inspired her to look for similar rural-based opportunities in the future.

Also on 24 September 2022 we supported the pilot Flarewave festival event led by Brighton Dome Theatre in the centre of the city, which made available several locations within its event spaces to host artist-led events celebrating deaf culture. The Flarewave festival had backing from local arts organisations and galleries wanting to include more deaf creatives and audiences in their programming, and we are pleased that the Dome Theatre was so impressed with the high turnout that it is planning to make it a regular festival, taking place every two years. Shape contributed funds and programming advice, and attended the events throughout the day, which reached around 80 participants in workshops, talks and creative interventions, including child and family workshops, with deaf-led creative activities.

https://brightondome.org/event/30242/flarewave_festival/

Another Shape alumnus (through the ARA), Caroline Cardus, was supported through our funding of a remake of the 2004 The Way Ahead series of road signposts, an iconic set of artworks which Caroline has made some design adjustments to ahead of the series being exhibited at New Bucks University.

Poppy Nash was supported by Shape through Transforming Leadership, and we were pleased to see that her Art of Dying installation has gained such strong interest by galleries and arts commissioners:

"The response to the show was amazing and I was so moved by people's interactions with the work. For this installation, it was important for me to create a breadth of documentation for online viewership which seemed appropriate for the content."

Additionally for Black History Month we commissioned photographer Dexter Mclean to pursue themes around representation that began with the Shape Open, where he exhibited a self portrait. For his commission, Dexter took a set of portraits of people who had supported him during his education – staff members typical of those who do such work with little external recognition or reward.

<https://www.shapearts.org.uk/blog/artist-qa-dexter-mclean/>

<https://www.shapearts.org.uk/Blog/unrepresented>

London Mayor Sadiq Khan wrote to Shape to thank NDACA archivist Alex Cowan for his support and guidance for a new commissioning programme for diversity in the public realm. In it he mentioned, "I want to acknowledge the weight of this work, sharing narratives often built out of prejudice, violence and trauma. By increasing awareness of our shared histories, we increase the understanding of inequalities that is sadly still present today, and that I as Mayor I'm committed to addressing. On behalf of all Londoners, thank you for being an ambassador for our city's heritage."

Layers of Vision

Across 2022, we had the pleasure of supporting researchers based at Kings College London in the development of an exhibition led and co-curated by blind and partially sighted artists. The project was devised by Dr Katharina C Husemann (King's Business School), Dr Anica Zeyen (Royal Holloway, University of London) and Dr Leighanne Higgins (Lancaster University Management School). It was based on their ongoing research in which they explore how museums in the UK make their art collections accessible to blind and partially sighted visitors.

The exhibition gave the selected artists an opportunity to exhibit new works centred on their lived experience, whilst embedding into the works forms of access to enhance the experience of audiences of blind and partially sighted people. For the event we proposed artists who are alumni of the Shape Open and ARA programmes, as well as younger and emerging artists who are new to us. While we supported the curatorial and production processes, Shape supported artist, and associate trainer, Zoe Partington led on a number of elements, and was an exhibiting artist.

The resulting Layers of Vision exhibition was launched at the gallery at Bush House, London, on 21 November 2022, and ran throughout Disability History Month, to 16 December 2022.

"Layers of Vision explores the experiences and perspectives of blind and partially sighted artists living in a world made for sighted people. In meaningfully co-created and joyful ways, Layers of Vision raises attention to, and challenges, the barriers that people who are blind or have sight loss

are facing in everyday life. It does so by exhibiting ten artworks that celebrate and creatively explore accessibility.

Each artwork, in its own way, appreciates different forms of vision and features multisensory elements. The exhibition displays commissioned works by Aaron McPeake, Alice Christina-Corrigan, Bianca Raffaella, Clarke Reynolds, David Johnson, Fae Kilburn, Mickel aka Ebony Rose Dark, Natalie Doig, Sally Booth, and Zoe Partington."

The Shape team took part in the satellite learning and networking events, including a talk with members of the Museums sector on the future of access in museums, based on learning points from the exhibition.

During the evaluation, 77% of visitors said they greatly enjoyed the exhibition, and learned something new.

Sample feedback included:

"It conveyed me the perception of blind people and how the stereotypes towards them influence their experience. It showcased the fact that blindness does not undermine an individual's strengths. Also it took me to an exhibition which is access friendly."

"Interactive, mind opening, beyond normal museums boundaries"

"Interesting, educative, important"

"Valuable, new and engaging"

"Very insightful, carefully done, lots of different examples and activities and ways of explaining the exhibits. Interactive"

"Engaging, it shows different aspects of how sight loss can affect everyday life"

The National Disability Movement Archive and Collection (NDMAC)

Led by Shape CEO and NDACA (National Disability Arts Collection and Archives) Project Director David Hevey, NDMAC, and as noted earlier in this report, this second of the Shape large scale heritage projects is collecting and retelling the heritage story of the Disability Rights Movement, interpreting those heritage stories in film, moving image, a website, catalogue, learning resources, artists commissions, a repository and more. NDMAC goes live in 2025 and we believe we will achieve some 10M in users and audience for this project by 2030.

The four-year heritage project NDMAC will record and digitise these unique social history and heritage stories. These will be used to create an accessible and interactive website that is dedicated to the story of the Disability Rights Movement in the UK. The website will: digitise and preserve collections of key figures from the Disability Rights Movement, build an e-learning portal with a full suite of accessible assets including gaming, zines and graphic novels for younger audiences catalogue and create an extensive collection of oral history films.

During the 2022 first Delivery year of NDMAC, we had significant collections join including the major collections of Keith Armstrong (RIP) and John Kelly, both of whom were right in the heat of the fight to realise Civil Rights for disabled people in the 1990s, which is the focus of our heritage story.

We also had significant profiles of our heritage programmes through Charity Today and London Post sites. The coverage centred on NDMAC and Shape's successful funding to tell the story of the Disability Rights Movement, including archival images and quotes from Stuart McLeod, Director England – London & South at The National Lottery Heritage Fund, and Baroness Jane Campbell, NDMAC patron.

<https://www.charitytoday.co.uk/historic-disability-rights-movement-to-be-archived-thanks-to-lottery-grant/>

<https://london-post.co.uk/historic-disability-rights-movement-to-be-archived-thanks-to-grant-from-the-national-lottery-heritage-fund/>

“Shape Arts is celebrating today after being awarded a £840,000 grant from The National Lottery Heritage Fund to explore the heritage of the Disability Rights Movement. The announcement comes as the International Day of Disabled Persons takes place globally this Saturday 3 December. The historic movement was integral to achieving the Disability Discrimination Act in 1995, which transformed the rights and changed the lives of disabled people. Many had played a part in this historic achievement, but these stories are at risk of being lost forever if they aren't documented and archived.”

The coverage noted: “The historic movement was integral to achieving the Disability Discrimination Act in 1995, which transformed the rights and changed the lives of disabled people. Many had played a part in this historic achievement, but these stories are at risk of being lost forever if they aren't documented and archived.

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Baroness Jane Campbell, patron for the project and a pivotal figure in the movement itself said: “I am delighted to be the patron of The National Disability Movement Archive & Collection (NDMAC) – to be funded by the Heritage Fund and delivered by Shape Arts. This project will build on the very successful work of The National Disability Arts Collection and Archive. NDMAC will collate and preserve the personal stories, individual memories, and protest memorabilia of the disability rights activists throughout their campaign for antidiscrimination legislation, delivery, and practice. This enterprise will celebrate their efforts to transform society's response to disabled people from medical cure or segregated services to one of a civil right to be fully included in society as equal citizens! Having been an active voice in this civil rights movement, and now as an independent

member of the House of Lords, it's with genuine delight that I will be hosting NDMAC in Parliament when it goes live in 2025."

The National Disability Arts Collection and Archive (NDACA)

In 2022, post Heritage Fund project funding, the NDACA project continued to impact across locations and platforms, with its central bases both the NDACA Wing For Learning at Buckinghamshire New University (who also host the NDACA Repository) and its WWW.THE-NDACA.ORG knowledge central website both driving an ultra-low-cost (to Shape) but high impact heritage story. In particular, the NDACA Social Model animation reached over 250k in views – a remarkable achievement for an animation which has rapidly become the go-to entry point for many to learn about Shape, the Social Model (that it is barriers which disable, not impairments), and into NDACA, where users and audiences can learn the fantastic heritage story of how a group of disabled people and their allies broke barriers, helped change the law and made great about those struggles. NDACA has reached over 8m+ in users and audiences by 2022.

Shape Presents The DAM In Venice 2024

Led by Shape CEO David Hevey, Shape Presents The DAM In Venice 2024 secured funding of £445k confirmed by Arts Council England in January 2022, with Production commenced in April 2022 and the project going live in Venice in 2024. In 2022, we also sourced our artists, our location in Venice and our superb production team driving this delivery. Looking forward to 2023, we are producing the interpretation panels for the exhibition, as well as the catalogue, exhibition guide, films of the artists to show in the location, a graphic novel and much more. We go live in April 2024 for seven months until November 2024, after which our UK tour commences with DAM IN VENICE at the Attenborough Arts Centre from late 2024 to mid 2025.

Shape Creative and Heritage Services

The marketing and underpinning tools to roll these elements out are in place, including posters, marketing flyers and a microsite to join the main Shape website. Though as yet unable to roll out Shape Creative and Heritage Services to market, largely because of the post-Covid economic sluggishness of the arts and creative sectors as they fight for their own survivals, we still believe that Shape can develop positive disruption and change to the arts and their delivery models through Shape delivering business and content elements for other organisations' needs, such as creative directing, digital services, inclusion strategies and so on. To this end, and to eventually realise this vision for Shape of delivering services more widely, we continue to trial various in-house services taking on project elements usually contracted out to their parties, such as film making and digitising, internal build of websites, and so on, particularly into NDMAC. These inhouse services, in addition to Full Cost Recovery to the clients and being charged as services as better than market rates with higher production values, mean that Shape has new income and new impact and at prices to project that are the best available, with our content made in this exchange being the best available too.

Audiences – broadening arts inclusion and engagement

Over the year we delivered 119 days of exhibitions and events, either directly producing the content or working in close partnership with other organisations. Walk-in attendances were

around 18,000, with an additional 2.8 million people across the UK viewing the works of our artists as part of billboard campaigns delivered as part of the Adam Reynolds Award. The billboards, published through Jack Arts, included central London locations as well as those in busy areas of Manchester, Sheffield, Glasgow and Liverpool.

Our direct online audiences were around 102K, achieved through websites, films and social media promoting our creative and learning content. Our direct press and PR reach, centred on our programme and project delivery, was 1.5 million, with an additional 1 million online views or hits for content shown by external organisations that featured the trajectory of Shape artists.

As an example of our wider reach, Shape CEO David Hevey was a contributing panellist who nominated Sonia Boyce for the British Pavilion at Venice for the Biennale. We were very pleased therefore that Sonia was awarded the Golden Lion in the wake of [this nomination](#).

Boyce was awarded the prestigious award for Best National Participation at La Biennale di Venezia 2022. The artwork focuses on the vocal experimentation of five outstanding black female musicians as they embody feelings of power, freedom and vulnerability. Awarding the accolade, the jury said: "Sonia Boyce proposes ... another reading of histories through the sonic. In working collaboratively with other black women, she unpacks a plenitude of silenced stories."

Coverage ran across national international press, generating hundreds of thousands of views. Other examples of our wider reach include Tony Heaton OBE's exhibition at Bury Art Museum, and there was an extensive review of Tony's exhibition at Grundy Gallery, Blackpool:

<https://corridor8.co.uk/article/strange-loops-altered-by-tony-heaton/>

Elsewhere, through supporting projects such as HYPERSPACE, curated by Irruptive Chora, we are able to reach new audiences and over time attract interest from quarters where currently we are much lesser known. This one day event in Paradise Park, South London, attracted over 150 visitors. <https://iklectikartlab.com/hyperspace/>

Coverage also came through Shape's Transforming Leadership programme. Liam Hevey was interviewed in one of a series of features by a-n, focussing on diverse creatives and how they are building and sustaining their practice: <https://www.a-n.co.uk/news/shape-arts-ga-in-conversation-with-liam-hevey/>

Ahead of the launch of the Shape Open at <https://inthemirror.me/> we were delighted that Shadowlight artist Wendy Belcher (left) was interviewed on BBC Radio Oxford to discuss her art practice in relation to the film she was exhibiting with us.

<https://twitter.com/shadowlightart/status/1537481256899858432>

Another example of Shape Open coverage includes this listing:

<https://www.anothermag.com/design-living/14199/brilliant-things-to-do-this-july-2022-art-photography-exhibitions-film-food>

As ever, Jason Wilsher-Mills achieved widespread coverage, ranging across his exhibition as part of the 2022 Commonwealth Games cultural programme and linking to the UK tour of his solo show which features his Creative Folkstone Co-commissioned sculpture 'I Am Argonaut'.

<https://the-arthouse.org.uk/the-art-house-news/artist-jason-wilsher-mills-donates-work-to-the-art-house-collection/>

<https://ysp.org.uk/whats-on/exhibitions/jason-wilsher-mills-jason-and-his-argonauts-in-love>

The significant primary PR reach was due in part to two BBC Radio London interviews, one with Shape's Eli Hayes, and one with Zoe Partington for the Layers of Vision exhibition. Working with partners such as Baltic and Kings College London also boosted our reach.

One of our partners, schuh, promoted Shape's work through Instagram story posts outlining the benefits of receiving training and audits, as well as profiling some of their initiatives, the most significant of which was during Disability History Month when they showcased electronic versions of two Shape supported artists' works from the Layers of Vision exhibition (Fae Kilburn and Sally Booth). In addition to this campaign, which exposed the artworks to over 40K walk in visitors to their flagship Oxford Street store, they printed a run of 500 postcards which were circulated at their Christmas and end of year events for clients. This helped to boost coverage for the Layers of Vision exhibition overall, which was strongly promoted by Kings College London, mentioning Shape Arts in all major communications.

<https://www.kcl.ac.uk/events/layers-of-vision-exhibition-launch>

The exhibition was listed widely in arts and disability press:

<https://disabilityarts.online/events/kings-college-london-presents-layers-of-vision-london/#:~:text=Layers%20of%20Vision%20explores%20the,each%20work%20featuring%20multisensory%20elements>.

Engagement with the exhibition was mainly measured in terms of walk-in footfall (at 750 visitors), although many thousands of students and by passers had direct exposure to it. An additional 100 people attended the various talks and workshops.

Another area where we are seeking to boost audiences is through the Shape podcast, which we launched in March 2023, to mark the end of the first year of Emergence. We are very happy with Kaiya Waerea's contribution, and to work again with Ian Rattray, a disabled audio producer who has supported Shape creative outputs for almost a decade. The piece was supported by a written transcript. Our aim overall is to broadcast a blend of thought pieces and creative content, mainly but not exclusively derived from disabled participants on our programme.

<https://soundcloud.com/shape-arts/episode-1-kaiya-waerea-how-can-artists-intervene>

Looking ahead, as we evolve our hybrid delivery model, we aim to continue to bring high quality work to audience in-place and online, whether as partners or sole producers. We anticipate combining our inhouse commissions with other programme strands and continuing to plant content where audiences are most active, for example through the launch of our podcast.

Skills, Diversity and Leadership

Children and Young People

Our work with children and young people aims to raise the aspirations of young disabled people who are contemplating their futures, and in helping them to formulate positive future plans, as well as to encourage wider arts and cultural engagement among young people. We prioritise engagements where young disabled people can connect with disabled artists who have a professional practice, and who can act as mentors and role models, and with arts organisations able to provide a high quality offer in terms of cultural education and career progression routes, or the opportunity to experience and enjoy great art. In all cases, we prioritise these quality principles in our work with young people:

1. Striving for excellence.
2. Being authentic.
3. Being exciting, inspiring and engaging.
4. Ensuring a positive, child-centred experience.
5. Actively involving children and young people
6. Providing a sense of personal progression.
7. Developing a sense of ownership and belonging

During the summer of 2022, our lead artist Jason Wilsher-Mills began a wide ranging programme of Arts Award delivery, following a successful and Shape-supported bid to engage with disabled young people as part of the events surrounding the Birmingham 2022 Commonwealth Games. Jason worked with 57 young disabled people in total, based in schools and youth groups located across the Midlands. Each young person received a certificate for Arts Award at Discovery level.

Building on an existing legacy of recruiting young 'Argonauts' (referencing Jason and the Argonauts, a key motif in Jason's work), Jason drew on the young participants' creativity, encouraging self-expression and finding a voice to describe an artistic outcome that fused their imagination and aspirations, in this case resulting in some wonderful self portraits. Jason went on to continue his programme at Yorkshire Sculpture Parks 'Summer of Love' season of creative events, reaching 21 disabled young people. The Arts Awards were delivered at Discovery level.

In addition, we supported the development of the Morph Art Trail to take place in the summer of 2023, led by national charity Whizzkidz, who campaign to improve the lives of young wheelchair users in particular.

Towards this, we helped to organise a creative workshop session whereby Jason met via zoom with 14 young Whizzkidz participants from around the country. The participants were introduced to Jason's practice, then asked to consider what influences of theirs could inform the final design of a blank Morph sculpture. The participants made a start of some images, with Jason giving advice about the use of digital techniques, which they sent to Whizzkidz when they were completed. These were collated and sent to Jason so he could adapt them slightly for the sculpture format.

Creative Case for Diversity – training & consultancy

Across the year we engaged with 48 organisations directly, bringing new learning and refresher training in improving the ways they make their programmes and buildings more inclusive and accessible. This consultancy is used by organisations as a strategy that can be implemented when considering ways of working with people facing other barriers.

In doing so we reached 277 cultural workers, covering themes around Disability Equality, Branding and Websites, Developing Policies and Programmes, Planning Events, Recruitment and Selection, and in addition we delivered a suite of formal access audits to make buildings and premises more welcoming and accessible for disabled people.

Organisations across the cultural spectrum included Camp Plymouth, Orleans Gallery Richmond, Islington Museum, Dream Machine, Made with Many, Peaky Blinders/ Theatre Show, Unlimited, Polinations, Boat poets, The Line, Bucks Culture and Hofesh Shechter, ACME, Octagon, Creative Folkestone, Francis Crick, StoryHouse, Lancaster Arts, The Library Presents, ArtHouse Jersey, Cornwall 365 and Women Artists. We worked closely with our partners schuh and were delighted that they received a prestigious fashion retail Drapers award for promoting diversity and inclusion in their industry.

Transforming Leadership (TL)

Post ACE funding, which ended in September 2022, we continue to lead change and innovation in this area, continuing to support our exciting series of mentees in our Transforming Leadership project proposal which has been extremely successful to date, raising over £800k for the cohort and sustaining all the cohort's business in very difficult post-Covid times. We also commenced the visibility phase and pioneered a number of radical new approaches to visibility such as using disruptive merch, radical blogs, manifestos and so on, as well as pushing each of the cohort to write their own business canvas – a short version of a business plan with the sustainability and viability phases to continue until 2025, per the funding agreement.

International work

We continued to develop links with international peers and organisations through British Council offices in China, with colleagues beginning a process of agreeing on a short course to support their cultural workers and leaders in the areas of improving access and inclusion.

We continued to develop links with international peers and organisations through developing links with colleagues in Lithuania and Japan, the latter of which may be the destination for Jason Wilsher-Mills in 2023, who we hope to support with a UK-Japan based learning and exhibition programme. This would find him working with learning disabled communities in both countries, including Able Art, who would feed into Jason's exhibition outputs and take part in creative workshops.

Global audiences continued to engage with our artistic programme through digital platforms, in particular in the USA, Asia and Europe. During the year we were delighted to receive Arts Council England funding for a flagship exhibition to take place as part of the Venice Biennale 2024.

Financial review

Shape reports overall income of £656,508 in 2022/23 compared with £1,320,028 in 2021/22 and overall expenditure of £643,867 compared to £1,574,298 in 2021/22. The overall result for the year reports net incoming resources of £12,641 (2021/22 net outgoing resources £254,270) as shown in the charity's Statement of Financial Activities (SOFA). The overall financial performance reflects the following key aspects:

Arts and Partnerships' financial performance reports income of £331,330 (2021/22 £983,308) and expenditure of £490,028 (2021/22 Reclassified £1,483,447). This includes the start of DAM (Disability Arts Movement) in Venice and the delivery phase for National Disability Movement Archive and Collection (NDMAC) during the year, and continued delivery of Adam Reynolds Award and Shortlist, Shape Open, and other art programme activities. The decrease of £663,520 in 2022/23 income relates mainly to the Unlimited Transition project completing at 31 March 2022. Programme delivery expenditure includes a range of commission awards, grants, bursaries, fees and other payments to disabled artists, disabled delivery partners and other disabled service providers.

Unlimited Transition was reported as a discontinued activity at 31 March 2022. Unlimited's activities continue through a new organisation, We Are Unlimited from 1 April 2022.

The financial performance of Audience and Engagement reports income of £5,982 (2021/22 £3,985) and expenditure of £37,781 (2021/22 Reclassified £31,978). Activity includes consultancy, access and training activity as described in the 2022/23 performance.

The financial performance for Skills, Diversity and Leadership reports income of £18,500 (2021/22 £37,000) reflecting Transforming Leadership and work with schools, and expenditure of £115,958 (2021/22 Reclassified £58,498) which includes delivery, management time and support providing the range of activity described in the 2022/23 activity.

During the year Shape secured a total of £62,418 (2021/2022 £52,433) of contributed income from Trusts, Foundations, other organisations and individuals which contributed financial support to the delivery of the programme and added value through specific project funding. As in previous years, Shape also benefits from 'in kind' support from a range of partners.

Expenditure attributed to generating new voluntary and charitable funds was £100 (2021/22 £375). This continues to reflect that Shape does not have a separate fundraising team and allocates income generation responsibilities across the whole organisation and portfolio of activity. Focused resources were invested internally in 2021/22 and 2022/23 as shown by the successful new projects secured to start from 1 April 2022.

Total expenditure attributed to governance costs associated with meeting the charity's strategic administration and statutory requirements was £20,204 (2021/22 Reclassified £22,383).

Overall funds stand at £279,096 at 31 March 2023 compared to £266,455 at 31 March 2022.

Unrestricted reserves stand at £136,955 (2021/22 £198,879) comprising of designated reserves of £35,005 (2021/22 £110,032) and general reserves of £101,950 (2021/22 £88,847). The increase in total reserves of £12,641 comprises of unrestricted funds net outgoings of £61,924 (2021/22 net outgoing of £21,054) and restricted funds net incomings of £74,565 (2021/22 net outgoings of £233,216).

The performance of unrestricted funds is closely monitored through monthly and quarterly management accounts and rolling cashflow forecasts. The Board had approved a Rebuilding Reserves Plan in September 2019 to address the rebuilding of funds following the depletion arising from the exceptional expenditure in 2019/20 and good progress was being achieved in reaching targets, particularly on earned income and contributions to core and unrestricted reserves. However, the adverse change in economic climate post Covid-19 meant that these new opportunities could not be developed and Shape had to refocus its income generation into securing Covid-19 recovery grants from various funders. The combination of Covid-19 recovery grants and reduction in costs together with robust financial management has ensured that Shape has been able to steadily rebuild its unrestricted reserves and meet the Rebuilding Reserves Plan. At 31 March 2021, the Board agreed to designate £80,000 to support Programme delivery costs from April 2022 as risk mitigation in case new income or projects are delayed as a result of uncertainties from the post Covid-19 economy. Transfers of £57,951 were made in 2022/23 comprising of £37,951 to support programme direct delivery and £20,000 to support the aim set out in the Reserves Policy of holding available general reserves to support Shape's delivery equivalent to a range of between three to six months.

Restricted funds report net incomings of £74,565 (2021/22 net outgoings £233,216) and, as in previous years, this represents timing differences between grants received during the year and the actual delivery over the multi-year life of the programme. DAM in Venice and NDMAC are mainly funded from secured funding sources with match funding and in kind support targets, and both made positive contributions to core costs in 2022/23.

Overall financial performance comprises separate funds and further details on the financial position can be gained by reference to the balance and movements on each fund which are described in the Reserves Policy and Note 15.

Principal Funding Sources

During the year Shape continued to be funded by the ACE with 2022/23 being the fifth year of the National Portfolio Organisation (NPO) business plan for the period 2018–2022, (extended to 2023). Because of the Covid-19 impact, ACE extended the current NPO period from 2022 to 2023 to allow NPOs time to recover and better meet their performance targets and to develop new business models, if relevant, to take forward in the next NPO period from 2023. Shape also received ACE funding for DAM in Venice and completion of Transforming Leadership; Heritage Lottery funding for NDMAC, Garfield Weston Foundation for Adam Reynolds Award and Foyle Foundation for Emergent. Our funding continues to come from a diverse range of sources including statutory, Lottery, and a range of charitable trusts and foundations, corporate and individual supporters.

Earned income is derived from a range of services including consultancy, training and access reviews. This has continued to be adversely impacted during 2022/23 due to post Covid-19 restrictions to develop opportunities.

Shape would like to take this opportunity to record its immense appreciation to all its funders and stakeholders for their continued funding support and partnership. Shape also records its grateful thanks for all 'in kind' support provided from a wide range of partners.

Investment Policy

Apart from aiming to retain a prudent amount in reserves each year most of the charity's funds are intended to be spent in the short term so there are few cash funds for long-term investment. As and when funds become available the Board of Trustees will seek professional advice on the most appropriate and financially beneficial policy.

Fundraising

Most of Shape's income comes from statutory and major grants, ably supported by amounts from Trusts and donations. We undertake very little public fund raising and do not use professional fundraisers or commercial participators. Shape nevertheless observes and complies with the relevant fundraising regulations and codes. During the year there was no non-compliance of these regulations and codes and Shape received no complaints relating to its fundraising practice.

Reserves Policy and Going Concern

The Board of Trustees considers the aim of holding of general reserves, in conjunction with relevant designated and restricted reserves available to support Shape's delivery, equivalent to a range of between three to six months (2021/22: between three to six months) of key operating costs to be a prudent financial policy. Shape's current general reserves of £101,950 together with relevant designated reserves represent three months. The Board has extended the range up to six months to allow for risk management whilst the post Covid-19 financial environment and its implications for Shape are further clarified. It is hoped that once the financial outlook is more stable and predictable, the target and level of general reserves can be reduced back to three months. This will be monitored and controlled by long term forecasts which advise on the level of committed funds compared to funds to be raised and reported quarterly to the Board.

Where there have been shortfalls in general income, Shape has used appropriate designated and general reserves to support its activities. The Board of Trustees regularly consider Shape's financial position and future funding position. Strategic reviews are continuously monitored and developed to ensure that sufficient reserves are replaced and then sustained on an on-going basis. An overview and update of the Rebuilding Reserves plan is covered under Plans for the future below. The Trustees have reviewed Shape's financial forecast for the 18 months to March 2025 and are confident that Shape is a going concern and financially viable up to that date and beyond. This opinion is based on an assessment of the likely income and expenditure profile and the impact on the reserves position.

Details of the various reserves are as follows and are set out in more detail in Note 15 Movement of Funds.

Restricted Income Funds

These funds represent grants and donations provided to fund specific expenditure in agreed areas of work. Restricted funds at 31 March 2022 of £67,576 were received and held ahead of delivery in 2022/23. Incoming resources were £318,009 and outgoing resources were £243,444 leaving a balance of funds to carry forward of £142,141 at 31 March 2023 (2021/22 £67,576).

Unrestricted Funds

Designated Funds: These are funds which the Board of Trustees has designated to meet future liabilities and commitments as part of their strategic vision and risk assessment for sustainability. The funds currently include investment in office fixed assets, strategic funds for future Programme costs as risk management in the event of any delays in new funding being secured post April 2022 and new funds for the Adam Reynold Award (ARA) in 2022/23. Net transfers of £75,027 (2021/22 £22,679) were made during the year to General Funds, comprising of £55,027 to support fixed assets, ARA and programme delivery and £20,000 was made to support the aim set out in the Reserves Policy of holding available general reserves to support Shape's delivery equivalent to a range of between three to six months. The balance of these funds at the end of the year was £35,005 (2021/22 £110,032).

General Funds: These funds represent the free reserves available to the charity which can be used for any purpose within its charitable objects. Such costs can include programme, fund-raising, management and administration as well as the cost of meeting any future shortfalls in restricted fund activities. At 31 March 2023 General Funds showed a balance of £101,950 compared to funds of £88,847 at 31 March 2022. The performance of Shape's General Funds reflects the additional contributions to core from new funded projects and voluntary donations in 2022/23. The commitment to strong financial management operated by the Board and Executive continues to be followed to take account of the difficult economic environment.

Principal risks and uncertainties

The Board of Trustees has examined external risks to Shape in considerable detail during the past year and has regularly updates its risk register to reflect business planning and delivery. The Board considers that Shape continues to progress towards securing a stable financial and operational structure for the charity, taking account of ongoing changes in the operating environment. The risk register is regularly reviewed by the Senior Management Team, Finance, HR and Risk Committee and the Board of Trustees. The register includes both strategic and operational risks. Key risks identified and their management are:-

- **Strategic, Financial & Organisational:** Post Covid-19 impact:- risks are perceived from the uncertain economic environment in terms of income availability and restrictions in funding. Shape is managing these through careful planning of programme delivery with established funders with whom we have excellent relationships and working closely with delivery partners

to share resources. Shape is developing sustainability through the development of new business models and earned income streams. Shape is managing these risks through robust financial monitoring of carefully set budgets and seeking cost efficiencies and value for money in delivery, including online, digital and strategic partnership working.

In terms of wider barriers to disabled people and the impact of the pandemic / return to 'normality' for disabled people, Shape sees a range of financial and other difficulties being presented, with studies showing that disabled people will be the last group to return to functioning as pre pandemic – with this 'left behind' feeling compounded by seven key tenets including: 1) economic, such as changes to Universal Credit and other benefits, 2) social care changes, 3) inflation, and other economic factors; 4) work place and employment, 5) access to culture – both as artists for employment and performance as well as attending as 'live' audiences, plus 6) access to health and wellness services (e.g. 'remote' GP services) and, lastly, 7) a decline in incomes due to digital low pricing. All these underpin the general set back of the Coronavirus Impact and its long shadow over disabled people.

- Financial: Unrestricted reserves and Cashflow:– uncertainties in income generation and cost levels present a risk for Unrestricted reserves and cashflow. These risks are managed through monitoring management accounts and updated reserve and cashflow forecasts which are reported quarterly.
- Financial: Failure to realise at least one major new project during 2023–2025:– economic uncertainties may risk Shape securing multi year major new projects. Shape is managing this through dedicated development and fundraising from the CEO and Head of Programme alongside programme delivery. New multi year projects were secured in 2021/22 for Dam in Venice from April 2022 to 2025 and NDMAC delivery from December 2022 to 2025. New funding applications are in progress to secure further funding for other major projects.
- Financial: Government Spending reviews – risk perceived if adverse reviews impact on arts funding. Shape has secured renewed NPO status from 2023 which will provide four years of secured core funding. Other risk managements outlined above will also enable the Board to monitor the impact of any adverse changes.
- Financial: inflationary pressures on the organisation to reflect the current economic environment which is being managed through careful budgeting and monitoring and reviewing value of money on all key contracts.
- Strategic: Unlimited leaving Shape's remit:– risk pertains to the Unlimited project leaving Shape's programme in order to become an independent organisation. Risks relate to the loss of turnover income and contribution to core and overheads; loss of a significant staff base who transferred to the new organisation; and the potential for Unlimited not to succeed as independent and the reputational management consequence for Shape. Risks are being carefully managed with the new organisation securing NPO funding from 1 April 2023. Long term forecasts have factored in the financial impact of Unlimited leaving and Shape is developing its programme and budgets to fill the gap and create new opportunities in the medium term.
- Political reputation: Insufficient representation of disabled artists on our Board and staff :– risk is that as a disabled led organisation, Shape must ensure sufficient representation.

Shape will be recruiting new trustees to maintain the Board's disabled artists representation and extends its reach with staff by working with disabled freelancers and delivery partners.

Plans for the future

Shape will continue to deliver our Programmes and Projects to high impact levels measured against funders key performance indicators, with the new NPO-T Programme integrated with Arts Council England Let's Create Principles, with a particular focus on supporting Creative People and Creative Communities.

Delivery models for the coming year will continue in a hybrid format, meaning in-place and online delivery may take place in combination, as well as run as principally separate strands. Whilst continuing to innovate and take risks with such processes, we will ensure these varied modes of delivery are accessible for disabled creatives, participants and audiences alike.

Shape Programme will continue to expand our ambition and reach growth, through strategic development of the Adam Reynolds Award as a virtual residency experience supported by digital media agency Hotknife, that enables the awardee to create their own bespoke art project with Hotknife's expert advice and technical input, working towards creative outputs that stretch the awarded artist's practice and helps to sustain their career through profile-raising and launching of new public-facing work. In 2023-24 we look forward to this taking the form of a unique animation project, adapting analogue artistic techniques into a film format informed by cutting edge CGI technology. This will be echoed in our ARA Shortlist exhibition where we aim to commission mid-career disabled artists with animation experience (or with animation central to their practice) and through our support and a collaborative approach between the artists and ourselves, create a new animated film that will explore and challenge the artist's own techniques whilst achieving impact through being combined into a single piece. In such projects we will be providing a blend of access, technical, production, project management and curatorial support. The main ARA awardee will also receive a £10K bursary and substantial exposure to boost and help sustain their career.

For the Shape Open, we look forward to combining digital and analogue artforms in two settings, a shopfront style gallery and a bespoke website, which will enable audiences to experience the exhibits according to their choice, either online or in place. The Shape Open supports disabled artists at all career stages and is an important event in terms of bringing disability related issues to the fore in the visual arts calendar. Supporting early career artists has always been a programme priority and we are pleased to look forward to a second year of the Emergent project which we piloted this year, in partnership with Baltic, supported by the Foyle Foundation. For the second year, we will draw on learnings from our pilot year evaluation to ensure that early career disabled artists benefit from a high quality accessible package of support that also seeks to widen and share insights into the barriers faced by disabled creatives. Artists in the cohort will receive extensive mentoring delivered by remote conferencing and document sharing, while the main awardee will receive a £5K bursary and, in addition to remote based support, have a month's on-site residency at Baltic in Gateshead to connect with the curatorial team as well as local artistic communities.

In 2022/23, our Programme and Projects look solid on all fronts. NDMAC commenced its Delivery Phase with from the Heritage Fund, commencing December 2022. Transforming Leadership ended its funded period in March 2022, but continued to drive a cohort of organisations and individuals in financial and creative turnaround, and with the 2022/23 period seeing them not only survive but thrive in terms of projects secured, outputs grown and visibility up, too, so leading their own careers into empowered and positive futures. NDACA, operating on a digital-first approach under Covid, has shown major online impact in 2022/23, with some online tools, such as the NDACA Social Model Animations, gaining over 250k in views and our audiences reaching 8m+ to date. The NDACA Wing continues to receive physical bookings of academics studying the works on site, though the NDACA Wing and Repository faces challenges as our hosts, Buckinghamshire New University, divests its libraries of books and is moving more towards digital study zones models, a change which we are monitoring and responding to.

The above shows our projects performing solidly in 2022/23, with our NPOT Programme continuing to break new ground: Programme continues to evolve a digital suite of project that include reworkings of the Shape Open exhibition and Adam Reynolds Award. In this new long-shadow landscape first created by the Pandemic, we find digital acting as a golden thread that winds through in place and physical interventions, such as Jason Wilsher-Mills' sculpture I Am Argonaut exhibiting in Folkestone to 100K walk-by visitors as part of that town's Triennial, but hugely engaging online to many hundreds of thousands, if not millions more.

And Jack Haslam's commissioned painting Ark, whilst shared in cropped fragments online to many thousands, received over a hundred thousand visitors when mounted as a central feature at ZSL London Zoo, who in turn used it as the cover of their digital formatted biodiversity research report that was submitted to world leaders at the COP 26 conference in Glasgow in 2021.

Moving through 2022/23 and looking ahead, Programme supported the launch of The Mine, an app based game set in a immersive digital environment in which users explore a gloomy basement where the relics of the disability arts movement have been left along with other relics which reveal the dark truths that underlie many recent social histories, and which mark significant discrimination against disabled people. Built primarily to be used on handheld devices, a film fly through version was also made available as well as an audio book and a visual telling of the embedded narratives in British Sign Language. Beyond that, a physical and in place project is being devised by the lead artist, Jay Price, designed to locate some of the brass rubbings which take place in the game in real world localities. A 'Making Of' film, documented and shared in digital formats, extended the life of the original app based game as well as 'world building' the impact of The Mine well beyond what it began as: a few sketches in a note book and a shared conversation held on zoom. These digital forms remain relevant and used by audiences and so have the capacity to help Shape build a major back catalogue, too, in the way that a series of films often get reissued to new audiences; we will monitor these re-use possibilities going forward.

Where we made such digital and engagement innovations in the recent past, we prompted reviews from diverse quarters of the media, from interviews on BBC radio's Front Row to features in the Art Newspaper and The Architectural Review. While this speaks to the quality and innovation of our

programme, as we move ahead we continue to be keen to maintain high volume audiences that are achievable through digital engagement and are developing research into targeting and involving key influencers to help us reach new audiences as well as building on our partnership with schuh, for whom we are proud to act as disability equality partners, driving their agenda around inclusion to a new 'born digital' generation who are highly active online.

But we continue to strive and innovate. In 2023/24, as a response to the continuing uncertain economic future in terms of long Covid-19 and the economy, Shape developed two new ventures around services. The first is SHAPE HERITAGE SERVICES which we hope will roll out in 2023/24 and which will offer a series of diverse/digital services based on new-production-models-for-heritage approaches, using much of our learning from NDACA and NDMAC to show other heritage organisations how diversity and digital combinations can help grow audiences and help cut costs too. The twin-element of this is SHAPE CREATIVE SERVICES, which is also being steadied to launch and will take a consultancy and services model into the wider creative industries, helping organisations adapt to the new combinations of new tech + new digital + new audiences = new success and sustainability. A microsite carrying the Services offers will go live in 2023/24, too.

Our innovative hybrid approach to programming also finds us active overseas as we extend our international reach. Our ambitious international plans see us producing and hosting our The DAM In Venice arts pavilion in the Venice Art Biennale in 2024 with Arts Council England support of £445k, going live in April 2024 then touring. And we continue to talk with partners in the wider European countries as well as Japan about blended residencies and showcases in which part of the activity is delivered in place and part of it online, capitalising on the global reach made possible through digital interactions. Producing a tour to Tokyo in 2023 led by Shape alumnus Jason Wilsher-Mills promises to be one step in this onward journey to international standing overseas and expanding the reach of our audiences into new markets and ways of experiencing culture that will feed back ideas about future growth beyond the next two to three years. And Shape achieved an NPOT 2023-24 £50k uplift, which will part fund us exploring rolling out the DAM IN franchise, creating in the coming decade THE DAM IN SUB SAHARAN AFRICA, THE DAM IN NEW YORK, THE DAM IN BERLIN and THE DAM IN SAO PAOLO.

So, despite the challenges on many fronts, Shape is adjusting well to the Post- or Long-Pandemic landscape but we are also mindful that there continues to be several adverse undercurrents, such as the long term slow re-entry of disabled people into the creative communities and into society in general, and whether or not those wider communities will continue to be open, accessible and engage with disabled creatives and users.

Added to that, is the clear long-term negative-economic effect of Covid-19, and, with recent economic and political instability, a prospect that less funds may be available, with digital driving down price, and with a corresponding pressure to leave London due to declining arts funding in the Capital, and yet where they may be less funding outside of London.

One other longer term Covid-19 effect is the now permanent presence of digital-first approaches, but with high-end bespoke physical events also in the picture. Again, Shape is monitoring

cultural trends and we will continue to make interventions, commissions creatives and build projects which respond to the way we live now, which is again one of the secrets of our success – we remain relevant by holding up the creative mirror to the modern world.

As referred to in the Financial review and Reserves Policy, we will continue to focus on improving our financial sustainability and maintaining our general reserves. The Reserves Plan requires that all delivery commitments are fully funded from the diverse range of income sources which Shape has access to, rather than being partly funded from general reserves. This was set out in our plans for new income generating prospects developed from the Culture Recovery Plans for Shape Creative and Heritage services which will contribute towards maintaining general reserves in the longer term, as just one tenet of this approach.

Shape plans to return to developing other income generating opportunities, too, such as producing creative and heritage services from our offices on the Second Floor at Peckham Library which is fully accessible and offers a large floor plan with three spaces at a cost effective rent. The office base in Southwark, which is also part of a large ACE/Southwark cultural zone regeneration, may enable us to enhance existing local partnerships, such as Tate Modern and develop new relationships with other arts and cultural organisations in the borough and surrounding area. The office is situated below Peckham Library and this close proximity may offer opportunities for joint cultural diversity events and development of new audiences from the Library's footfall, either physical or online. We may also create the NDMAC repository there to go live in 2025 and will explore associated services around that, too.

And Shape continues to develop and apply for new project funding taking into account how our delivery might take place in the future creative world including e-commerce and a range of digital delivery. We will be looking to invest in our infrastructure to ensure we have appropriate IT and other digital resources to support this direction. All new bids include full cost recovery and charging for services delivered by Shape.

It is expected that these future plans will support Shape to maintain its general reserves and consolidate its sustainability and future resilience.

Structure, Governance and Management

Governing Document

The organisation is a charitable company limited by guarantee, incorporated on 20 December 1979 and registered as a charity on 20 December 1979.

The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association.

The company's registered name is Shape London. The Articles of Association have been reviewed during the year.

The trustees are aware that the Charity Governance Code was updated in December 2020. They reviewed the Code in May 2023 and consider the organisation is compliant with the spirit of the

Trustees' annual report

For the year ended 31 March 2023

Code. The trustees are aware of a few areas where the organisation is not fully aligned and are looking in to the feasibility and proportionality of being fully compliant.

All trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 6 to the accounts.

Appointment of trustees

Members are Trustees for the purpose of charity law and Directors for the purpose of company law and under the company's Articles are known as members of the Board of Directors. Under the requirements of the Memorandum and Articles of Association, at each Annual General Meeting, one-third of the Directors for the time being shall retire from the office. A retiring Director shall then be eligible for re-election.

Due to the nature of Shape's programme and the involvement of disabled people, the charity aims to ensure that the Board of Trustees is as diverse as possible in terms of disability, gender, and ethnicity.

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

In order to further support the development of Shape's work and to ensure the direct involvement of artists, people who use our services and other professional expertise, Shape has established a committee structure. Each department head and their team benefit from the support of a committee as follows:

- Programme and Development
- Finance, HR and Risk Management

The Programme Committee and the Finance, HR and Risk Committee each meet four times a year. Both have appropriate delegated authorities. Minutes of these 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. In 2022/23 this comprised:

Chief Executive	David Hevey
Head of Programme	Jeff Rowlings
Interim Head of Finance	Alexandra Lewis (left 30 April 2023)

From 1 May 2023, finance support is provided by Shape's virtual-office partner, PEM supported by a senior finance freelancer.

Trustee induction and training

All new Trustees are given a Board Trustees' Handbook with background information about Shape, including the Memorandum and Articles of Association, and information regarding the role of being a charity Trustee. They also attend briefing sessions with the Chair and Chief Executive and are offered other induction support.

Board members are kept up to date with key business and compliance issues, the operating environment and any relevant key changes in company and charity regulations and are offered training opportunities as they arise.

Related parties and relationships with other organisations

There are no related parties and relationships between Shape and other organisations.

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. All salaries are reviewed on an annual basis and the Board decides whether any uplift should be applied. Salaries were last uplifted in April 2023. All staff are automatically enrolled into a pension scheme, unless they chose to opt out or remain under the previous scheme. Shape does not operate a bonus scheme.

Statement of responsibilities of the trustees

The trustees (who are also directors of Shape London for the purposes of company law) are responsible for preparing the trustees' annual report including the strategic report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Observe the methods and principles in the Charities SORP.
- Make judgements and estimates that are reasonable and prudent.
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure

Trustees' annual report

For the year ended 31 March 2023

that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- There is no relevant audit information of which the charitable company's 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 the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 31 March 2023 was 11 (2021/22:11). The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Members of the Board of Trustees, who are Directors for the purposes of company law and Trustees for the purposes of charity law, who served during the year and up to the date of this report are set out on the Reference and Administrative page.

Auditors

Sayer Vincent LLP was re-appointed as the charitable company's auditor during the year and have expressed their willingness to continue in that capacity.

The trustees' annual report has been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

The trustees' annual report has been approved by the trustees on 29 November 2023 and signed on their behalf by

Tony Heaton
Chair

Opinion

We have audited the financial statements of Shape London (the 'charitable company') for the year ended 31 March 2023 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2023 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

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

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

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

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied

Independent auditor's report

To the members of

Shape London

that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

Capability of the audit in detecting irregularities

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

- We enquired of management, and trustees, which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.
- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.

Independent auditor's report

To the members of

Shape London

- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

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

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

Use of our report

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

Noelia Serrano (Senior statutory auditor)

1 December 2023

for and on behalf of Sayer Vincent LLP, Statutory Auditor
Invicta House, 108-114 Golden Lane, LONDON, EC1Y 0TL

Shape London

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

For the year ended 31 March 2023

				2023	Reclassified			Reclassified
	Note	Unrestricted £	Restricted £	Total £	Unrestricted £	Continuing Restricted £	Discontinued Restricted £	2022 Total £
Income from:								
Donations and legacies	2	299,242	–	299,242	295,686	–	–	295,686
Charitable activities								
Arts and Partnerships	3	31,821	299,509	331,330	25,130	130,143	828,035	983,308
Audiences and Engagement	3	5,982	–	5,982	3,985	–	–	3,985
Skills, Diversity & Leadership	3	–	18,500	18,500	–	37,000	–	37,000
Interest receivable		1,454	–	1,454	49	–	–	49
Total income		338,499	318,009	656,508	324,850	167,143	828,035	1,320,028
Expenditure on:								
Raising funds	4	100	–	100	375	–	–	375
Charitable activities								
Arts and Partnerships	4	332,475	157,553	490,028	293,028	157,480	1,032,939	1,483,447
Audiences and Engagement	4	37,781	–	37,781	31,978	–	–	31,978
Skills, Diversity & Leadership	4	30,067	85,891	115,958	20,523	37,975	–	58,498
Total expenditure		400,423	243,444	643,867	345,904	195,455	1,032,939	1,574,298
Net income/(expenditure) for the year	5	(61,924)	74,565	12,641	(21,054)	(28,312)	(204,904)	(254,270)
Reconciliation of funds:								
Total funds brought forward		198,879	67,576	266,455	219,933	95,888	204,904	520,725
Total funds carried forward		136,955	142,141	279,096	198,879	67,576	–	266,455

Discontinued activities relate to Unlimited Transition which ended on 31 March 2022. Unlimited's activities continue through a new organisation, We Are Unlimited. All other activities are continuing. There were no other recognised gains or losses other than those stated above. Movement in funds are disclosed in Note 15 to the financial statements.

Shape London

Balance sheet

Company number: 01468164

As at 31 March 2023

	Note	£	2023 £	£	2022 £
Fixed assets:					
Tangible assets	10		12,956		17,962
			<u>12,956</u>		<u>17,962</u>
Current assets:					
Debtors	11	154,953		365,621	
Cash at bank and in hand		164,616		396,571	
		<u>319,569</u>		<u>762,192</u>	
Liabilities:					
Creditors: amounts falling due within one year	12	(53,429)		(513,699)	
				<u></u>	
Net current assets			<u>266,140</u>		<u>248,493</u>
Total net assets	14		<u>279,096</u>		<u>266,455</u>
The funds of the charity:	15				
Restricted income funds			142,141		67,576
Unrestricted income funds:					
Designated funds		35,005		110,032	
General funds		101,950		88,847	
		<u></u>		<u></u>	
Total unrestricted funds			<u>136,955</u>		<u>198,879</u>
Total charity funds			<u>279,096</u>		<u>266,455</u>

Approved by the trustees on 29 November 2023 and signed on their behalf by

Tony Heaton
Chair

Jon Tibbits-Smyth
Treasurer

Statement of cash flows

For the year ended 31 March 2023

	2023		2022	
	£	£	£	£
Cash flows from operating activities				
Net income/(expenditure) for the reporting period (as per the statement of financial activities)	12,641		(254,270)	
Investment income	(1,454)		(49)	
Depreciation charges	8,156		4,392	
Loss on disposal of fixed assets	179		–	
Decrease / (Increase) in debtors	210,668		(60,097)	
(Decrease) / Increase in creditors	(460,270)		27,255	
		(230,080)		(282,769)
Cash flows from investing activities:				
Investment income	1,454		49	
Purchase of fixed assets	(3,329)		(15,001)	
		(1,875)		(14,952)
Change in cash and cash equivalents in the year		(231,955)		(297,721)
Cash and cash equivalents at the beginning of the year		396,571		694,292
Cash and cash equivalents at the end of the year		164,616		396,571

There is no reconciliation of net movement in funds as only cash is held

1 Accounting policies

a) Statutory information

Shape London is a charitable company limited by guarantee and is incorporated in England and Wales. The registered office address is 2nd Floor, Peckham Library, Peckham Hill Street, SE15 5JR.

b) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) – (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value.

c) Public benefit entity

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

d) Going concern

The trustees have reviewed budgets and forecasts to 31 March 2025 taking into account the impact of the current economic environment and consider there to be no material uncertainties about Shape's ability to continue as a going concern.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

e) Income

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

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

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

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

1 Accounting policies (continued)

f) Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

g) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

h) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund together with a fair allocation of management and support costs.

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

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

i) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose
- Expenditure on charitable activities includes the costs of delivering projects and services to further the purposes of the charity and their associated support costs

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

1 Accounting policies (continued)**j) Allocation of support costs**

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

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

● Raising funds	0%
● Arts and Partnerships	65%
● Audiences	9%
● Skills, Diversity and Leadership	7%
● Support costs	17%
● Governance costs	2%

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

● Arts and Partnerships	83%
● Audiences	10%
● Skills, Diversity and Leadership	7%

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

k) Operating leases

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

l) Tangible fixed assets

Items of equipment are normally capitalised where the purchase price exceeds £250. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

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

● IT equipment and software	3 years
● Furniture, fittings and equipment	4 years

m) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

1 Accounting policies (continued)**n) Cash at bank and in hand**

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

o) 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.

p) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

q) Pensions

The charity provides an auto-enrolment pension scheme to which all employees are enrolled unless they choose to opt out. The charity previously offered a defined contribution scheme where employees could contribute either an amount or percentage of salary.

2 Donations and legacies

	2023	2022
	Total	Total
	£	£
Grants receivable		
ACE – NPO	291,824	291,824
Donations		
Other grants and donations	7,418	3,862
	299,242	295,686

All income above is unrestricted

3 Income from charitable activities

	Unrestricted £	Restricted £	2023 Total £	Unrestricted £	Continuing Restricted £	Discontinued Restricted £	2022 Total £
Arts and Partnerships							
ACE – Disability Arts Movement (DAM) in Venice	-	222,500	222,500	-	-	-	-
ACE – Unlimited Transition	-	-	-	-	-	544,000	544,000
Arts Council of Wales – Unlimited Transition	-	-	-	-	-	60,000	60,000
Creative Scotland – Unlimited Transition 2021 /22	-	-	-	-	-	20,000	20,000
British Council – Unlimited Transitions	-	-	-	-	-	100,000	100,000
Lottery – Unlimited Transition	-	-	-	-	-	49,500	49,500
National Heritage Lottery Fund – NDMAC Development phase	-	-	-	-	65,221	-	65,221
National Heritage Lottery Fund – National Disability Movement Archive and Collection (NDMAC) Delivery phase	-	30,829	30,829	-	-	-	-
Culture Recovery Fund ACE Round 2	-	-	-	-	45,000	-	45,000
Garfield Weston Foundation	-	30,000	30,000	-	-	-	-
Foyle Foundation	-	13,500	13,500	-	-	-	-
Other grants and donations	11,500	-	11,500	23,570	-	25,000	48,570
Sales and fees charged for services	19,500	-	19,500	150	-	2,000	2,150
Pop up galleries	766	-	766	1,410	-	-	1,410
Contract delivery expenses contribution	-	-	-	-	-	17,286	17,286
Donated services and facilities in kind	-	2,680	2,680	-	19,922	10,222	30,144
Other income	55	-	55	-	-	27	27
Sub-total for Arts and Partnerships	31,821	299,509	331,330	25,130	130,143	828,035	983,308
Audiences and Engagement							
Sales and fees charged for services	5,982	-	5,982	3,985	-	-	3,985
Sub-total for Audiences	5,982	-	5,982	3,985	-	-	3,985
Skills, Diversity and Leadership							
ACE – Transforming Leadership	-	18,500	18,500	-	37,000	-	37,000
Sub-total for Audiences	-	18,500	18,500	-	37,000	-	37,000
Total income from charitable activities	37,803	318,009	355,812	29,115	167,143	828,035	1,024,293

Discontinued activities relate to Unlimited Transition which ended on 31 March 2022.

4a Analysis of expenditure (current year)

	Cost of raising funds	Charitable activities				Governance costs	Support costs	2023 Total	2022 Total
		Arts and partnerships – Continuing	Arts and partnerships – Discontinued	Audiences	Skills, Diversity and Leadership				
	£	£		£	£	£	£	£	£
Staff costs (Note 6)	–	153,188	–	15,596	26,810	8,286	94,811	298,691	388,045
Recruitment, training and other staff costs	–	205	–	–	–	–	1,000	1,205	6,070
Rent, insurance and services	–	–	–	–	–	–	21,096	21,096	32,865
Depreciation and loss on disposals	–	–	–	–	–	–	8,335	8,335	4,392
Communications and IT	–	25,997	–	–	82	–	32,844	58,923	64,362
Printing, stationery and postage	–	–	–	–	–	–	1,508	1,508	1,612
Sundry administration costs	–	–	–	–	–	452	664	1,116	3,048
Auditor's fees	–	–	–	–	–	10,886	–	10,886	10,670
Other professional fees	–	1,410	–	–	–	13	309	1,732	11,171
Banking, financial and bad debt provisions	–	157	–	–	260	–	161	578	661
Services provided – Artists, trainers and interpreters	–	2,678	–	–	15,421	–	–	18,099	15,404
Programme materials, delivery, access and marketing	100	157,064	–	2,100	61,867	567	–	221,698	481,688
Unlimited Commissions and awards	–	–	–	–	–	–	–	–	325,965
Unlimited Delivery grants to Delivery Partner (Artsadmin)	–	–	–	–	–	–	–	–	73,661
Unlimited Other grants to We Are Unlimited (WAU)	–	–	–	–	–	–	–	–	154,685
	100	340,699	–	17,696	104,440	20,204	160,728	643,867	1,574,298
Support costs	–	132,654	–	17,842	10,232	–	(160,728)	–	–
Governance costs	–	16,675	–	2,243	1,286	(20,204)	–	–	–
Total expenditure 2023	100	490,028	–	37,781	115,958	–	–	643,867	1,574,298
Total expenditure 2022 (* reclassified)	375	450,508	1,032,939	31,977	58,499	–	–	–	1,574,298

4b Analysis of expenditure (prior year)

	Cost of raising funds	Charitable activities				Governance costs	Support costs	2022 Total
		Arts and partnerships – Continuing	Arts and partnerships – Discontinued	Audiences	Skills, Diversity and Leadership			
	£	£	£	£	£	£	£	£
Staff costs (Note 6) (*reclassified)	–	129,465	113,930	13,722	28,561	7,375	94,992	388,045
Recruitment, training and other staff costs	–	2,700	350	–	81	63	2,876	6,070
Rent, insurance and services	–	75	–	–	–	–	32,790	32,865
Depreciation and loss on disposals	–	–	–	–	–	–	4,392	4,392
Communications and IT	–	30,210	15,316	–	–	–	18,836	64,362
Printing, stationery and postage	–	–	–	–	–	–	1,612	1,612
Sundry administration costs	–	–	130	–	–	370	2,548	3,048
Auditor's fees	–	–	–	–	–	10,670	–	10,670
Other professional fees	–	1,260	5,797	–	1,008	1,830	1,276	11,171
Banking, financial and bad debt provisions	–	238	246	6	–	–	171	661
Services provided – Artists, trainers and interpreters	–	4,399	11,005	–	–	–	–	15,404
Programme materials, delivery, access and marketing	375	144,498	316,854	–	15,286	2,075	2,600	481,688
Unlimited Commissions and awards	–	–	325,965	–	–	–	–	325,965
Unlimited Delivery grants to Delivery Partner (Artsadmin)	–	–	73,661	–	–	–	–	73,661
Unlimited Other grants to We Are Unlimited (WAU)	–	–	154,685	–	–	–	–	154,685
	375	312,845	1,017,939	13,728	44,935	22,383	162,093	1,574,298
Support costs (*reclassified)	–	119,140	15,000	16,035	11,918	–	(162,093)	–
Governance costs (*reclassified)	–	18,523	–	2,214	1,646	(22,383)	–	–
Total expenditure 2022 (*reclassified)	375	450,508	1,032,939	31,977	58,499	–	–	1,574,298

Discontinued activities relate to Unlimited Transition which ended on 31 March 2022

* Staff costs were reclassified in respect of a change in the basis of the senior management time allocation at the year end to be consistent with 2022/23

Notes to the financial statements

For the year ended 31 March 2023

5 Net income/(expenditure) for the year

This is stated after charging / (crediting):

	2023 £	2022 £
Depreciation	8,156	4,392
Loss on disposal of fixed assets	179	–
Trustees' reimbursed expenses	–	–
Operating lease rentals:		
Property – Peckham	14,650	25,000
Printer / photocopier	1,100	1,308
Auditors' remuneration (excluding VAT):		
Audit fee 2022/23 (Previous year 2021 /22)	9,000	8,400
Audit fee under accrual 2021/22	–	642
Foreign exchange gains or losses	–	–
	298,691	388,045

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

Staff costs were as follows:

	2023 £	2022 £
Salaries and wages	199,908	281,058
Redundancy and termination costs	–	304
Contract / temporary staff	77,523	77,516
Social security costs	16,880	22,941
Pension costs	4,380	6,226
	298,691	388,045

The following number of employees received employee benefits (excluding employer pension costs) during the year between:

	2023 No.	2022 No.
£60,000 – £69,999	1	1

No pension contributions (2021/22 £0) were made to a defined contribution scheme for the above member of staff during the year. The staff member left the pension scheme in September 2021.

The total employee benefits including pension contributions and employer's national insurance of the key management personnel were £132,321 (2022: £125,103). Key management personnel comprise of the Chief Executive and the Head of Programme on the grounds that they hold significant decision-making and delegation control.

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2022: £nil). No charity trustee received payment for professional or other services supplied to the charity (2022: £nil).

Trustees' expenses represents the payment or reimbursement of travel, overnight accommodation and subsistence costs totalling £nil (2022: £nil) incurred by nil (2022: nil) members relating to attendance at meetings of the trustees. One Trustee received £18 reimbursed travel expenses in respect of delivery work.

Notes to the financial statements

For the year ended 31 March 2023

7 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2023 No.	2022 No.
	5.5	9.8

The average weekly number of staff (expressed as full-time equivalents) during the year was as follows:

Arts and Partnerships	3.0	6.5
Audiences and Engagement	0.4	0.7
Skills, Diversity and Leadership	0.3	0.2
Support	0.8	0.8
Governance	0.1	0.2
	4.6	8.4

8 Related party transactions

The Chief Executive rents space in Folkestone and during 2022/23 the whole space provided a production base for DAM in Venice and NDMAC. In 2021/22, part of the space provided storage for specific NDACA and NDMAC archive material and Shape artworks due to unavailable suitable storage held elsewhere by Shape. Shape's Programme and Projects contributed £4,800 being 100% of the total rent charge in respect of the area for the period from 1 April 2022 – 31 March 2023 (2021: £2,400).

The Chief Executive's son, Liam Roden, is a freelancer who Shape engaged on various projects during 2022/23 on flexible contracts. In 2022/23 fees £36,580 (2021/22 £25,354) and reimbursed delivery expenses £955 (2021/22 £0) were paid. The Chief Executive's partner (Nina Shen – CT20 Projects CIC) is a delivery partner who Shape engaged on DAM in Venice in the year. In 2022/23 fees paid of £6,977 (2021/22 £0)

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

9 Taxation

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

10 Tangible fixed assets

	IT equipment and software £	Furniture, fittings and equipment £	Total £
Cost or valuation			
At the start and end of the year	54,372	28,647	83,019
Additions	3,329	–	3,329
Disposals	(536)	–	(536)
At the end of the year	57,165	28,647	85,812
Depreciation			
At the start of the year	37,246	27,811	65,057
Charge for the year	7,854	302	8,156
Disposals	(357)	–	(357)
At the end of the year	44,743	28,113	72,856
Net book value			
At the end of the year	12,422	534	12,956
At the start of the year	17,126	836	17,962

Notes to the financial statements

For the year ended 31 March 2023

11 Debtors

	2023 £	2022 £
Trade debtors	2,253	22,122
Other debtors	–	17,740
Prepayments	10,621	16,136
Grants receivable	142,079	309,623
	154,953	365,621

12 Creditors: amounts falling due within one year

	2023 £	2022 £
Trade creditors	6,489	26,929
Taxation and social security	5,568	7,591
Other creditors	12,123	11,562
Accruals	29,249	356,367
Deferred income (Note 13)	–	111,250
	53,429	513,699

13 Deferred income

Deferred income comprises :–

	Grants in advance	2023 £	2022 £
Balance at the beginning of the year	111,250	111,250	45,000
Amount released to income in the year	(111,250)	(111,250)	(45,000)
Amount deferred in the year	–	–	111,250
Balance at the end of the year	–	–	111,250

14a Analysis of net assets between funds (current year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	–	12,956	–	12,956
Net current assets	101,950	22,049	142,141	266,140
Net assets at the end of the year	101,950	35,005	142,141	279,096

14b Analysis of net assets between funds (prior year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	–	17,962	–	17,962
Net current assets	88,847	92,070	67,576	248,493
Net assets at the end of the year	88,847	110,032	67,576	266,455

Notes to the financial statements

For the year ended 31 March 2023

15a Movements in funds (current year)

	At 1 April 2022 £	Income and gains £	Expenditure and losses £	Transfers £	At 31 March 2023 £
Restricted funds:					
Arts and Partnerships	185	299,509	(157,553)	–	142,141
Skills, Diversity and Leadership	67,391	18,500	(85,891)	–	–
Total restricted funds	67,576	318,009	(243,444)	–	142,141
Unrestricted funds:					
Designated funds:					
Tangible fixed assets	17,962	–	–	(5,006)	12,956
Programme – Adam Reynolds Award	12,070	–	–	(12,070)	–
Programme – Strategic delivery and development	80,000	–	–	(57,951)	22,049
Total designated funds	110,032	–	–	(75,027)	35,005
General funds	88,847	338,499	(400,423)	75,027	101,950
Total unrestricted funds	198,879	338,499	(400,423)	–	136,955
Total funds	266,455	656,508	(643,867)	–	279,096

15b Movements in funds (prior year)

	At 1 April 2021 £	Income and gains £	Expenditure and losses £	Transfers £	At 31 March 2022 £
Restricted funds:					
Arts and Partnerships – Continued	27,522	130,143	(157,480)	–	185
Arts and Partnerships – Discontinued	204,904	828,035	(1,032,939)	–	–
Skills, Diversity and Leadership	68,366	37,000	(37,975)	–	67,391
Total restricted funds	300,792	995,178	(1,228,394)	–	67,576
Unrestricted funds:					
Designated funds:					
Tangible fixed assets	7,353	–	–	10,609	17,962
Programme – Adam Reynolds Award	–	–	–	12,070	12,070
Programme – Strategic delivery and development	80,000	–	–	–	80,000
Total designated funds	87,353	–	–	22,679	110,032
General funds	132,580	324,850	(345,904)	(22,679)	88,847
Total unrestricted funds	219,933	324,850	(345,904)	–	198,879
Total funds	520,725	1,320,028	(1,574,298)	–	266,455

Discontinued activities relate to Unlimited Transition which ended on 31 March 2022

15 Movements in funds (continued)

Purposes of funds

Restricted funds – £142,141 are funds which represent monies given for specific purposes and projects as described below:

Arts and Partnerships £142,141 – £185 Shape Programme , DAM (Disability Arts Movement) in Venice £146,563 and NDMAC (National Disability Movement Archive and Collection) £(4,606). The deficit on NDMAC is due to delays in matched funding being secured and will be resolved in 2023/24.

Designated funds – £35,005 are funds which the Board of Trustees has designated to meet future commitments and liabilities as part of their vision and risk assessment for sustainability:

Tangible fixed assets – £12,956 represent funds for office tangible fixed assets. Transfers in respect of associated depreciation and loss on disposal of fixed assets will be made to General Funds.

Programme: Adam Reynolds Award (ARA) £0 – a donation of £12,070 was designated in 2021/22 and was utilised for the ARA Shortlist and ARA delivery in 2022/23.

Programme: Strategic delivery and development £42,049 – the Board designated £80,000 to ensure the strategic delivery and development of the Programme after 1 April 2022 whilst new projects and their funding are being secured. It aims to provide 'going concern' assurance that internal resources are designated to support any funding shortfalls during 2022/23 and 2023/24 due to any future economic uncertainties. Transfers of £57,951 were made in 2022/23 comprising of £37,951 to support programme direct delivery and £20,000 to support the aim set out in the Reserves Policy of holding available general reserves to support Shape's delivery equivalent to a range of between three to six months.

General Funds £101,950 – these are free reserves of the charity which can be used for any purpose within its charitable objects. The Reserves Policy is set out in the Trustees' annual report.

Heritage Lottery Fund – funding disclosure statement

	At the start of the year £	Income £	Expenditure £	At the end of the year £
National Disability Movement Archive and Collection (NDMAC) Delivery Phase – commenced December 2022 to November 2026				
Heritage Lottery Fund (receivable)	–	30,829	(30,829)	–
Match funds contribution:(to be secured)	–	–	–	–
Expenditure to be met from Match funds	–	–	(4,606)	(4,606)
	<u>–</u>	<u>30,829</u>	<u>(35,435)</u>	<u>(4,606)</u>
Other delivery – Non cash				
In Kind – Volunteers	–	–	–	–
In Kind – Other	–	2,680	(2,680)	–
Total Delivery Phase delivery	<u>–</u>	<u>33,509</u>	<u>(38,115)</u>	<u>(4,606)</u>

15 Movements in funds (continued)

Arts Council England – funding disclosure statements

	At the start of the year £	Income £	Expenditure £	At the end of the year £
Transforming Leadership (1 April 2020 – 31 March 2023)				
Arts Council England	166,500	18,500	–	185,000
Delivery expenditure	(99,109)	–	(85,891)	(185,000)
	<u>67,391</u>	<u>18,500</u>	<u>(85,891)</u>	<u>–</u>
	At the start of the year £	Income £	Expenditure £	At the end of the year £
DAM (Disability Arts Movement) in Venice (commenced 1 April 2022 to March 2025)				
Arts Council England	–	222,500	–	222,500
Delivery expenditure	–	–	(75,937)	(75,937)
	<u>–</u>	<u>222,500</u>	<u>(75,937)</u>	<u>146,563</u>

16 Discontinued activities – Unlimited Transition (ULT) (1 April 2020 – 31 March 2022)

Arts Council England (£1,000,000) , Wales Arts Council (£60,000) and Creative Scotland (2019/20 £80,000 and 2020/21 £20,000) awarded Unlimited Transition grants to Shape and Artsadmin working as Joint Delivery Partners, with Shape as the Lead Partner for grant award purposes.

Wales Arts Council (£60,000) and Creative Scotland (£20,000) committed further grants in 2021/22.

Partner organisations awarded grants of £165,667 to Unlimited Transition in respect of their partner funding for main, R&D and Emerging commissions (2020/21 £110,667, 2021/22 £25,000 and Artsadmin £30,000).

The ACE grant of £1,000,000 was allocated £900,000 to the Commissions and artistic delivery programme and £100,000 towards the costs of the new Unlimited organisation development costs.

Other funding was awarded from time to time for grant funded delivery or delivery services provided to Unlimited Transition.

Grant was passed by Shape to Artsadmin on a quarterly basis, or as agreed, in accordance with the agreed delivery budgets. Fees were payable by Shape to the Senior Producer on a quarterly basis in accordance with a Schedule of Fee Payments.

From January – March 2022 Shape managed the payment of artists commissions. The remainder of commissions payments due for the period from 1 April 2022 to the end of the commission contracts was transferred to We Are Unlimited.

We Are Unlimited (WAU) is the new Unlimited organisation which was incorporated in November 2021. The remainder of Unlimited Transition delivery was transferred to WAU to complete in 2022/23.

17 Pop Up Galleries

Shape holds one year leases for a number of properties which operate under a management agreement with Avire (UK) LLP and a reverse premium agreement with the property landlords. There is no financial obligation arising to Shape which is not covered by these agreements. The leases have short notice periods of under one month which can be served by the landlord or by Shape. The properties are used to meet charitable objectives of supporting high quality practice by disabled artists through exhibits of art posters, art work and performances by disabled artists.

18 Operating lease commitments

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

	Property and other 2023 £	2022 £
Less than one year	19,025	26,100
One to five years	12,500	37,775
Over five years	–	–
	<u>31,525</u>	<u>63,875</u>

Property – Peckham office – Shape signed a five year lease with LB Southwark for offices at Second Floor, Peckham Library and took occupation on 19 September 2019. Rent credits have been granted by the landlord in respect of the period December 2022 to June 2023 in recognition of the office being closed as a consequence of the closure of the building due to Peckham Library refurbishments.

Unit B, 67 Tontine Street, Folkestone – Shape signed a Tenancy at Will with Creative Folkestone on 21 November 2022 for a studio space. After six months (21 May 2023), the Landlord and Tenant acknowledge that the agreement extends by one calendar month consecutively thereafter unless notice is given. There is no agreement for lease. No financial obligations require disclosing.

19 Legal status of the charity

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

Accounts

Company number: 01468164
Charity Number: 279184

Shape London

Report and financial statements
For the year ended 31 March 2022

Contents

For the year ended 31 March 2022

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Reference and administrative information

For the year ended 31 March 2022

Company number	01468164	
Country of incorporation	England and Wales	
Charity number	279184	
Country of registration	England and Wales	
Registered office and operational address	Peckham Library, 2 nd Floor 122 Peckham Hill Street London SE15 5JR	
Trustees	Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:	
	Tony Heaton OBE	Chair
	James Hodgson	Vice Chair
	Jackie Freeman	Resigned as Treasurer 22/9/21 and as trustee on 16/3/22
	Jon Tibbits-Smyth	Treasurer – Appointed 22/9/21
	Robert Davies	
	Lois Keith OBE	
	Adeolu Adesola	
	Aidan Moesby	Resigned 22/9/21
	Owen Kimm	
	Jennifer Clarke	
	Michelle Duxbury	
	Amanda Stewart	Appointed 16/3/22
	Jonathan Dunicliffe	Appointed 16/3/22
Key management personnel	David Hevey	Chief Executive
	Jeff Rowlings	Head of Programme
	Sally Yarwood	Interim Head of Finance / Strategic Projects up to 11/10/21
	Alexandra Lewis	Interim Head of Finance appointed 12/10/21

Reference and administrative information

For the year ended 31 March 2022

Bankers	CAF Bank Ltd 25 Kings Hill Avenue Kings Hill West Malling Kent, M19 4TA
	HSBC Lion House 25 Islington High Street London, N1 9LJ
Solicitor	Bates Wells Cheapside House 138 Cheapside London EC2V 6BB
Auditor	Sayer Vincent LLP Chartered Accountants and Statutory Auditors Invicta House 108–114 Golden Lane LONDON EC1Y 0TL

The trustees present their report and the audited financial statements for the year ended 31 March 2022.

Reference and administrative information set out on pages 2 and 3 form part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice – Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

Foreword from Chair

2021/22 is the fourth year of the current four-year National Portfolio Organisation (NPO) operation plan 2018–2022. This 21/22 year has seen Shape continue our core work under remote working conditions, which still means isolation for many of our users and some of our staff, with all our staff and creatives remote-working and a hybrid digital-first approach to delivery of our programme such as our exhibitions, which in this year became a combination of large volume online and large volume walk-in during 21/22.

The Covid-19 pandemic in 2020/21 had resulted in Shape moving to digital-first models: remote working by Shape staff, remote-Board and management meetings, and a fully online and digital content plan including Programme and Projects delivered digitally in 2020/21. This evolved in 21/22 to a hybrid digital-first but return to physical locations model, with significant success across both strands.

This meant that, as in 20/21, throughout the 21/22 year we continued our work to develop the creative talent and agency of disabled artists and creatives, and we continued to support those in all levels of arts, creative and cultural industries, from those new to the arts and creative industries to those leading the industries, despite the Covid and Post-Covid challenges.

A Summary of The Highlights of the NPO 2021/22 Programme year include:

- Shape continued our landmark Adam Reynolds Award, ARA Shortlist and Shape Open, with major media take up of our work and creatives, such as the BBC's Front Row and others, as we moved more into using the exhibition as a joint space between walk in and digital audiences combined.
- We moved back into walk in locations by placing our artists into significant and major arts events such as getting the ARA recipient Jason Wilsher Mills into the Folkestone Triennial and receiving huge online and walk by audiences through that and other similar physical events.
- Shape continue to expand into new locations working with companies like Schuh and displaying in large volume locations such as digital billboards in London's Oxford Circus, so using digital in physical spaces.

– Our pioneering Audio Visual and Virtual Reality online work, such as our Apps developments, was noted by industry professionals, with publications such as MissionMag noting our digital innovation in their landmark reviews and top tens.

We also continued several landmark projects in April 2021 onwards, such as the following:

In 2021/22, led by CEO David Hevey, **The National Disability Movement Archive and Collection (NDMAC)** continued its development phase as Shape's second large scale heritage project, collecting and interpreting the disability rights movement heritage story, retelling it through disabled artists and creatives responding to its themes. The Delivery Phase NDMAC project application of 20+ plans consisting of over 1,500 pages was submitted to the Heritage Fund early in 2022/23.

And, in April 2021, our project **Unlimited**, for which we are the lead partner, continued its extension funding for the second year to deliver another cycle of disabled-led artist's commissions and continued its development into a separate organisation by 2022. Unlimited went on to leave the organisation at the beginning of April 2022.

A third major 2020–2022 project – **Shape's Transforming Leadership** – also continued in April 2021/22, led by CEO David Hevey, and saw Shape lead a cohort of some 35 mentors/mentees across three organisations –Autograph, Creative Folkestone and a–n The Artists Information Company – to help develop new creatives business approaches while combining this with radical disruption in the arts. The bottom line success of these approaches saw a 100% hit rate on bids, with over £250k raised for and with the cohort.

A fourth major project joined the roster of Shape's landmark projects. This is **Shape Presents The DAM In Venice 2024**, led by David Hevey, the funding for which of £445k was confirmed by Arts Council England in January 2022, with production commencing in 2022/23 and the project going live in Venice in 2024, followed by a UK tour in 2024/5. 'DAM' means Disability Arts Movement and this project re-aligns the art with the political movement and shows how radical art works best when aligned to radical social change. This exhibition and supporting thesis is a model we are planning then to expand, with **Shape Presents The DAM In New York 2026** being a new £0.5M pitch to ACE in 2023. Significantly, **Shape Presents The DAM In Venice 2024** is also supported by both Shape Programme and Shape's NDACA collection and so we see key synthesis between Shape projects too, without losing each strand's distinction, thus helping our overall sustainability.

Our other major heritage project, the **National Disability Arts Collection and Archive (NDACA)** saw continued major rises in the take up of its digital online tools, with some animations gaining 10k views per month during this year. It also formed the basis of Heritage Cultural Recovery Spending development and research, helping Shape model future Heritage and Creative Services to be rolled out in 2022/23. And 21/22 NDACA also saw the re-opening of the NDACA Wing for Learning at Buckinghamshire New University. Online, the NDACA website continued its 'Knowledge Central' digital presence and the online tools, such as the NDACA Social Model animation, which continue

to garner high viewing levels, with this animation alone reaching over 30k in 21/22. We also saw NDACA assets carried on huge volume sites such as ELLE.US in mid 21/22, and NDACA boarded the landmark decolonising project 20/20, with NDACA carried in the media surrounding that £2M project in the Guardian. The NDACA Accessions Committee resumed face-to-face meetings in 21/22 too, with a meeting in late 2021 to drive on its purpose of drilling down into the Archive, refreshing the accessions and deaccessions policies, and so on.

Shape's future plans in 2022/23 include:

Shape is ready to continue the digital-first combined with large walk in through large volume partners sites models and so take the successes of this hybrid model of 2021/22 into 22/23. In this way, the **NPO Programme** in its extension year five of the 2018–2022 ACE arrangement will continue to make break-out digital and walk-in hits, following our successful presence in the Folkestone Triennial between April – November 2021, (for which we are in discussions about returning in 2024/25) which reached over 100k walk-by and millions of views online.

And because all our Shape programme and projects operate on the digital first but with large volume partner locations model, we expect to continue to see growth of impact, growth of development, growth of media coverage of Shape creative outputs, and growth of our underlying financial strength through these models too, as some of the large volume walk-by locations pay us fees as income, while digital stays relatively cheaper as expenditure.

The future 22/23 plans will also be supported by **Transforming Leadership** continuing to impact and develop its cohort of 35 mentors/mentees as we support their rebuilding of their creative organisations in the 2022/23 period, with the cohort fundraising and income generation likely to raise over £250k for the cohort in the year, and see the mentorees lead their organisational and individual careers more robustly and with greater success even as long-economic-covid continues and as a potential recession bites. **NDMAC** also completed its Development Phase and submitted its Delivery Phase application to funders, for which we received a successful outcome. In addition, our modelling of both **Shape Creative Services** and **Shape Heritage Services** to go live 2022/23, are among several ventures, projects and activities.

On behalf of the Board, we thank and acknowledge the support of all our creatives, funders, partners, staff, freelancers, digital-estates builders, users and audiences without whom none of this work would be possible.

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

Tony Heaton OBE
Chair

Objectives and activities

Shape's main operational activities and those we aim to help are described below. All our charitable activities focus on the positive promotion of disabled people and are carried out to further our charitable purposes for the public benefit.

Shape's Vision – what we are working towards

Inspiring and inclusive arts, creative and cultural sectors, accessible to all.

Shape's Mission – how we will make it happen

By promoting great art, open culture and inclusive practices, knowledge and learning to ensure that disabled people have active and influential roles in arts and culture – as leaders, artists and creatives, participants and audiences, and as part of a skilled workforce.

Shape's Strategic Aims are to:

Work with cultural sector organisations towards promoting greater accessibility and inclusion – opening talent and audience pathways.

Raise the aspirations of disabled people wanting to work and lead in the cultural sector, providing high quality, accessible learning and development opportunities to support their careers.

Support disabled artists and creatives to achieve excellence and inspire a new generation of artists to emerge.

Improve the public perception of disabled artists and raise their profile across the UK and internationally, to diverse and growing audiences.

Lead with landmark and influential “game-changer” projects to build our creative and cultural reach and continue to pioneer the way for disabled and diverse people who face barriers.

We deliver these aims through focussing on the following key areas:

Arts and Partnerships – developing opportunities for disabled artists, children and young people.

Audiences and Engagement – broadening arts inclusion and engagement.

Skills, Diversity and Leadership – including access, consultancy and training.

We report on our activities under these headings.

In working towards these aims, in 2021/22 we delivered a range of international work, which we also report on in the achievements and performance section.

Values – the foundation of our beliefs and guiding purpose:

Inclusion – we value access, diversity, establishing the grounds for advocacy and taking part.

Ambition – we value aspiration, growth, future, unlocking potential, the will to improve and be better, seek improvement.

Creativity – we value innovation, seeing the world differently, expanding boundaries, taking risks, challenging convention, valuing beauty and lifting life above the ordinary.

Excellence – we value inspiration, being the best you can be, being judged on merit, having an end point to work towards, doing things the right way, professionally.

These values inform and drive our key strategic aims, detailed in their own section below. Our values are enshrined in all we plan, think and do.

The main objectives and activities for the year were focussed upon delivery of our committed programme responding to disabled artists' needs and the needs of the arts creative and cultural industries. Shape works with the Arts Council England (ACE) as a National Portfolio Organisation (NPO) and contributed to the ACE goals of supporting Great Art and Culture for Everyone.

The financial statements do not include the intangible benefit from the hours given by the Trustees of the charity to its governance and management. Shape records its sincere appreciation of this benefit.

The trustees review the aims, objectives and activities of the charity each year. This review looks at the charity's achievements and the outcomes of its work in the reporting period. The trustees review the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

The trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning its future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives that have been set.

Achievements and performance

The charity's main activities and those it tries to help are described below. All its charitable activities focus on delivering our strategic aims and are carried out to further Shape London's charitable purposes for the public benefit. The report sets out key achievements delivered through the three main areas of activity identified above.

Arts and Partnerships: Developing opportunities for disabled artists, children and young people

We supported over 200 artists and creatives during the year, over 90% of whom identify as disabled. Artist profiles are a key feature of our website, social media and other outputs.

Highlights of the year included the initial reception of the first augmented reality exhibition by disabled artists, the announcement of Johanna Hedva receiving our Adam Reynolds Award, and 2020 awardee Jason Wisner-Mills exhibiting as part of Folkestone Triennial; Shape artists exhibiting nationally to hundreds of thousands of audiences, and the launch of our Sustainability Season. The Sustainability Season, which included films, blogs and the creation of new artworks, was designed to feature artists with diverse backgrounds to explore how these diverse perspectives can inform and enrich our understanding of environmental issues.

Our artistic programme continues to feature a combination of online talks, exhibitions, performances, networking and other online and/or walk-in participatory arts events, all run and planned with the highest standards of artistic quality and accessibility in mind, ensuring the sustainable development of our artists and creatives careers.

In particular, in developing our visual arts programme, we aim to:

- promote excellent, inspiring and creative work by disabled practitioners
- provide mainstream showcasing opportunities for artists and other creatives who face disabling barriers which threaten to leave them marginalised
- promote high quality artistic works that encourage debate and critical reflection around disability-related issues
- provide opportunities for galleries and other locations to work with disabled artists and creatives and for those artists and creatives to be able to exhibit in accessible surroundings.

Below are the details of our key programme areas of delivery, including artist support and working with young people.

Adam Reynolds Award

At the end of 2020–21 we had just launched an app-based immersive art experience *Unfolding Shrines*, which was the 2020 ARA Shortlist exhibition, devised in collaboration with digital media agency Hotknife, and the four exhibiting artists: Jason Wilsher-Mills, Rebekah Ubuntu, Willem (previously Sophie) Helf, and Uma Breakdown.

As we commenced 2021–22, we were delighted to receive positive reviews of the artwork from diverse quarters– from disability-led press to culture and lifestyle publications to leading art and tech commentators. The Art Newspaper review, for example, said: ‘Unfolding Shrines is some of the most ambitious augmented reality art we have seen in the last year’.

<https://www.theartnewspaper.com/review/unfolding-shrines-xr-panel-review>

Disability Arts Online commented: ‘Unfolding Shrines works because it places the human in the centre of its cyber universe. It understands that genuine feeling and emotion is possible even within the confines of the little rectangle you keep in your pocket.’

The exhibition has been created as a film for those who cannot download the app, with BSL support and an audiobook.

Link to the downloadable app <https://qrco.de/bc0Z7t>

Link to Shape’s exhibition pages <https://www.shapearts.org.uk/unfolding-shrines>

Affirming the value of our work, a MissionMag article notes that: "While AR doesn't provide turnkey accessibility across the board, the assistive technology can include features such as audio description and embedded captions to the experience. Augmented Reality provides a world of possibilities in the evolving conversation on accessibility. Unfolding Shrines encourages both the artists and audience members to encounter a new kind of reality—one where everyone can take part". <https://missionmag.org/augmented-reality-art-exhibition-disabled-artists-unfolding-shrines/>

These and other reviews largely matched our own evaluation of the exhibition as a joint art exhibition and digital experience, one to be enjoyed and shared by people accessing at a variety of levels, from a fun app to try in the living room to a higher level engagement with the themes the artists were exploring. Feedback from the artists involved was positive around the level and quality of support they had received from the Shape team and from Hotknife, who led on the technical aspects. Disabled access workers who had created the audio description/ audiobook fed back how, much their practice had benefited from the experience and how the mentoring and support they had received had enabled them to overcome the barriers they faced around having to work remotely and outside of their usual studio facilities.

I'm so happy about all the press the AR exhibit has garnered! What an exciting time and what brilliant intuition on Shape's end to explore and launch the AR exhibition project! It's a project I anticipate always remembering!

Participating artist

It was amazing. You know, you can't put a price tag on it. From learning about how to use—remotely – the computer with him to show me how to do stuff, as a person who's dyslexic. That was incredibly rich for me because I could just follow the cursor and his voice. Learn how to click buttons and switch things around, so interesting. That was massively helpful for me because I'm a visual learner. And telephone conversations I had about the pickups, that was so important for me. Immediately as soon as I hang up the phone I go straight into the back room and start doing so fresh in my head.

Access worker

2021 Bursary Award

The 2021 ARA Bursary of £10,000, along with extensive support to realise their new art project GLUT, was made to Johanna Hedva, who divides their time between Berlin and the USA, and whose virtual residency with Shape and digital media agency partners Hotknife took place with a UK footing between May and October 2021.

Hedva is a Korean-American writer, artist, musician, and astrologer, whose work has been shown in Berlin at Haus der Kulturen der Welt, Klosterruine, and Institute of Cultural Inquiry; The Institute of Contemporary Arts in London; Performance Space New York; the LA Architecture and Design Museum; and the Museum of Contemporary Art on the Moon. Their writing has appeared in Triple Canopy, frieze, The White Review, and is anthologised in Whitechapel: Documents of Contemporary Art. Their essay, 'Sick Woman Theory,' published in 2016 in Mask, has been translated into ten languages.

On a weekly basis, Johanna met with the Shape team and Hotknife, as well as a small group of technical support collaborators, to create a virtual environment in which a game inspired by the topographies and tropes of horror films in order to take the user/ player on a journey of exploration built in response to our AI-dominated age. GLUT was launched online in September 2021 at <https://glut.website/>, to coincide with GLUT's physical installation, opening as part of the group exhibition *///liberal Arts*, at [The HKW](#), Berlin.

The game can be downloaded to MAC or PC and viewed as film footage, with a variety of formats available to support accessibility. To ensure the experience is accessible, the user has limited movement within the environment and this facilitates their movement through the different zones. The online version of GLUT was the inspiration for an ICA talk with artist P Staff in October 2021: <https://www.ica.art/digital/cinema-3/a-superabundance-of-nothing-hedva-staff>

GLUT became the inspiration for our 2021 ARA Shortlist exhibition, whereby we commissioned four disabled mid-career artists with varying practices to respond to its themes, with a view to the new artworks being hosted online in a website-based exhibition. The artists selected were: Li YiLei, MH Sarkis, Keira Fox and Jay Price. MH Sarkis and Jay Price are Shape Open alumni. The idea of the exhibition was to link up the ARA programme elements curatorially as well as to add to the impact of Johanna Hedva's GLUT; and to continue to support artists with digital tools to sustain their practices and broaden their options to exhibit and share their work.

The commissions included a range of digital-first and physical or analogue works which were then mediated into digital format, resulting in four digitally-presented pieces with varying origins, textures and atmospheres, including performance, sculpture, poetry, computer generated gameplay and interactive 3D art on a virtual reality platform.

Titled Empty When Full, the exhibition launched in February 2022 at:

<https://emptywhenfull.co.uk/>

Designed explicitly for a digital environment, the works in this exhibition continued not only Hedva's odyssey to disrupt the knowledge we take for granted, but further an inquiry into the confines of 'art' that GLUT so powerfully strikes out for. We collaborated with design company Frontwards for this exhibition, who also supported us for the 2021 Shape Open, bringing in their expertise in inclusive website design and function.

ARA at Folkestone Triennial

Postponed from 2020 due to the pandemic, we were delighted that finally Jason Wilsher-Mills, our 2020 ARA awardee, was able to exhibit his I Am Argonaut sculpture among internationally renowned artists, between 22 July – 2 November 2021.

Interest in the sculpture began the day the sculpture was installed, with the local Facebook group We Love Folkestone among the social media platforms where discussions broke out about its appearance and meaning. With symbols and images covering much of the figure's body, linking to Jason's life story and experiences as a disabled person growing up to become an artist, there was a rich seam of material for people to discover and discuss among themselves. It is a figure that divides opinion between supporters and detractors, and this factor led to huge boosts in publicity and profile for Jason's work, as well as complementing the widespread PR generated by the

Triennial itself. One local resident was so taken by the sculpture that they took to regularly cleaning it. <https://www.creativefolkestone.org.uk/artists/jason-wilsher-mills/>
Jason's artist film: https://youtu.be/J6_yHSDPNLM

Around the time of the launch, we were delighted that Jason was interviewed on BBC Radio Kent's which had a long piece (about 60 minutes) on the Triennial. Jason's interview was around 35 minutes – in a series of short but effective soundbites.

The result of this was continued publicity and exposure, and a great opportunity for Jason to profile his practice as part of this distinguished outdoor exhibition and festival of art. Visitors numbered in the hundreds daily throughout the summer, and documentation of these visits captured the deep and prolonged engagement people had with the work, which provoked discussion and reaction from passers-by and visitors of all backgrounds.

Shape Open

This was the second year we used an online platform, and the theme All Bound Together? picked up where the previous show left off, in terms of us curating a set of responses to the fast-changing pandemic landscape that has been such a disruptive force in society and in many ways added to the degrees of marginalisation we find. Yet we have also been aware of the many examples of improved contact, communication, sharing and acts of care that has reduced isolation in this time, and brought people together in unexpected and fascinating ways. In line with previous exhibitions, the platform was open to disabled and non-disabled artists, responding to a theme of significance to disabled people and relevant to issues which impact on disabled people's lives. Conversations with artists informed us that a competition or prize structure can be a contentious issue, seen by some as unhelpful in a time of crisis. Hence we paid artists fees for taking part in lieu of awarding one prize winner. As with all previous Opens, the show was curated by the Shape team, and we would add that through commissioning new work to showcase as well as extensively researching a new wave of marginalised, radical and exciting artistic talent, the majority of whom have a socially engaged practice, we were able to showcase artists who would not typically apply to take part in the exhibition.

Exhibiting as part of All Bound Together? were: Abi Palmer, Akissi Nzambi, Annie Crawford, Catherine Cleary, Colin Lievens, Emelia Kerr Beale, Funmi Lijadu, Georgia Murphy, Juan del Gado, Louis Blue Newby, Mathilda Roach Osborne, Melissandre Varin, Mote Scherr, Natalee Decker, Oriele Steiner, Rach Wellbeing, Robin Smith, Rowan Riley, Sarah Yu Zeebroek, Shadi Al-Atallah, Steven Fraser, Yo-Yo Lin, Yvonne Mabs Francis.

Exhibition link: <https://allboundtogether.com/>

There was a broad range of work from textiles to photography to etching, screen printing, painting, drawing, film and digital first art made on computer. The artworks were adapted so that they could be showcased on a bespoke website, where we invested in new accessibility tools, namely the Able Player which permits visitors to select their accessibility option without disrupting the format of the show. Also without having to section off different access versions of artworks and build silos.

As a result, unlike last year, we were able to contain all the artworks and curatorial notes, and access versions on one site in one place. The catalogue was a dedicated page on this bespoke site. We were delighted to be interviewed as part of a feature on the Open and the issues it explored, in

this extensive article published by Elephant.art: <https://elephant.art/access-denied-will-art-ever-learn-to-embrace-disability-07092021/>

In the feature, Eli Hayes, the show's curator, and Shape's Producer, Content and Communications, commented: "We reflected on our responsibility to take on the work of seeking out artists, rather than adding another competition that for many ends in rejection. After the year we've had, it didn't seem like the right way to go."

Our approach to widening inclusion through strong access curation is part of our strategy to support the Creative Case for Diversity.

One artist contacted us to say: "We just thought you might like to hear about some really lovely feedback we got the other day from someone at Difference North East, a disabled people led organisation, who emailed us out of the blue to say "I just wanted to get in touch to commend you on the accessibility of the website you designed with Shape Arts for their All Bound Together exhibition. It's the most accessible website I've seen!" It's really gratifying to hear such nice things, and we wanted to share them with you too!"

Exhibitions

Shape artists were active across the country in spite of the pandemic closures and uncertainties, delivering a high quality blend of online-based and on site artworks, mainly in fantastic outdoor settings, exhibiting new works commissioned or co-commissioned by Shape, and delivered through a diverse range of partners.

Anne Deeming exhibited at Wetlands until 14 November 2021, with performance events wrapping up the final weeks of a show that ran for over a year, capturing seasonal change within and around the commissioned artworks. <https://unravelled.org.uk/events/>

We were delighted to launch performance artist Victoria Gray's new film *Welter* online at <https://youtu.be/TOTfGEnKc3g>, following months of discussion-based artist support. We supported Victoria's ACE bid and as part of it agreed to provide mentoring as well as advice around building engagement, with artist and audience access in mind. With Victoria's new piece building on reflections on how her experience of performance had changed since her autism diagnosis some years ago, the discussion were a rich experience for all involved, in considering how disability, access and artistic creation can work together to achieve meaningful content and impact. We distilled much of this learning in a blog interview.

In addition, we promoted and supported the launch of (Shape Open alumnus and Shape commissioned artist) Bella Milroy's Mobility Shop in Derby libraries, with online content to support it, including a podcast series. We provided support and match funding for Bella's bid in 2019, since when she was successfully awarded ACE funding and then faced a series of setbacks and delays due to the pandemic. So we were particularly pleased that finally she was able to launch the exhibition and events, which included many Shape supported artists in the programme.

<http://librariesweek.org.uk/case-study-working-with-libraries-on-mob-shop/>

Shape also supported a gaming eco-art project led by autistic/neurodiverse Director/Producer Liam Hevey. *Dice Kapital /eco-punk* made a fantastic start when launching in the autumn of 2021, with a successful Kickstarter funding campaign run alongside huge cut-through on twitter and

other platforms. <https://www.kickstarter.com/projects/dicekapital/ecopunk-2044> . Liam uses disabled characters in the commissioned art works and targeted disabled audiences for the work, by approaching BBC Ouch, for example, which focuses on disability stories. In that interview, linked to in the audiences section, Liam talked at length about his neurodiversity and his autistic approaches.

Shape Collection

Shape was approached by Barnsley Civic to promote The Way Ahead, made by ARA awardee Caroline Cardus, an extensive installation from 2004 which we exhibited as part of the Shape Collection in the decade following its creation. For this show, Shape and Barnsley Civic co-commissioned a revisit of the original works, in response to societal changes around and diversity and related changes in representation and language, including visual language. The new works, 25 in total, were exhibited as part of a season dedicated to the examination of diversity and equality in the arts, providing a great chance for Caroline to exhibit the new works and for Shape to support the artist, reach audiences outside of London, and contribute to the Creative Case for Diversity. The original works will be taken into our heritage portfolio projects, NDACA and NDMAC, to public engagement.

Venue feedback, from David Sinclair, curator was very positive: "We are extremely pleased with the outcome of the project. The public artwork is a fantastic eye-catching piece of design with a social commentary that is timely and relevant to many, many people. The artwork has been an excellent conversation starter and has inspired many other conversations about accessibility in the arts and in the wider community. There was nothing bad about the project. Any barriers we may have experienced during 2020 which resulted in the start of the project being delayed, only resulted in new ways of work, new partnerships and some excellent learning resources that can be used in the future."

In addition, key Collection works such as James Lake's *Sitting Without Purpose* and Tony Heaton's *Gold Lamé* were on display at New Bucks University and Riverside Museum, Glasgow respectively. Work also began on digitising the collection, with our Comms and Content Producer, Eli Hayes, utilising research and learning gained through her studies (pgCert in digital curation), which she commenced in the autumn.

Following our commissioning of Shape Open alumnus Jack Haslam for a new, environmental themed artwork as part of our Sustainability Season, Jack completed work on a painting titled *Ark*, which highlights the plight of wildlife through the metaphor of a burning ark-like ship filled with distressed creatures. After discussions with ZSL London Zoo, ZSL featured it on the cover of their *Diversity at Risk* report for the international environmental conference COP26, as well as mounting the painting in their public display area to promote the issues at hand. The work is in the Shape Collection for its initial year post-commission. Jack's blog was published on the ZSL website, which attracts over 430K visitors per month.

In it, Jack referred to Shape's support for his practice and our sustainability season commission: <https://www.zsl.org/blogs/zsl-london-zoo/drawing-the-anteaters-claws>

"The Ark illustration, which Shape Arts commissioned me to do, has allowed me to bring all of my favourite wildlife together in one image, and to draw on all of the prints, paintings and sketches I've made over the years. The ark is not a religious symbol here but a useful shorthand for 'all wildlife', because humans really do impact everything. I'm proud that the ZSL report, with my illustration on the cover, will be passed into the hands of world leaders at COP this year. But more importantly, I hope those leaders act on the content inside the report. We need to save all the animals – the ones people find 'interesting' and the less popular species too."

https://issuu.com/zoologicalsocietyoflondon/docs/zsl_report_time_to_integrate

ZSL commented: "We are all very enthusiastic about Jack's work, which really speaks to us because it articulates so viscerally the position in which the world finds itself. It is a visual reminder that the world's wildlife is being impacted by climate change even faster than humanity."

Artist Support

While all areas of our programme include vital elements of support, we devote considerable time to answering artist queries and to supporting creatives working in a variety of fields, including individuals, groups and organisations. We respond to phone and email queries as well as assessing our support through online resources so we can improve and update what we are sharing. With pandemic conditions continuing to marginalise and isolate disabled people, we continued to develop relevant resources and ran zoom sessions to support artists and creatives with project development, IAG and mentoring. We noted that take up of resources was lower than during the initial phase of the pandemic, which we take to be a sign that in some areas, things are easing for disabled participants, although we cautiously keep this under review.

Over the course of the year we reached 136 people with our direct support. Areas covered included artistic production, marketing & engagement, access curation, project planning & applying for funding.

In particular, we ran 3 sessions with Susan Mumford of Be Smart About Art, with 15 disabled artists per session learning more about navigating the art world to help sustain their practice. Many of the artists were alumni of the Shape Open and ARA, with some new to us as well, signposted in some cases by external partners seeking accessible support.

Feedback from the sessions was very positive, and in the process we canvassed artists to find out what other support they might require, for individual support or future workshops. Subsequent to the sessions we met with a number of the artists for further guidance, including suggestions for funding and ways to work while in receipt of benefits. The sessions ran weekly throughout April, with BSL and captioning support. One artist was also selected for this year's Shape Open.

With digital tools so much a part of everyday life and practice, we found ourselves including digital elements in all our support area– including the workshops with Susan Mumford, which covered way and means of selling art, included many strategies for doing so through digital platforms and using digital tools to aid efficiency as well as present work and network. One example of

supporting innovation in digital fields was the consultancy we provided for a forthcoming E-voyages project, which is set to feature a complex blend of projection, performance, discussion, archive display and simultaneous gaming.

We continued to support Arebyte On Screen (the digital arm of Arebyte Gallery, London), advising on putting together and delivering an accessible call out process encouraging disabled artists to work with them on a digital project. This project will benefit disabled artists wanting to improve their digital skills and networks: <https://www.arebyte.com/open-screen>

We also supported art researchers duo Irruptive Chora, who were working on their first ACE bid focussing on access integration into live performance:

An example of feedback for our support includes: "Thank you so much for all the information, thoughts and guidance you've provided in the emails and in the conversation we had recently. We've been absorbing and contemplating everything you've said over the last week or so, and devising ways we can improve our accessibility. We've begun an internal process of trying to identify the positive things we already do, along with identifying things we can improve – both in the short term and long term."

One interviewed artist commented: "Get support. When I started out I was clueless, but SHAPE Arts were there for me and really helped me navigate my way through the world of being a professional disabled artist. This support continued even last year in lockdown, as they would ring to see that I was OK. I cannot thank them enough."

As part of our support for disabled artists and creatives, we helped a number with grant applications and also provided £10,000 in commissioning and small bursary fees. This included the making of new works for the Shape Open by Colin Lievens, Abi Palmer and Akissi Nzambi, and a separate Black History Month commission for melissandre varin whose poignant film *Plastic Flowers* was launched in October 2021 <https://www.shapearts.org.uk/Blog/explore-new-work-from-melissandre-varin>

Partnership working remains an essential part of our artist support, and we were delighted that our sponsors schuh commissioned artist Rebekah Ubuntu to profile their work during schuh's Pride campaign, reaching tens of thousands via their Instagram platform.

We were also pleased that our support for new research into non-sighted modes of beholding contemporary art, led by investigators Dr Ken Wilder (University of the Arts London Reader in Spatial Design) and ARA alumnus and Associate Lecturer at UAL, Dr Aaron McPeake, was successful in achieving funding. As a result, a series of discussions and symposia in 2022 will take place to advance the cultural experience of people with a visual impairment, primarily artists and audiences. Principal Investigator Ken Wilder commented: "We are delighted to report that our AHRC Research Network application has been successful, and we have been awarded the full amount applied for. We received excellent reviews, and the project was considered outstanding." Supporting this project will also give us an opportunity to work with Shape alumnus and training associate Zoe Partington, and previous ARA awardees Sally Booth and Carmen Papalia.

Project partners are: Tate, Henry Moore Institute, VocalEyes, Shape Arts, The DisOrdinary Architecture Project.

Others we supported over the year through creative consultancy and partnership working included: Alicia Radage, BSAA, Artlink, Stove network, UK Producers, East St Arts, Victoria Gray, Susanna Dye, Jenny Witzel, Bella Milroy, Zealous, Vault Festival, Rhine Bernardino, Irruptive Chora, Arebyte, Everpress, Arts Access Australia, Turner Contemporary, BALTIC, TLC, Scriberia, Able Art, Mina Owens, Kings College, Medway Council, GLA

Writers

We were very pleased to have ten disabled writers selected by TLC for their ACE funded FreeReads scheme, one of whom will receive year-long mentoring on a specific project, and the rest receiving professional critiques of their written work, including poetry, play and tv scripts and prose works. This is the seventh year we have supported this important scheme for marginalised disabled writers as diversity partner. Through it we attracted low income writers, the majority of whom are based outside of London and just under half with BAME backgrounds. Part of the value we bring to the partnership is discussing new ways to include accessible format into the scheme, which is very text-focussed.

Sample feedback from writers includes: "Thank you so much for your email. I really appreciate the time and care Ahren put into my review. I'm so thankful for the detailed and clear feedback regarding the areas to improve on. I'm really new to poetry and know this support will help me both edit my current poems and have a long lasting and positive effect upon my future poems and writing."

Trajectories

One way we measure the value of our support is to track the progress of the creatives we support in the time beyond their first encounter with us. For each artist, a significant next step may be different in kind to the next artist, but of value to them. Below is a sample of what Shape alumni and associates have achieved or gone or to do in the year:

We note Uma Breakdown's award through Arebyte's call as a great opportunity following Uma's participation in the ARA Shortlist.

Alicia Radage, who we supported through our Sustainability Season commissions and awards, went on to undertake a significant residency programme through ONCA, Brighton, and has been invited to perform at Whitstable Biennale 2022.

ARA Shortlisted artist Omeima Mudawi-Rowlings was selected for a Crafts Council exhibition celebrating their 50th anniversary in late 2020; the commissioned artwork will also exhibit as part of the Liverpool Arab Festival. We were delighted that following this, Omeima was awarded an MBE for her services to deaf and disabled people in the arts and in recognition for her artistic practice. Omeima has a relationship with Shape going back 20 years and returned as a participant in more

recent years as an ARA Shortlisted artist, and an exhibitor at the Ilham exhibition and residency in Doha, Qatar, in 2015.

Shape Open alumnus and Shape commissioned artist Jack Haslam had work selected for the Royal Watercolour Society Open in March 2021 and we are delighted that he won the Cass Art Solo Show Award. In addition, Jack won the presidents prize at The Royal Institute of watercolour painters with Someone Everyone. <https://www.instagram.com/p/CPLWxwCDLWL/>

Shape Open alumni Sasha Saben Callaghan and Emelia Kerr Beale (Open artists 2020 + 2021) were awarded new commissions by Disability Arts Online: <https://disabilityarts.online/events/disability-arts-online-and-attenborough-arts-centre-present-five-new-commissions/>

Sasha tweeted to thanks Shape for the profile which has radically boosted her career since then: <https://twitter.com/SabenCallaghan/status/1487368594501558274>

Poppy Nash, supported through the Transforming Leadership programme in the last year, having previously been supported by Shape at Tate exchange and through NDACA, was awarded new funding through ACE and Open School East, as well as exhibition opportunities for her artwork The Art of Death 2.0. The piece is an immersive textile installation unpacking the experience of isolation as a "vulnerable" person during the first Covid-19 lockdown, and has since been commissioned to show at Liberty Festival in 2022. A digital rendering can be found at: <https://my.matterport.com/show/?m=Z2GuY3gDAQF>

Other Open alumni continue to develop their careers, with Justin Piccirilli delivering a lecture at the ICA in association with BabeWorld X Whinegums, themselves Open alumni, whose artist-led programme supporting marginalised creatives has attracted positive acclaim.

Shape also supported artist Matthew Emeny to achieve project funding for the first time. His work, titled, The Wave, about mental health and staying connected, has been picked up by theatre producers Stage One.

ARA shortlisted artist Anna Berry was one of five awarded commissions for Jerwood Art Fund Makers Open 2021. <https://jerwoodarts.org/2021/04/22/awardees-announced-for-jerwood-art-fund-makers-open-2021/>

Shape Open alumnus James Lake continued to widen his reach, commenting: "I was recently asked to share some photos of my work with a long-established monthly magazine in Hong Kong called the Typhoon Club. The images accompany an article they wrote about my work." <https://www.instagram.com/p/CPd7Z9wNQTC/>

We were delighted that ARA Shortlisted artist and Shape Open alumnus Romily Alice Walden continued to gain international recognition with a new commission by Kunstinstituut Melly, Netherlands: <https://romilyalicewalden.com/ay-ithra-1>

Through her Mob Shop project, supported by Shape, Bella Milroy, herself a Shape Open alumnus, commissioned a number of Shape-supported artists to make work for the project, including Shape Open alumni Aminder Virdee, Laura Daisy Cowley, Abi Palmer.

Shape supported artist and curator Rayvenn Shaleigha D'Clark exhibited in the RA Summer show, curated by Shape Open patron Yinka Shonibare CBE. Rayvenn worked with us as a panellist for the 2020 Shape Open and provides us with freelance support for research into new business models that overlap with her interest in radical decolonisation and challenging established arts hierarchies. This field of research is part of our contribution to the Creative Case for Diversity. Two other Shape Open alumni now have representation through Seam Agency which champions talented emerging artists. Oriele Steiner and Serene Metcalfe each exhibited in the last two Shape Open exhibitions: <https://www.seamagency.co.uk/allartists>

Additionally, we were delighted to hear that ARA Alumnus Caroline Cardus has received a new commission from Barnsley Civic to create a public art installation, arising from her The Way Ahead exhibition and lead role in their 2021 summer exhibition themed 'Here and Now'.
<https://barnsleycivic.co.uk/way-ahead/>

The National Disability Movement Archive and Collection (NDMAC)

Led by Shape CEO David Hevey, NDMAC completed its Development Phase (2020–2022) in March 2022. We submitted the full Delivery Phase application of over 20 plans consisting of 1,500 pages. Shape was informed of the successful outcome of the Delivery Phase application and production commences in November 2022, with Going Live scheduled for October 2025. Now a £1M project, this will see NDMAC create a landmark repository, a first in the world disability movement thesaurus, major learning tools based around gamification, a collection of 1,500 newly digitised artefacts, touring media and arts commissions and will result in NDMAC reaching over 6M in users and audiences between 2023–2032.

The National Disability Arts Collection and Archive (NDACA)

In 2021/22, NDACA emerged from its very successful digital-only approaches to a digital and walk in hybrid, as we saw the NDACA Wing For Learning at Buckinghamshire New University re-open. As outlined in the Chair's introduction, NDACA also saw a continued major rise in the take up of its digital online tools, with some animations gaining 10k views per month during this year. It also formed the basis of Heritage Cultural Recovery Spending development and research, helping Shape model future Heritage And Creative Services to be rolled out in 2022/23. Online, the NDACA website continued its 'Knowledge Central' digital presence and the online tools, such as the NDACA Social Model animation, which continue to garner high viewing levels, with that animation alone reaching over 30k in 21/22. The NDACA Accessions Committee resumed face-to-face meetings in 21/22, too, with a half-day meeting in late 2021 to drive on its purpose of drilling down into the Archive, refreshing the accessions and deaccessions policies, and so on. We also saw NDACA assets carried on huge volume sites such as ELLE.US in mid 21/22, and NDACA boarded the landmark decolonising project 20/20, with NDACA carried in the media surrounding that £2M project such in the Guardian. Going forward, NDACA continues its major influential

paradigm shift with many major exhibitions and UK broadcasters using our assets and crediting NDACA in the process, and NDACA is presently in mid 2022/23 reaching over 1M+ annual audiences because of the media take up, particularly the BBC.

Shape Presents The DAM In Venice 2024

Led by Shape CEO David Hevey, and as noted earlier in this report, this bid to ACE was successful is Shape Presents The DAM In Venice 2024 has funding of £445k confirmed by Arts Council England in January 2022, with Production commenced in 2022/23 and the project going live in Venice in 2024. Presently, in mid 22/23, we are sourcing our Venice Pavilion location and have written our DAM IN VENICE Production Manual of over 200 pages including potential artists, merchandising approaches, media and publicity approaches, and we are also modelling the UK 24/25 tour, too.

Shape Creative and Heritage Services

Also led by David Hevey, Shape is moving into paid-for services. This means we can provide a dynamic new approach to heritage and creative businesses, by modelling how they go can cheaper but build higher impact through understanding contemporary diversity-plus-digital models of new production approaches reaching new large audiences. We may trial these models within NDMAC, bringing some element of that production in house for fees.

Unlimited Transition (ULT)

After lobbying by Shape to Arts Council England (ACE), ACE agreed to an extension two year period to the Shape-led Unlimited agreements. This resulted in Unlimited Transition (ULT) – a two year extension with a proviso that Unlimited develop in this period to becoming an independent organisation, which was commenced in parallel to the 2020–2022 commissioning rounds. In the period, we also delivered Unlimited going live events in 2020/21 which were severely altered by Covid-19 and delivered as digital events, such as at the Southbank which hosted the first ever fully digital Unlimited Conference in January 2021. The new organisation, in the meantime, was researched and modelled with the help of various consultancies, and Jo Verrent who moves from UL Senior Producer to the new organisation's CEO. The new organisation is based in Wakefield and is fully operational and went live in April 2022. Shape is proud to have incubated the development of the new Unlimited organisation and wish it every success as a new arts organisation supporting disabled artists.

Children and Young People

Our work with children and young people aims to raise the aspirations of young disabled people who are contemplating their futures, and in helping them to formulate positive future plans, as well as to encourage wider arts and cultural engagement among young people. We prioritise engagements where young disabled people can connect with disabled artists who have a professional practice, and who can act as mentors and role models, and with arts organisations able to provide a high quality offer in terms of cultural education and career progression routes, or the opportunity to experience and enjoy great art. In all cases, we prioritise these quality principles in our work with young people:

1. Striving for excellence. 2. Being authentic. 3. Being exciting, inspiring and engaging.
4. Ensuring a positive, child-centred experience. 5. Actively involving children and young people
6. Providing a sense of personal progression. 7. Developing a sense of ownership and belonging

During the summer of 2021 our sponsors (as Disability Equality partner) Schuh very generously exhibited the artworks made by three London schools supporting disabled children when they worked with artist Jason Wilsher-Mills during the pandemic, between November 2020 and April 2021. The sessions, which were delivered through remote conferencing and with Jason sending pre-recorded materials to teaching staff and young students alike to prepare them for the workshops, drew out the creativity and desire to express themselves as honorary 'Argonauts' – envisaging a future inspired by their imaginations and aspirations. Three large display pillars exhibited the colourful and stylish designs made by the 32 young people, who attend The Garden School, Queensmill School, and Woodfield School. The students completed their Discovery level Arts Award as a result, and Schuh confirmed that at least 65,000 people directly viewed the works within their flagship Oxford Street (London) store, many of whom were young people.

Owing to continued uncertainty around Covid 19 and more school closures, we did not deliver directly into schools in 2021 but had extensive conversations to include a Shape intervention for disabled children and young people as part of the Birmingham 2022 Commonwealth Games, with lead artist Jason Wilsher-Mills receiving our backing and support for a bid to Arts Council England to deliver this in Spring/ Summer of 2022. Much of the activity will be taking place in the West Midlands, boosting our engagement levels outside of London and ensuring we continue to support diverse and marginalised disabled young people as part of our programme. During this time, Jason's artworks would be on tour around the UK, raising his profile and adding value to his activities with disabled young people aspiring to take part in cultural activities or to consider a creative career.

Audiences – broadening arts inclusion and engagement

This year we again increased the number and range of people attending our NPO programme. Through partnership working and supporting disabled artists through commissioning and co-commissioning, we reached over 450K walk in audiences, nearly half of whom were based outside of London. Where figures were estimated, the estimates were based on very specific counts of volume visitors over set time periods, and are an accurate reflection of numbers. Unlike venues which run ticketed events, visual arts activities are harder to count the same way, and often intentionally, venues will remove barriers to engagement by making events free to attend and not ticketed. ZSL London Zoo, London Wetlands Centre, Derbyshire Libraries and Barnsley Civic all have audiences counted at the door and Folkestone Triennial and Schuh, London have sophisticated techniques to assess visitor/ walk through volume.

In terms of online audiences, we reached over 146K audiences for our primary website, YouTube and exhibition sites, where our artistic and creative sector support content is housed. Our social media traffic, much of which supports our creative activities and promotes our artists, reached over 1.2 million hits or views. It should be noted that such high volumes of audiences, helping us

exceed our 4 year target of 240K walk in and 2 million online audiences through our NPO programme, were in part due to our digital-first focus, and in part due to an overlap of events, with the Wetlands exhibition extending its run due to the pandemic, and Folkestone Triennial taking place a year after its due date. Nevertheless, this large volume of engagement with our work does emphasise the dexterity, diversity and impact of our programming, and is very much a testament to the high quality and relevance of the creative works made by our beneficiaries. Establishing a significant footprint of engagement outside of London and internationally is also a notable achievement, in line with our aspirations and goals.

Depth of engagement is also important to us, and often this is achieved through enhanced accessibility: with GLUT for example, the game was filmed to widen inclusion and access. Shape commissioned both British Sign Language and American Sign Language support to render the film accessible for deaf audiences in the UK and USA (where Johanna Hedva has a large following). Through discussions around access curation, it was agreed to embed floating captions within the game, to support people with a hearing impairment, for whom the distorted spoken words and sonic AI effects might not be accessible.

Sample feedback includes: "It was definitely thought-provoking and challenging, the sound effects were slightly disturbing especially when wearing headphones. I can see the relevance to life by constantly going through black holes and never knowing where you will turn out or get to in the end. Definitely made me think!"; "I was impressed there were so many different ways to access the work. I accessed it by downloading the game"; "I thought experiencing a sound scape in a video game format was particularly effective. It allowed for experiences that wouldn't be easy to replicate in a physical space, for example the terrifying scream/shout that happens when you first turn back on yourself".

Mob Shop worked as a physical event, a surprise encounter with little-explored areas of the high street within local libraries. It also brought in new audiences online, with the podcast enabling Bella Milroy and the other artists to reflect on the reasons why such domains remain so marginalised, as well as documenting the social history of the needs of disabled communities. In this project we found an early example of what is now thought of as a hybrid experience, with a blend of online and in-place events combining to deliver an all-round audience experience.

Sample feedback includes: "Thank you for making this project Bella Milroy, and for sharing a candid, honest and moving insight into life as person with different abilities through the touchstone of the mobility shop – everyone deserves to live their life with objects that make their life not only easier, but that bring joy"; "it was great to hear a new and well informed voice breathe life into an area that is so hidden away in society and neglected; I thought the tour of the mob shop in the podcast was compelling and shed light on so many areas of what it is to be disabled and how humans treat each other and think of each other"; "This was an extremely thoughtful piece, and easily accessible (I was pleased to see a transcript was available too). Bella is a very engaging podcaster, and the themes explored – and issues relating to disability today and looking to the future – were hugely relevant. I should also say that I am a recently diagnosed (at age 48) person with Autism, never considering that I might have a disability prior to that. Now I know the

world about me is not really built for me, and I think that applies to – of course – so many disabled or different people. Works like this highlight issues that need to be addressed and debated and I look forward to future podcasts in the series”.

There were around 100K walk in audiences to Mob Shop, Wetlands and Folkestone Triennial before the exhibitions closed in November, and in Mob Shop's case, December. 150K walk in visitors were projected by ZSL to view Jack Haslam's Ark painting. Mob Shop helped us to reach low arts engaged groups such as Heydays. This segment is important as it includes those often excluded from many activities due to a raft of health, access and resource barriers. If they do engage this is likely to be participatory such as crafts, knitting, painting, reading and writing activities organised by their sheltered housing, church group or community library.

In terms of social media platforms, we performed most strongly on Instagram, perhaps due to its visual appeal, and to some degree this is mirrored by Facebook engagement, which has a good balance of visual and text appeal, and therefore can be found more accessible to our networks. With Twitter we have a loyal following but don't find the same levels of broad and deep engagement.

We have begun to experiment more with TikTok and will explore ways to utilise this channel, with its huge youth audiences and novel ways of presenting creative and 'infomercial' content
https://www.tiktok.com/@shape_arts

Access consultancy and training

Improving access in the arts is one of Shape's fundamental objectives, and to this end we have run valuable access and disability equality training and consultancy services for the sector for more than four decades. In spite of the continued restrictions imposed upon us and partners by the pandemic, we were able to connect via remote conferencing tools and deliver bespoke training and audits, some of which was tailored to the specific conditions that organisations found themselves in, having to make changes to procedures, programming, or buildings that were unforeseen. Through this work we made another strong contribution to Arts Council England's Creative Case for Diversity.

We offer our services as tools for building inclusivity in the arts and cultural sectors, and for supporting organisational and regional change. Sometimes this includes refresher training for teams where there has been high turnover or other forms of change. Our training sessions and resources range across a number of areas, including disability confidence, working with equality legislation and the social model of disability, unconscious bias, accessible marketing, event management, and more.

In all, we provided direct professional training and audits to 41 UK cultural organisations directly, reaching 396 cultural workers directly, with a further 98 artists and creative organisations receiving mentoring, advice and guidance to support their practices and to widen inclusion and diversity. This means we reached 1844 cultural workers over the last 4 years, exceeding our target of 1000.

Feedback on our consultancy work continues to be rated over 95% of the time as Excellent or Very Good, with Excellent the usual rating. Examples of recent feedback includes: "Covered course content fully and my questions were answered" ; "Information was clear and concise"; "From the training we have already started a doc to add in the team's ideas of what new structures we can put in place, big or small"; "Loved today's training thank you – very informative but also enjoyable".

Some of the settings in which we delivered this work were open to umbrella groups or clusters of cultural workers based in other cultural settings, so the impact of the sessions was able to ripple out across the sector at home and overseas. We provided informal advice to other cultural organisations via zoom and email. By such means we were able to provide informal advice, such as for example, suggesting ways of improving accessible engagement and curation using digital tools.

Users of Shape online resources over the year showed a steady increase in take up and shares, with 9,950 users of website resources and 59,662 views of our NDACA-commissioned Social Model animation, which is our lead feature on our Youtube channel. Our Social Model blog resource on our website is among the highest viewed as well.

Formal consultancy sessions for organisations working across the cultural spectrum included: South London Gallery, Carers UK, Auto Italia, Forest Farm Peace Garden, Watermans, Design Museum, Babylon Arts, Media Molecule, Babyrock sampler, Kaleider, Film Hub Scotland, Wowbagger, schuh, Nottingham Contemporary, 2Facedance, Transmission Gallery, Chisenhale Gallery, North Lincs Council, Stop Gap Dance, Tetley Gallery, Oxford Playhouse, J'adore Models, Crompton Verney, Ark-t, Six the Musical, Neuadd Ogwen, BALTIC, Genomics, Nomad, Nerve, Urban Wilderness, Courtauld Institute, Brass Band England, National Rural Touring Forum, Orleans Gallery Richmond, Young Vic Training, Camp Plymouth.

PR, Wider Reach

In terms of PR, we achieved significant coverage for our ARA programme, including over 100K visitors to Folkestone Triennial where Jason Wilsher-Mils was exhibiting his Shape co-commissioned artwork I Am Argonaut, generating great media interest and audience impact.

<https://www.telegraph.co.uk/art/reviews/folkestone-triennial-reviving-former-resort-town-years-edition/>

<https://news.artnet.com/art-world/folkestone-triennial-2021-1991513>

Illustrating the diverse reach of the ARA programme, Johanna Hedva, the 2021 awardee reached very different audiences: <https://culturall.io/glut-a-superabundance-of-nothing-an-interview-with-johanna-hedva/>. Wider coverage of the ARA programme included the launch of GLUT and Johanna Hedva's ARA awardee announcement.

The Shape Open also attracted high quality coverage. Among other press, including an Elephant.art interview, we were featured in a brilliant interview with Radio 4's Front Row, where exhibiting artist Abi Palmer, one of three artists we commissioned to make new work for the show,

described her thoughts behind her work and its process, during the lockdown period.
<https://www.bbc.co.uk/programmes/m000ykpc> . Front Row attracts over 2M listeners per week.
Among other press our artists feature in this article published for a South London readership:
<https://londonnewsonline.co.uk/162178-2/>

Our overall activity illustrates our significant contribution to the arts ecology as a whole. Shape's sphere of influence is driven by our thought leadership in a number of areas, for example a Museums Association event in April 2021, where Shape Chair Tony Heaton OBE and Chief Executive David Hevey were among a distinguished panel that included Shape trustee and Shape Open alumnus Aiden Moesby as well as NDACA and NDMAC archivist Alex Cowan, and a number of Shape-supported artists and alumni, championing better inclusion and accessibility in the museums sector.

Particularly in light of the pandemic's impact on disabled and vulnerable communities, we have been connected into DCMS and other fast-responses to the crisis in terms of sharing leadership knowledge; Shape's Chair and CEO were also signatories to the 2020 #WeShallNotBeRemoved campaign maintaining disabled creative visibility in the future arts and creative industries ecologies. David Hevey, Shape CEO, is on several panels of influence, including the Mayor's controversial Panel for Diversity In The Public Realm in 2021/22.

David Hevey also contributed to the distinguished panel seeking talented diverse artists for The LOEWE FOUNDATION / Studio Voltaire award, a two-year programme benefitting seven artists with support through rent-free studio space, an individualised programme of mentoring and professional development opportunities, curatorial and pastoral support and a £2000 bursary.
<https://www.studiovoltaire.org/studios/studio-award/>

In addition, David was interviewed by Creative UK, the independent network for the UK's Creative Industries. We have used quotes from this interview for staff induction and consultancy discussions since then: <https://www.wearecreative.uk/diversity-spotlight-david-hevey-on-the-shape-of-the-arts-for-disabled-creatives/>

Emphasising Shape's role in contemporary culture, the article leads with: "In this Diversity Spotlight, we talk to David Hevey, CEO of disabled-led arts organisation, Shape Arts. We delve into the Social Model of Disability and how this informs the organisation's campaign for change, as well as finding out more about David's background in radical creative disruption".

In terms of the Shape Effect, which is how we consider the ripple-out effect of our influence on artists and the cultural and creative sectors, we entered the tens of millions of views, with, for example, Jason Wilsher-Mills' ITV commission being seen approximately 4 million times a day. Similarly, Dice Kapital/ Ecopunk had a fantastic start to its marketing campaign with 60,374 engagements on Twitter and over 1M overall impressions. With the contributing artists highly active on social media, and huge outlets like the BBC posting a feature blog, the combined content and kickstarter campaign (which successfully met its income target) indicate a huge demand for

this kind of sophisticated, relevant, informed and yet enjoyable game-based artistic interaction. Ecopunk can be followed here: <https://twitter.com/ecopunk2044?lang=en>

Working with high profile partners has helped to elevate our engagement figures significantly and we are very grateful to our sponsors schuh for their commissioning of Shape artists over the year. A campaign that had additional value for disabled people was the release of their Tokyo 2020 Paralympic Games tote bag, for which they commissioned Shape Open alumni the Kirkwood Brothers to create a design. As a result, over 18,000 bags were sold, and we are very grateful for the related donations schuh made to Shape.

Shape's PR and press reach was over 3.6 million hits or views over the year, excluding printed content, of which almost 2 million was directly attributable to Shape's NPO programme of artistic events and activities. The PR figures for the year are conservative estimates from channels whose combined monthly reach is 3,195,616,445, illustrating how the Shape Effect is expanding over time and enhancing our impact.

Skills, Diversity and Leadership

Young People

During the summer of 2021 our sponsors (as Disability Equality partner) schuh very generously exhibited the artworks made by three London schools supporting disabled children when they worked with artist Jason Wilsher-Mills during the pandemic, between November 2020 and April 2021. The sessions, which were delivered through remote conferencing and with Jason sending pre-recorded materials to teaching staff and young students alike to prepare them for the workshops, drew out the creativity and desire to express themselves as honorary 'Argonauts' – envisaging a future inspired by their imaginations and aspirations. Three large display pillars exhibited the colourful and stylish designs made by the 32 young people, who attend The Garden School, Queensmill School, and Woodfield School. The students completed their Discovery level Arts Award as a result, and schuh confirmed that at least 65,000 people directly viewed the works within their flagship Oxford Street (London) store, many of whom were young people.

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Transforming Leadership (TL)

Post ACE funding, which ended in September 2022, we will continue to lead change and innovation in this area, continuing to support our exciting series of mentees in our Transforming Leadership project proposal which has been extremely successful to date, raising over £250k for the cohort and sustaining all the cohort's business in very difficult Covid times. We have also commenced the visibility phase and are pioneering a number of radical new approaches to visibility such as using disruptive merch, radical blogs, manifestos and so on, as well as pushing each of the cohort to write their own business canvas (a short version of a business plan), with the final TL sessions due for September 2023.

International work

We built on our strong and long-standing relationship with the British Council through discussions for future ways of working with international partners across artistic and consultancy-based practices. This included ABLE ART JAPAN, with whom we had an interview-based discussion about how the UK disability-led sector might provide insights for development in Japan, as they assess their post Olympiad legacy and the impact on disabled people: "Thank you very much for your time last week. It was a fulfilling interview. We will make use of your wonderful words to improve our project."

Elsewhere, Johanna Hedva's Shape supported GLUT project was also the focus of the cultural press in this European publication: <https://shapeplatform.eu/2021/screaming-into-the-abyss-an-interview-with-johanna-hedva/>

Also through Johanna and their work we continued to develop links with international peers and organisations such as HKW, Berlin:

https://www.hkw.de/en/programm/beitragende_hkw/h/johanna_hedva.php

Financial review

Shape reports overall income of £1,320,028 in 2021/22 compared with £2,063,770 in 2020/21 and overall expenditure of £1,574,298 compared to £1,686,031 in 2020/21. The overall result for the year reports net outgoing resources of £254,270 (2020/21 net incoming resources £377,739) as shown in the charity's Statement of Financial Activities (SOFA). The overall financial performance reflects the following key aspects:

Arts and Partnerships' financial performance reports income of £983,308 (2020/21 £1,537,416) and expenditure of £1,466,082 (2020/21 £1,550,705). This includes the new Unlimited Transition commissioning and new organisation development projects, the start of the development phase for National Disability Movement Archive and Collection (NDMAC), Adam Reynolds Award and Shortlist, Shape Open, the second Cultural Recovery funds (ACE CRF-2) and other arts activities. The decrease of £554,108 in 2021/22 income relates mainly to the Unlimited Transition commission funding being receivable in March 2021 to be used in 2021/22.

Programme delivery expenditure includes a range of commission awards, grants, bursaries, fees and other payments to disabled artists, disabled delivery partners and other disabled service providers.

Unlimited Transition has been reported as a discontinued activity at 31 March 2022. Unlimited's activities will continue through a new organisation, We Are Unlimited from 1 April 2022.

The financial performance of Audience and Engagement reports income of £3,985 (2020/21 £24,188) and expenditure of £49,479 (2020/21 £54,583). Activity includes consultancy, access and training activity as described in the 2021/22 performance and was restricted by the aftermath of Covid.

The financial performance for Skills, Diversity and Leadership reports income of £37,000 (2020/21 £130,930) reflecting Transforming Leadership and work with schools, and expenditure of £58,362 (2020/21 £80,098) which includes delivery, management time and support providing the range of activity described in the 2021/22 activity.

During the year Shape secured a total of £52,433 (2020/2021 £408,926) of contributed income from Trusts, Foundations, other organisations and individuals which contributed financial support to the delivery of the programme and added value through specific project funding. As in previous years, Shape also benefits from 'in kind' support from a range of partners.

Expenditure attributed to generating new voluntary and charitable funds was £375 (2020/21 £645). This continues to reflect that Shape does not have a separate fundraising team and allocates income generation responsibilities across the whole organisation and portfolio of activity. Focused resources were invested internally in 2020/21 and 2021/22 as shown by the successful new projects secured to start from 1 April 2020 and from 1 April 2022.

Total expenditure attributed to governance costs associated with meeting the charity's strategic administration and statutory requirements was £28,616 (2020/21 £26,865).

Overall funds stand at £266,455 at 31 March 2022 compared to £520,725 at 31 March 2021.

Unrestricted reserves stand at £198,879 (2020/21 £219,933) comprising of designated reserves of £110,032 (2020/21 £87,353) and general reserves of £88,847 (2020/21 £132,580). The decrease in total reserves of £254,270 comprises of unrestricted funds net outgoings of £21,054 (2020/21 net incomings of £176,268) and restricted funds net outgoings of £233,216 (2020/21 net incomings of £201,471).

The performance of unrestricted funds is very closely monitored through monthly and quarterly management accounts and rolling cashflow forecasts. The Board had approved a Rebuilding Reserves Plan in September 2019 to address the rebuilding of funds following the depletion arising from the exceptional expenditure in 2019/20 and good progress was being achieved in reaching targets, particularly on earned income and contributions to core and unrestricted reserves. However, the adverse change in economic climate arising from Covid-19 in March 2020 meant that these new opportunities could not be developed and Shape had to refocus its income generation into securing Covid-19 recovery grants from various funders. The combination of Covid-19 recovery grants and reduction in costs together with robust financial management has ensured that Shape has been able to steadily rebuild its unrestricted reserves and meet the Rebuilding Reserves Plan. At 31 March 2021, the Board agreed to designate £80,000 to support Programme delivery costs from April 2022

as risk mitigation in case new income or projects are delayed as a result of uncertainties from the post Covid-19 economy.

Restricted funds report net outgoings of £233,216 (2020/21 net incomings £201,471) and, as in previous years, this represents timing differences between grants already received and held in Restricted funds at the beginning of the year and the actual delivery over the life of the programme, primarily for Unlimited. Unlimited, NDMAC, Transforming Leadership and ACE-CRF projects are fully funded from secured funding sources and made positive contributions to core costs in 2021/22.

Overall financial performance comprises separate funds and further details on the financial position can be gained by reference to the balance and movements on each fund which are described in the Reserves Policy and Note 15.

Principal Funding Sources

During the year Shape continued to be funded by the ACE with 2021/22 being the fourth year of the National Portfolio Organisation (NPO) business plan for the period 2018–2022, (now extended to 2023). Because of the Covid-19 impact, ACE extended the current NPO period from 2022 to 2023 to allow NPOs time to recover and better meet their performance targets and to develop new business models, if relevant, to take forward in the next NPO period from 2023. We also received ACE funding for Transforming Leadership and Culture Recovery Funds; Heritage Lottery funding for NDMAC and Garfield Weston Foundation for Adam Reynolds Award. The Unlimited Project received funding from ACE, Arts Council of Wales, Creative Scotland, Paul Hamlyn Foundation, British Council, Wellcome Trust, Lottery and other co-commissioning partners.

Our funding continues to come from a diverse range of sources including statutory, Lottery, and a range of charitable trusts and foundations, corporate and individual supporters.

Earned income is derived from a range of services including consultancy, training and access reviews and touring Shape and NDACA Collections, however as noted, this continued to be adversely impacted during 2021/22 due to Covid-19 restrictions to develop opportunities.

Shape would like to take this opportunity to record its immense appreciation to all its funders and stakeholders for their continued funding support and partnership. Shape also records its grateful thanks for all 'in kind' support provided from a wide range of partners.

Investment Policy

Apart from aiming to retain a prudent amount in reserves each year most of the charity's funds are intended to be spent in the short term so there are few cash funds for long-term investment. As and when funds become available the Board of Trustees will seek professional advice on the most appropriate and financially beneficial policy.

Fundraising

Most of Shape's income comes from statutory and major grants with small amounts coming from Trusts and donations. We undertake very little public fund raising and do not use professional fundraisers or commercial participators. Shape nevertheless observes and complies with the relevant fundraising regulations and codes. During the year there was no non-compliance of these regulations and codes and Shape received no complaints relating to its fundraising practice.

Reserves Policy and Going Concern

The Board of Trustees considers the aim of holding of general reserves, in conjunction with relevant designated and restricted reserves available to support Shape's delivery, equivalent to a range of between three to six months (2020/21: between three to six months) of key operating costs to be a prudent financial policy. Shape's current general reserves of £88,846 together with relevant designated reserves represent three months. The Board has extended the range up to six months to allow for risk management whilst the post Covid-19 financial environment and its implications for Shape are further clarified. It is hoped that once the financial outlook is more stable and predictable, the target and level of general reserves can be reduced back to three months. This will be monitored and controlled by long term forecasts which advise on the level of committed funds compared to funds to be raised and reported quarterly to the Board.

Where there have been shortfalls in general income, Shape has used appropriate designated and general reserves to support its activities. The Board of Trustees regularly consider Shape's financial position and future funding position. Strategic reviews are continuously monitored and developed to ensure that sufficient reserves are replaced and then sustained on an on-going basis. An overview and update of the Rebuilding Reserves plan is covered under Plans for the future below. The Trustees have reviewed Shape's financial forecast for the 18 months to March 2024 and are confident that Shape is a going concern and financially viable up to that date and beyond. This opinion is based on an assessment of the likely income and expenditure profile and the impact on the reserves position.

Details of the various reserves are as follows and are set out in more detail in Note 15 Movement of Funds.

Restricted Income Funds

These funds represent grants and donations provided to fund specific expenditure in agreed areas of work. Restricted funds at 31 March 2021 of £300,792 were received and held ahead of delivery in 2021/22. Incoming resources were £995,178 and outgoing resources were £1,228,394 leaving a balance of funds to carry forward of £67,576 at 31 March 2022 (2020/21 £300,792).

Unrestricted Funds

Designated Funds: These are funds which the Board of Trustees has designated to meet future liabilities and commitments as part of their strategic vision and risk assessment for sustainability. The funds currently include investment in office fixed assets, strategic funds for future Programme costs as risk management in the event of any delays in new funding being secured post April 2022 and new funds for the Adam Reynold Award (ARA) in 2022/23. Net transfers of £22,679 (2020/21 £82,263) were made during the year to support fixed assets and the new ARA fund. The balance of these funds at the end of the year was £110,032 (2020/21 £87,353).

General Funds: These funds represent the free reserves available to the charity which can be used for any purpose within its charitable objects. Such costs can include programme, fund-raising, management and administration as well as the cost of meeting any future shortfalls in restricted fund activities. At 31 March 2022 General Funds showed a balance of £88,847 compared to funds of £132,580 at 31 March 2021. The performance on Shape's General Funds reflects the additional contributions to core from new funded projects and voluntary donations in 2021/22. Despite the difficult economic and funding climate, the commitment to strong financial management operated by the Board and Executive has resulted in a steady performance on General Funds.

Principal risks and uncertainties

The Board of Trustees has examined external risks to Shape in considerable detail during the past year and has updated its risk register to reflect the new four-year business planning period starting in April 2018. The Board considers that Shape continues to progress towards securing a stable financial and operational structure for the charity, taking account of ongoing changes in the operating environment. The risk register is regularly reviewed by the Senior Management Team, Finance, HR and Risk Committee and the Board of Trustees. The register includes both strategic and operational risks. Key risks identified and their management are:-

- Financial: Post Covid-19 impact:- risks are perceived from the uncertain economic environment in terms of income availability and restrictions in funding. Shape is managing these through careful planning of programme delivery with established funders with whom we have excellent relationships and working closely with delivery partners to share resources. Shape is developing sustainability through the development of new business models and earned income streams. Post Covid-19 uncertainty may also adversely impact on delivery costs including staffing. Shape is managing these risks through robust financial monitoring of carefully set budgets and seeking cost efficiencies and value for money in delivery, including online, digital and strategic partnership working.
- Financial: Unrestricted reserves and Cashflow:- uncertainties in income generation and cost levels present a risk for Unrestricted reserves and cashflow. These risks are managed through monitoring management accounts and updated reserve and cashflow forecasts which are reported quarterly.
- Financial: Failure to realise at least one major new project during 2018-2022:- economic uncertainties may risk Shape securing multi year major new projects. Shape is managing this through dedicated development and fundraising from the CEO and Head of Programme alongside programme delivery. New multi year projects were secured in 2021/22 for Dam in Venice from April 2022 to 2025 and NDMAC delivery from December 2022 to 2025. New funding applications are well in progress to secure further funding for other major projects including Game On.
- Financial: Government Spending reviews – risk perceived if adverse reviews impact on arts funding. Shape is managing this through its application for renewed NPO status from 2023 which would provide four years of secured core funding. Other risk managements outlined above will also enable the Board to monitor the impact of any adverse changes.

- Financial: inflationary pressures on the organisation to reflect the current economic environment which is being managed through careful budgeting and monitoring and reviewing value of money on all key contracts.
- Strategic: Unlimited leaving Shape's remit:– risk pertains to the Unlimited project leaving Shape's programme in order to become an independent organisation. Risks relate to the immediate loss of turnover income and contribution to core and overheads; loss of a significant staff base who will transfer to the new organisation; and the potential for Unlimited not to succeed as independent and the reputational management consequence for Shape. Risks are being carefully managed with the new organisation having received dedicated funding from ACE and Lottery to ensure it is properly supported from a range of external expertise as well as support from Shape and Artsadmin as delivery partners and ACE. Long term forecasts have factored in the financial impact of Unlimited leaving and Shape is developing its programme and budgets to fill the gap and create new opportunities in the medium term.
- Political reputation: Insufficient representation of disabled artists on our Board and staff :– risk is that as a disabled led organisation, Shape must ensure sufficient representation. Shape will be recruiting new trustees to maintain the Board's disabled artists representation and extends its reach with staff by working with disabled freelancers and delivery partners.

Plans for the future

Shape will continue to deliver our Programmes and Projects to high impact levels measured against funders key performance indicators, such as NPO Programme working along the Arts Council England Let's Create Principles with this measuring extended in the 2022/23 year, and for NDMAC, measured against the Outcomes models of the Heritage Fund.

For ACE NPO, which is a 2018–2022 four year programme (with a fifth year extension taking place in 2022/23), we are on the way to completing our set targets in spite of the set backs caused by the Pandemic, and continue to utilise digital tools and media in order to support our creative and consultation based delivery, benefiting disabled people as audiences, participants and part of the cultural workforce.

In 2022/23, our Programme and Projects look solid on all fronts. NDMAC completed its Development Phase and applied for its Delivery Phase funding from the Heritage Fund, submitting all 20+ Development Phase Plans in March 2022. Transforming Leadership continues to drive a cohort of organisations and individuals in financial and creative turnaround, and with the 2022/23 period seeing them not only survive but thrive in terms of projects secured, outputs grown and visibility up, too, so leading their own careers into empowered and positive futures. NDACA, operating on a digital-first approach under Covid, has shown major online impact in 2022/23, with some online tools, such as the NDACA Social Model Animations, gaining over 100k in views. The NDACA Wing has physical bookings of academics studying the works on site once again.

The above shows our projects performing solidly in 2022/23, with our NPO Programme continuing to break new ground alongside our other digital-born initiatives such as Dice Kapital, in which the

future casting eco-issues and eco-solutions merge and resolve in an exciting new gaming format that offers innovative franchising opportunities for creative participants. Programme continues to evolve a digital suite of project that include reworkings of the Shape Open exhibition and Adam Reynolds Award. In this new landscape created by the Pandemic, we find digital acting as a golden thread that winds through in place and physical interventions, such as Jason Wilsher-Mills' sculpture I Am Argonaut exhibiting in Folkestone to 100K visitors as part of that town's Triennial, and engaging online to many hundreds of thousands more. Jack Haslam's commissioned painting Ark, whilst shared in cropped fragments online to many thousands, received over a hundred thousand visitors when mounted as a central feature at ZSL, who in turn used it as the cover of their digital formatted biodiversity research report that was submitted to world leaders at the COP 26 conference in Glasgow in 2021. Moving through 2022 and looking ahead, Programme is supporting the launch of The Mine, an app based game set in a immersive digital environment in which users explore a gloomy basement where the relics of the disability arts movement have been left along with other relics which reveal the dark truths that underlie many recent social histories, and which mark significant discrimination against disabled people. Built primarily to be used on handheld devices, a film fly through version is also being made available as well as an audio book and a visual telling of the embedded narratives in British Sign Language. Beyond that, a physical and in place project is being devised by the lead artist, Jay Price, which aims to locate some of the brass rubbings which take place in the game in real world localities. This is turn will be filmed and documented and shared in digital format, which extends the life of the original app based game as well as 'world building' the impact of The Mine well beyond what it began as: a few sketches in a note book and a shared conversation held on zoom.

Where we made such innovations in the recent past, we prompted reviews from diverse quarters of the media, from interviews on BBC radio's Front Row to features in the Art Newspaper and The Architectural Review. While this speaks to the quality and innovation of our programme, as we move ahead we are keen to maintain high volume audiences that are achievable through digital engagement and are developing research into targeting and involving key influencers to help us reach new audiences as well as building on our partnership with schuh, for whom we are proud to act as disability equality partners, driving their agenda around inclusion to a new generation who are highly active online.

In 2022/23, as a response to the uncertain economic future in terms of long Covid-19 and the economy, Shape is developing two new ventures around services. The first is SHAPE HERITAGE SERVICES which will roll out in 2022/23 and offer a series of diverse/digital services based on new-production-models-for-heritage approaches, using much of our learning from NDACA and NDMAC to show other heritage organisations how diversity and digital combinations can help grow audiences and help cut costs too. The twin-element of this is SHAPE CREATIVE SERVICES, which is also being developed and will take a consultancy+services model into the wider creative industries, helping organisations adapt to the new combinations of new tech + new digital + new audiences = new success and sustainability. A microsite carrying the Services offers will go live in 2022/23.

Our innovative hybrid approach to programming will also find us active overseas as we extend our international reach. Our ambitious plans to produce and host our Shape Presents The DAM In

Venice arts pavilion in the Venice Art Biennale in 2024 which has the confirmed Arts Council England support of £445K, of helping us reaching 5M in walk-by, walk-in and online. We continue to talk with partners in the wider European countries as well as Japan about blended residencies and showcases in which part of the activity is delivered in place and part of it online, capitalising on the global reach made possible through digital interactions. Producing a tour to Tokyo in 2023 led by Shape alumnus Jason Wilsher-Mills is one step in this onward journey to international standing overseas and expanding the reach of our audiences into new markets and ways of experiencing culture that will feed back ideas about future growth beyond the next two to three years.

Shape is adjusting well to the post-Pandemic landscape but we are also mindful that there continue to be several adverse undercurrents, such as the long term re-entry of disabled people into the creative communities and whether or not those wider communities will continue to be open, accessible and engage with disabled creatives and users. Added to that, is the potential long-economic Covid-19 effect, and recent economic instability, as well as a prospect of cuts, with the result that lesser funds are available for the creative industries and arts from Government in the near-future, a situation which Shape is watching closely. One other longer term Covid-19 effect is the permanent presence of digital-first approaches, but with high-end bespoke physical events also in the picture. Again, Shape is monitoring cultural trends and we will continue to make interventions, commissions creatives and build projects which respond to the way we live now, which is again one of the secrets of our success – we remain relevant by holding up the creative mirror to the modern world.

As referred to in the Financial review and Reserves Policy, we will continue to focus on improving our financial sustainability and maintaining our general reserves. The Reserves Plan requires that all delivery commitments are fully funded from the diverse range of income sources which Shape has access to, rather than being partly funded from general reserves. It will set out new income generating prospects developed from the Culture Recovery Plans for Shape and NDACA services which will contribute towards maintaining general reserves in the longer term.

Shape plans to return to developing income generating opportunities, such as producing creative and heritage services from our offices on the Second Floor at Peckham Library which is fully accessible and offers a large floor plan with three spaces at a cost effective rent. The office base in Southwark, which is part of a large ACE/Southwark cultural zone regeneration, will enable us to enhance existing local partnerships, such as Tate Modern and develop new relationships with other arts and cultural organisations in the borough and surrounding area. The office is situated below Peckham Library and this close proximity offers opportunities for joint cultural diversity events and development of new audiences from the Library's footfall, either physical or online. We are also creating the NDMAC repository there to go live in 2025 and will explore associated services around that, too.

Shape will continue to develop and apply for new project funding taking into account how our delivery might take place in the future creative world including e-commerce and a range of digital delivery. We will be looking to invest in our infrastructure to ensure we have appropriate IT and other

digital resources to support this direction. All new bids include full cost recovery and charging for services delivered by Shape.

It is expected that these future plans will support Shape to maintain its general reserves and consolidate its sustainability and future resilience.

Structure, Governance and Management

Governing Document

The organisation is a charitable company limited by guarantee, incorporated on 20 December 1979 and registered as a charity on 20 December 1979.

The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association.

The company's registered name is Shape London. The Articles of Association have been reviewed during the year.

The trustees are aware that the Charity Governance Code was updated in December 2020. They will review the Code in 2022/23 and report on compliance in next year's accounts.

All trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 6 to the accounts.

Appointment of trustees

Members are Trustees for the purpose of charity law and Directors for the purpose of company law and under the company's Articles are known as members of the Board of Directors. Under the requirements of the Memorandum and Articles of Association, at each Annual General Meeting, one-third of the Directors for the time being shall retire from the office. A retiring Director shall then be eligible for re-election.

Due to the nature of Shape's programme and the involvement of disabled people, the charity aims to ensure that the Board of Trustees is as diverse as possible in terms of disability, gender, and ethnicity.

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

In order to further support the development of Shape's work and to ensure the direct involvement of artists, people who use our services and other professional expertise, Shape has established a committee structure. Each department head and their team benefit from the support of a committee as follows:

- Programme and Development
- Finance, HR and Risk Management

Trustees' annual report

For the year ended 31 March 2022

The Programme Committee and the Finance, HR and Risk Committee each meet four times a year. Both have appropriate delegated authorities. Minutes of these 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. In 2021/22 this comprised:

Chief Executive	David Hevey
Head of Programme	Jeff Rowlings
Interim Head of Finance/Strategic Projects	Sally Yarwood (up to 11/10/21)
Interim Head of Finance	Alexandra Lewis (from 12/10/21)

Trustee induction and training

All new Trustees are given a Board Trustees' Handbook with background information about Shape, including the Memorandum and Articles of Association, and information regarding the role of being a charity Trustee. They also attend briefing sessions with the Chair and Chief Executive and are offered other induction support.

Board members are kept up to date with key business and compliance issues, the operating environment and any relevant key changes in company and charity regulations and are offered training opportunities as they arise.

Related parties and relationships with other organisations

For the Unlimited Projects, Shape works in partnership with Artsadmin. Shape is the lead partner for grant accounting and reporting purposes.

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. All salaries are reviewed on an annual basis and the Board decides whether any uplift should be applied. Salaries were last uplifted in April 2021. All staff are automatically enrolled into a pension scheme, unless they chose to opt out or remain under the previous scheme. Shape does not operate a bonus scheme.

Statement of responsibilities of the trustees

The trustees (who are also directors of Shape London for the purposes of company law) are responsible for preparing the trustees' annual report including the strategic report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources

Trustees' annual report

For the year ended 31 March 2022

and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Observe the methods and principles in the Charities SORP.
- Make judgements and estimates that are reasonable and prudent.
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- There is no relevant audit information of which the charitable company's 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 the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 31 March 2022 was 11 (2020/21:11). The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Members of the Board of Trustees, who are Directors for the purposes of company law and Trustees for the purposes of charity law, who served during the year and up to the date of this report are set out on the Reference and Administrative page.

Auditors

Sayer Vincent LLP was re-appointed as the charitable company's auditor during the year and have expressed their willingness to continue in that capacity.

The trustees' annual report has been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

The trustees' annual report has been approved by the trustees on 16 November 2022 and signed on their behalf by

Tony Heaton
Chair

Independent auditor's report

To the members of

Shape London

Opinion

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

In our opinion, the financial statements:

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

Basis for opinion

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

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 Shape London'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 other information comprises the information included in the trustees' annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other

Independent auditor's report

To the members of

Shape London

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

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

Responsibilities of trustees

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

Independent auditor's report

To the members of

Shape London

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

Auditor's responsibilities for the audit of the financial statements

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

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

Capability of the audit in detecting irregularities

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

- We enquired of management, and trustees, which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.
- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.

Independent auditor's report

To the members of

Shape London

- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

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

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

Use of our report

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

Noelia Serrano (Senior statutory auditor)

13 December 2022

for and on behalf of Sayer Vincent LLP, Statutory Auditor

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

Shape London

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

For the year ended 31 March 2022

	Note	Unrestricted £	Continuing Restricted £	Discontinued Restricted £	2022 Total £	Unrestricted £	Restricted £	2021 Total £
Income from:								
Donations and legacies	2	295,686	–	–	295,686	371,103	–	371,103
Charitable activities								
Arts and Partnerships	3	25,130	130,143	828,035	983,308	13,836	1,523,580	1,537,416
Audiences and Engagement	3	3,985	–	–	3,985	24,188	–	24,188
Skills, Diversity & Leadership	3	–	37,000	–	37,000	1,430	129,500	130,930
Investments		49	–	–	49	133	–	133
Total income		324,850	167,143	828,035	1,320,028	410,690	1,653,080	2,063,770
Expenditure on:								
Raising funds	4	375	–	–	375	645	–	645
Charitable activities								
Arts and Partnerships	4	275,663	157,480	1,032,939	1,466,082	160,230	1,390,475	1,550,705
Audiences and Engagement	4	49,479	–	–	49,479	54,583	–	54,583
Skills, Diversity & Leadership	4	20,387	37,975	–	58,362	18,964	61,134	80,098
Total expenditure		345,904	195,455	1,032,939	1,574,298	234,422	1,451,609	1,686,031
Net (expenditure) / income for the year	5	(21,054)	(28,312)	(204,904)	(254,270)	176,268	201,471	377,739
Reconciliation of funds:								
Total funds brought forward		219,933	95,888	204,904	520,725	43,665	99,321	142,986
Total funds carried forward		198,879	67,576	–	266,455	219,933	300,792	520,725

Discontinued activities relate to Unlimited Transition which ended on 31 March 2022. Unlimited's activities will continue through a new organisation, We Are Unlimited. All other activities are continuing. There were no other recognised gains or losses other than those stated above. Movement in funds are disclosed in Note 15 to the financial statements.

Shape London

Balance sheet

As at 31 March 2022

	Note	£	2022 £	£	2021 £
Fixed assets:					
Tangible assets	10		17,962		7,353
			<u>17,962</u>		<u>7,353</u>
Current assets:					
Debtors	11	365,621		305,524	
Cash at bank and in hand		396,571		694,292	
		<u>762,192</u>		<u>999,816</u>	
Liabilities:					
Creditors: amounts falling due within one year	12	(513,699)		(486,444)	
				<u></u>	
Net current assets			<u>248,493</u>		<u>513,372</u>
Total assets less current liabilities			<u>266,455</u>		<u>520,725</u>
Total net assets	14		<u>266,455</u>		<u>520,725</u>
The funds of the charity:	15				
Restricted income funds			67,576		300,792
Unrestricted income funds:					
Designated funds		110,032		87,353	
General funds		<u>88,847</u>		<u>132,580</u>	
Total unrestricted funds			<u>198,879</u>		<u>219,933</u>
Total charity funds			<u>266,455</u>		<u>520,725</u>

Approved by the trustees on 16 November 2022 and signed on their behalf by

Tony Heaton
Chair

Jon Tibbits-Smyth
Treasurer

Statement of cash flows

For the year ended 31 March 2022

	2022 £	£	2021 £	£
Reconciliation of net (expenditure) / income to net cash flow from operating activities				
Net (expenditure) / income for the reporting period (as per the statement of financial activities)	(254,270)		377,739	
Depreciation charges	4,392		4,792	
(Increase) in debtors	(60,097)		(153,847)	
Increase in creditors	27,255		198,577	
	<u>(282,720)</u>		<u>427,261</u>	
Cash flows from investing activities:				
Purchase of fixed assets	(15,001)		(7,055)	
	<u>(15,001)</u>		<u>(7,055)</u>	
Net cash (used in) investing activities		(15,001)		(7,055)
		<u>(15,001)</u>		<u>(7,055)</u>
Change in cash and cash equivalents in the year		(297,721)		420,206
Cash and cash equivalents at the beginning of the year		694,292		274,086
Cash and cash equivalents at the end of the year		<u>396,571</u>		<u>694,292</u>

1 Accounting policies

a) Statutory information

Shape London is a charitable company limited by guarantee and is incorporated in the United Kingdom. The registered office address is 2nd Floor, Peckham Library, Peckham Hill Street, SE15 5JR.

b) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) – (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value.

c) Public benefit entity

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

d) Going concern

The trustees have reviewed budgets and forecasts taking into account the impact of the current economic environment and consider there to be no material uncertainties about Shape's ability to continue as a going concern.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

e) Income

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

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

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

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

1 Accounting policies (continued)

f) Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

g) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

h) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund together with a fair allocation of management and support costs.

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

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

i) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose
- Expenditure on charitable activities includes the costs of delivering projects and services to further the purposes of the charity and their associated support costs

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

1 Accounting policies (continued)**j) Allocation of support costs**

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

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

● Raising funds	0%
● Arts and Partnerships	77%
● Audiences	8%
● Skills, Diversity and Leadership	3%
● Support costs	10%
● Governance costs	2%

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

● Arts and Partnerships	83%
● Audiences	10%
● Skills, Diversity and Leadership	7%

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

k) Operating leases

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

l) Tangible fixed assets

Items of equipment are normally capitalised where the purchase price exceeds £250. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

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

● IT equipment and software	3 years
● Furniture, fittings and equipment	4 years

m) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

1 Accounting policies (continued)**n) Cash at bank and in hand**

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

o) 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.

p) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

q) Pensions

The charity provides an auto-enrolment pension scheme to which all employees are enrolled unless they choose to opt out. The charity previously offered a defined contribution scheme where employees could contribute either an amount or percentage of salary.

2 Voluntary income

	2022 Total £	2021 Total £
Grants receivable		
ACE – NPO	291,824	291,824
Mayor's Office – Culture at Risk	–	15,000
Southwark – Covid 19 Community Fund	–	4,000
Donations		
Other grants and donations	3,862	13,165
Legacies	–	47,114
	295,686	371,103

All income above is unrestricted

Notes to the financial statements

For the year ended 31 March 2022

3 Income from charitable activities

	Unrestricted £	Continuing Restricted £	Discontinued Restricted £	2022 Total £	Unrestricted £	Restricted £	2021 Total £
Arts and Partnerships							
ACE – Unlimited 3	–	–	–	–	–	203,376	203,376
Arts Council of Wales / Lottery – UL3 Connects	–	–	–	–	–	3,000	3,000
ACE – Unlimited Transition	–	–	544,000	544,000	–	456,000	456,000
Arts Council of Wales – Unlimited Transition	–	–	60,000	60,000	–	60,000	60,000
Creative Scotland – Unlimited Transition 2019/20	–	–	–	–	–	80,000	80,000
Creative Scotland – Unlimited Transition 2020/21	–	–	–	–	–	20,000	20,000
Creative Scotland – Unlimited Transition 2021/22	–	–	20,000	20,000	–	–	–
Paul Hamlyn Foundation – Unlimited Transition	–	–	–	–	–	200,000	200,000
Partner Commission grants – Unlimited Transition	–	–	–	–	–	110,667	110,667
Arts Council of Wales – The Space	–	–	–	–	–	15,000	15,000
British Council – Unlimited Transitions	–	–	100,000	100,000	–	78,500	78,500
Lottery – Unlimited Transition	–	–	49,500	49,500	–	–	–
National Heritage Lottery Fund – NDMAC development	–	65,221	–	65,221	–	77,079	77,079
Heritage Compass	–	–	–	–	–	1,750	1,750
Culture Recovery Fund ACE Round 1	–	–	–	–	–	69,834	69,834
Culture Recovery Fund ACE Round 2	–	45,000	–	45,000	–	–	–
Culture Recovery Fund NDACA	–	–	–	–	–	58,970	58,970
Lottery = Disabled Artists under Covid 19	–	–	–	–	–	9,900	9,900
Garfield Weston Foundation	–	–	–	–	–	25,000	25,000
Other grants and donations	23,570	–	25,000	48,570	11,550	–	11,550
Sales and fees charged for services	150	–	2,000	2,150	813	26,929	27,742
Pop up galleries	1,410	–	–	1,410	1,473	–	1,473
Contract delivery expenses contribution	–	–	17,286	17,286	–	–	–
Donated services and facilities in kind	–	19,922	10,222	30,144	–	27,575	27,575
Other income	–	–	27	27	–	–	–
Sub-total for Arts and Partnerships	25,130	130,143	828,035	983,308	13,836	1,523,580	1,537,416
Audiences and Engagement							
Sales and fees charged for services	3,985	–	–	3,985	24,188	–	24,188
Sub-total for Audiences	3,985	–	–	3,985	24,188	–	24,188
Skills, Diversity and Leadership							
ACE – Transforming Leadership	–	37,000	–	37,000	–	129,500	129,500
Other grants and donations	–	–	–	–	1,430	–	1,430
Sub-total for Audiences	–	37,000	–	37,000	1,430	129,500	130,930
Total income from charitable activities	29,115	167,143	828,035	1,024,293	39,454	1,653,080	1,692,534

Discontinued activities relate to Unlimited Transition which ended on 31 March 2022.

4a Analysis of expenditure (current year)

	Cost of raising funds	Charitable activities				Governance costs	Support costs	2022 Total	2021 Total
		Arts and partnerships – Continuing	Arts and partnerships – Discontinued	Audiences	Skills, Diversity and Leadership				
	£	£	£	£	£	£	£	£	£
Staff costs (Note 6)	–	142,337	113,930	34,838	31,110	13,609	52,221	388,045	311,156
Recruitment, training and other staff costs	–	2,700	350	–	81	63	2,876	6,070	1,701
Rent, insurance and services	–	75	–	–	–	–	32,790	32,865	16,619
Depreciation and loss on disposals	–	–	–	–	–	–	4,392	4,392	4,791
Communications and IT	–	30,210	15,316	–	–	–	18,836	64,362	34,674
Printing, stationery and postage	–	–	–	–	–	–	1,612	1,612	2,783
Sundry administration costs	–	–	130	–	–	370	2,548	3,048	11,506
Auditor's fees	–	–	–	–	–	10,670	–	10,670	9,532
Other professional fees	–	1,260	5,797	–	1,008	1,830	1,276	11,171	6,186
Banking, financial and bad debt provisions	–	238	246	6	–	–	171	661	544
Services provided – Artists, trainers and interpreters	–	4,399	11,005	–	–	–	–	15,404	26,534
Programme materials, delivery, access and marketing	375	144,498	316,854	–	15,286	2,075	2,600	481,688	588,709
Unlimited Commissions and awards	–	–	325,965	–	–	–	–	325,965	491,503
Unlimited Delivery grants to Delivery Partner (Artsadmin)	–	–	73,661	–	–	–	–	73,661	179,793
Unlimited Other grants to We Are Unlimited (WAU)	–	–	154,685	–	–	–	–	154,685	–
	375	325,717	1,017,939	34,844	47,485	28,616	119,322	1,574,298	1,686,031
Support costs	–	83,745	15,000	11,804	8,773	–	(119,322)	–	–
Governance costs	–	23,681	–	2,831	2,104	(28,616)	–	–	–
Total expenditure 2022	375	433,143	1,032,939	49,479	58,362	–	–	1,574,298	–
Total expenditure 2021	645	1,550,705	–	54,583	80,098	–	–	–	1,686,031

Discontinued activities relate to Unlimited Transition which ended on 31 March 2022

4b Analysis of expenditure (prior year)

	Cost of raising funds	Charitable activities			Governance costs	Support costs	2021 Total
		Arts and partnerships	Audiences	Skills, Diversity and Leadership			
	£	£	£	£	£	£	£
Staff costs (Note 6)	–	223,362	34,323	27,341	13,016	13,114	311,156
Recruitment, training and other staff costs	595	308	–	30	114	654	1,701
Rent, insurance and services	–	–	–	–	–	16,619	16,619
Depreciation and loss on disposals	–	–	–	–	–	4,791	4,791
Communications and IT	50	17,871	–	–	–	16,753	34,674
Printing, stationery and postage	–	–	–	–	–	2,783	2,783
Sundry administration costs	–	–	(4,098)	2	–	15,602	11,506
Auditor's fees	–	–	–	–	9,532	–	9,532
Other professional fees	–	3,611	–	–	2,426	149	6,186
Banking, financial and bad debt provisions	–	300	6	–	86	152	544
Services provided – Artists, trainers and interpreters	–	6,904	19,630	–	–	–	26,534
Programme materials, delivery, access and marketing	–	546,231	180	36,312	1,691	4,295	588,709
Unlimited Commissions and awards	–	491,503	–	–	–	–	491,503
Unlimited Delivery grants to Delivery Partner (Artsadmin)	–	179,793	–	–	–	–	179,793
	645	1,469,883	50,041	63,685	26,865	74,912	1,686,031
Support costs	–	59,488	3,343	12,081	–	(74,912)	–
Governance costs	–	21,334	1,199	4,332	(26,865)	–	–
Total expenditure 2021	645	1,550,705	54,583	80,098	–	–	1,686,031

Notes to the financial statements

For the year ended 31 March 2022

5 Net (expenditure) / income for the year

This is stated after charging / (crediting):

	2022 £	2021 £
Depreciation	4,392	4,792
Loss on disposal of fixed assets	–	–
Trustees' reimbursed expenses	–	–
Operating lease rentals:		
Property – Deane House Studios	–	–
Property – Peckham	25,000	9,087
Printer / photocopier	1,308	1,100
Auditors' remuneration (excluding VAT):		
Audit fee 2021 / 22 (Previous year 2020 / 21)	8,400	7,500
Audit fee underaccrual 2020 / 21	642	
Foreign exchange gains or losses	–	–
	<u> </u>	<u> </u>

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

Staff costs were as follows:

	2022 £	2021 £
Salaries and wages	281,058	234,394
Redundancy and termination costs	304	–
Contract / temporary staff	77,516	54,676
Social security costs	22,941	15,911
Pension costs	6,226	6,175
	<u>388,045</u>	<u>311,156</u>

The following number of employees received employee benefits (excluding employer pension costs) during the year between:

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

Pension contributions of £nil (2021: £784) were made to a defined contribution scheme for the above member of staff during the year. The staff member left the pension scheme in September 2021.

The total employee benefits including pension contributions and employer's national insurance of the key management personnel were £125,103 (2021: £123,403). Key management personnel comprise of the Chief Executive and the Head of Programme on the grounds that they hold significant decision-making and delegation control.

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2021: £nil). No charity trustee received payment for professional or other services supplied to the charity (2021: £nil).

Trustees' expenses represents the payment or reimbursement of travel, overnight accommodation and subsistence costs totalling £nil (2021: £nil) incurred by nil (2021: nil) members relating to attendance at meetings of the trustees.

7 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2022 No.	2021 No.
	9.8	8.0

The average weekly number of staff (expressed as full-time equivalents) during the year was as follows:

Raising funds	–	–
Arts and Partnerships	6.5	5.1
Audiences and Engagement	0.7	0.6
Skills, Diversity and Leadership	0.2	0.2
Support	0.8	0.8
Governance	0.2	0.2
	8.4	6.9

8 Related party transactions

The Chief Executive rents space in Folkestone, part of which provides storage for specific NDACA and NDMAC archive material and Shape artworks due to unavailable suitable storage held elsewhere by Shape. Shape's Programme contributed £2,400 being 50% of the total rent charge in respect of the storage area for the period from 1 April 2021 – 31 March 2022 (2021: £2,400). The Chief Executive's son, Liam Roden, is a freelancer who Shape engaged on various projects during 2021/22 on flexible contracts.

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

9 Taxation

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

10 Tangible fixed assets

	IT equipment and software £	Furniture, fittings and equipment £	Total £
Cost or valuation			
At the start and end of the year	40,277	27,741	68,018
Additions	14,095	906	15,001
At the end of the year	54,372	28,647	83,019
Depreciation			
At the start of the year	32,924	27,741	60,665
Charge for the year	4,322	70	4,392
At the end of the year	37,246	27,811	65,057
Net book value			
At the end of the year	17,126	836	17,962
At the start of the year	7,353	–	7,353

11 Debtors

	2022 £	2021 £
Trade debtors	22,122	116,044
Other debtors	17,740	13,712
Prepayments	16,136	17,278
Grants receivable	309,623	158,490
	365,621	305,524

12 Creditors: amounts falling due within one year

	2022 £	2021 £
Trade creditors	26,929	40,993
Taxation and social security	7,591	5,986
Other creditors	11,562	48,467
Accruals	356,367	345,998
Deferred income (Note 13)	111,250	45,000
	513,699	486,444

13 Deferred income

Deferred income comprises :-

	Grants in advance	2022 £	2021 £
Balance at the beginning of the year	45,000	45,000	155,000
Amount released to income in the year	(45,000)	(45,000)	(155,000)
Amount deferred in the year	111,250	111,250	45,000
Balance at the end of the year	111,250	111,250	45,000

14a Analysis of net assets between funds (current year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	-	17,962	-	17,962
Net current assets	88,847	92,070	67,576	248,493
Net assets at the end of the year	88,847	110,032	67,576	266,455

14b Analysis of net assets between funds (prior year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	-	7,353	-	7,353
Net current assets	132,580	80,000	300,792	513,372
Net assets at the end of the year	132,580	87,353	300,792	520,725

15a Movements in funds (current year)

	At 1 April 2021 £	Income and gains £	Expenditure and losses £	Transfers £	At 31 March 2022 £
Restricted funds:					
Arts and Partnerships – Continuing	27,522	130,143	(157,480)	–	185
Arts and Partnerships – Discontinued Skills, Diversity and Leadership	204,904 68,366	828,035 37,000	(1,032,939) (37,975)	–	– 67,391
Total restricted funds	300,792	995,178	(1,228,394)	–	67,576
Unrestricted funds:					
Designated funds:					
Tangible fixed assets	7,353	–	–	10,609	17,962
Programme – Adam Reynolds Award	–	–	–	12,070	12,070
Programme – Strategic delivery and development	80,000	–	–	–	80,000
Total designated funds	87,353	–	–	22,679	110,032
General funds	132,580	324,850	(345,904)	(22,679)	88,847
Total unrestricted funds	219,933	324,850	(345,904)	–	198,879
Total funds	520,725	1,320,028	(1,574,298)	–	266,455

Discontinued activities relate to Unlimited Transition which ended on 31 March 2022

15b Movements in funds (prior year)

	At 1 April 2020 £	Income and gains £	Expenditure and losses £	Transfers £	At 31 March 2021 £
Restricted funds:					
Arts and Partnerships	99,321	1,523,580	(1,390,475)	–	232,426
Skills, Diversity and Leadership	–	129,500	(61,134)	–	68,366
Total restricted funds	99,321	1,653,080	(1,451,609)	–	300,792
Unrestricted funds:					
Designated funds:					
Tangible fixed assets	5,090	–	–	2,263	7,353
Programme – Strategic delivery and development	–	–	–	80,000	80,000
Total designated funds	5,090	–	–	82,263	87,353
General funds	38,575	410,690	(234,422)	(82,263)	132,580
Total unrestricted funds	43,665	410,690	(234,422)	–	219,933
Total funds	142,986	2,063,770	(1,686,031)	–	520,725

15 Movements in funds (continued)

Purposes of funds

Restricted funds – £67,576 are funds which represent monies given for specific purposes and projects as described below:

Arts and Partnerships – £185 Shape Programme

Skills, Diversity and Leadership £67,391 – relates to the Transforming Leadership project.

Designated funds – £110,032 are funds which the Board of Trustees has designated to meet future commitments and liabilities as part of their vision and risk assessment for sustainability:

Tangible fixed assets – £17,963 represent funds for office tangible fixed assets. Transfers in respect of associated depreciation and loss on disposal of fixed assets will be made to General Funds.

Programme: Adam Reynolds Award – a donation of £12,070 was designated in the year to the ARA Shortlist for 2022/23.

Programme: Strategic delivery and development – the Board has designated £80,000 to ensure the strategic delivery and development of the Programme after 1 April 2022 whilst new projects and their funding are being secured. It aims to provide 'going concern' assurance that internal resources are designated to support any funding shortfalls during 2022/23 and 2023/24 due to any future economic uncertainties.

General Funds £88,847 – these are free reserves of the charity which can be used for any purpose within its charitable objects. The Reserves Policy is set out in the Trustees' annual report.

Heritage Lottery Fund – funding disclosure statement

	At the start of the year	Income	Expenditure	At the end of the year
National Disability Movement Archive and Collection (NDMAC)	£	£	£	£
Development Phase – delivery :				
Heritage Lottery Fund (receivable)	–	65,221	(65,221)	–
Heritage Compass	1,538	–	(1,538)	–
Match funds contribution:				
Expenditure to be met from Match funds	(2,718)	–	(2,282)	(5,000)
Match funds to meet eligible expenditure	2,718	–	2,282	5,000
	<u>1,538</u>	<u>65,221</u>	<u>(66,759)</u>	<u>–</u>
Other delivery – Non cash				
In Kind – Volunteers	–	15,750	(15,750)	–
In Kind – Other	–	4,172	(4,172)	–
Total Development Phase delivery	<u>1,538</u>	<u>85,143</u>	<u>(86,681)</u>	<u>–</u>
Total Funding: Development Phase (1 April 2020 to 31 March 2022)		2020/21 £	2021/22 £	Total £
Heritage Lottery Fund (receivable)		77,079	65,221	142,300
Heritage Compass		1,750	–	1,750
Match funds contribution		2,718	2,282	5,000
		<u>81,547</u>	<u>67,503</u>	<u>149,050</u>
Other delivery – Non cash				
In Kind – Volunteers		–	15,750	15,750
In Kind – Other		4,172	4,172	8,344
Total Development Phase delivery		<u>85,719</u>	<u>87,425</u>	<u>173,144</u>

15 Movements in funds (continued)

Unlimited Transition (ULT) – funding disclosure statement

	At the start of the year Represented £	Incoming resources £	Outgoing resources £	At the end of the year £
Unlimited Transition – Commissions and Artistic delivery :-				
ACE Grant paid to Shape as Lead Partner – Delivery	356,000	544,000	–	900,000
Wales Arts Council	60,000	60,000	–	120,000
Creative Scotland – 2019/20	80,000	–	–	80,000
Creative Scotland – 2020/21	20,000	–	–	20,000
Creative Scotland – 2021/22	–	20,000	–	20,000
Partner organisations – Commission awards	110,667	25,000	–	135,667
British Council – Festival panels and micro awards	64,487	–	(64,487)	–
British Council – International micro awards	–	100,000	(100,000)	–
Paul Hamlyn Foundation	11,500	–	(11,500)	–
Wales Arts Council – The Space	7,000	984	(7,984)	–
Wellcome Trust	–	16,302	(16,302)	–
Horizon project	–	2,000	(2,000)	–
Other income	–	27	–	27
ULT delivery costs delivered by Shape in period	(114,319)	–	(177,689)	(292,008)
Grant payments due from / (to) Artsadmin (Aa) Joint Delivery Partner in period for ULT delivery costs	(95,556)	–	(73,661)	(169,217)
Main Commissions grants (£451,389 Panel awarded on 17/3/21). Payable to manage artists' contracts	(155,000)	–	(231,388)	(386,388)
R&D Commissions grants (£125,862 Panel awarded on 18/3/21). Payable to manage artists' contracts	(18,750)	–	(107,112)	(125,862)
Emerging Commissions grants (£101,218 Panel awarded on 16/3/21). Payable to manage artists'	(18,750)	–	(82,468)	(101,218)
Partner Commissions grants (£ 110,657) included as part of the above Panel awards.	(110,667)	–	110,667	–
Strategic Commissions grants (£79,000). Payable to manage artists' contracts	(33,334)	–	(15,666)	(49,000)
Grant payments due to We Are Unlimited (WAU) for completion of other ULT delivery after 31/3/22	–	–	(150,185)	(150,185)
Donated, other goods & services in kind – Income	7,500	8,000	–	15,500
Donated, other goods & services in kind– Spend	(7,500)	–	(8,000)	(15,500)
	<u>163,278</u>	<u>776,313</u>	<u>(937,775)</u>	<u>1,816</u>
Unlimited Transition – New organisation development :-				
ACE Grant paid to Shape as Lead Partner – New organisation development	100,000	–	–	100,000
Lottery – Shape delivery	–	45,000	(47,683)	(2,683)
Lottery – grant payable to WAU	–	4,500	(4,500)	–
ULT delivery costs	(58,374)	–	(40,759)	(99,133)
Donated, other goods & services in kind – Income	1,778	2,222	–	4,000
Donated, other goods & services in kind – Spend	(1,778)	–	(2,222)	(4,000)
	<u>41,626</u>	<u>51,722</u>	<u>(95,164)</u>	<u>(1,816)</u>
Overall Unlimited Transition	<u>204,904</u>	<u>828,035</u>	<u>(1,032,939)</u>	<u>–</u>

15 Movements in funds (continued)

Commission awards payable:	Shape £	Artsadmin £	We Are Unlimited £	£
Main Commission grants £451,389 payable to manage contracts:-				
Payable in 2020/21	-	155,000	-	155,000
Funded in 2021/22 directly by Artsadmin	-	30,000	-	30,000
Payable in 2021/22	65,263	26,583	-	91,846
Payable in 2022/23	-	-	139,543	139,543
Partner In Kind 2022/23	-	-	35,000	35,000
	<u>65,263</u>	<u>211,583</u>	<u>174,543</u>	<u>451,389</u>
R&D Commission grants £125,862 payable to manage contracts:-				
Payable in 2020/21	-	18,750	-	18,750
Payable in 2021/22	4,912	96,452	-	101,364
Payable in 2022/23	-	-	5,748	5,748
	<u>4,912</u>	<u>115,202</u>	<u>5,748</u>	<u>125,862</u>
Emerging Commission grants £101,218 payable to manage contracts:-				
Payable in 2020/21	-	18,750	-	18,750
Payable in 2021/22	8,278	72,190	-	80,468
Payable in 2022/23	-	-	2,000	2,000
	<u>8,278</u>	<u>90,940</u>	<u>2,000</u>	<u>101,218</u>
Strategic Commission grants £79,000 payable to manage contracts:-				
Payable in 2020/21	9,000	24,334	-	33,334
Payable in 2021/22	-	4,666	-	4,666
Payable in 2022/23	-	-	11,000	11,000
Partner In Kind 2022/23	-	-	30,000	30,000
	<u>9,000</u>	<u>29,000</u>	<u>41,000</u>	<u>79,000</u>
	<u>87,453</u>	<u>446,725</u>	<u>223,291</u>	<u>757,469</u>

Grants payable to We Are Unlimited (WAU) for completion of Unlimited Transition in 2022/23

	£	£
Main Commission grants	139,543	-
R&D Commission grants	5,748	-
Emerging Commission grants	2,000	-
Strategic Commission grants	11,000	158,291
Other Unlimited Transition delivery	26,835	-
Artistic and Touring grants for Unlimited Transition commissioned artists	24,080	-
British Council International Micro awards	99,270	-
Other Unlimited Transition new organisation development – Lottery grant	4,500	154,685
Other Unlimited Transition new organisation development – Website	4,984	4,984
Other Balance Sheet funds in respect of Unlimited Transition delivery		7,444
		<u>325,404</u>

16 Unlimited Transition (ULT) (1 April 2020 – 31 March 2022)

Arts Council England (£1,000,000), Wales Arts Council (£60,000) and Creative Scotland (2019/20 £80,000 and 2020/21 £20,000) awarded Unlimited Transition grants to Shape and Artsadmin working as Joint Delivery Partners, with Shape as the Lead Partner for grant award purposes.

Wales Arts Council (£60,000) and Creative Scotland (£20,000) committed further grants in 2021/22.

Partner organisations awarded grants of £165,667 to Unlimited Transition in respect of their partner funding for main, R&D and Emerging commissions (2020/21 £110,667, 2021/22 £25,000 and Artsadmin £30,000).

The ACE grant of £1,000,000 is allocated £900,000 to the Commissions and artistic delivery programme and £100,000 towards the costs of the new Unlimited organisation development costs.

Other funding is awarded from time to time for grant funded delivery or delivery services provided to Unlimited Transition.

Grant is passed by Shape to Artsadmin on a quarterly basis, or as agreed, in accordance with the agreed delivery budgets. Fees are payable by Shape to the Senior Producer on a quarterly basis in accordance with a Schedule of Fee Payments.

From January – March 2022 Shape managed the payment of artists commissions. The remainder of commissions payments due for the period from 1 April 2022 to the end of the commission contracts will be transferred to We Are Unlimited.

We Are Unlimited (WAU) is the new Unlimited organisation which was incorporated in November 2021. The remainder of Unlimited Transition delivery will be transferred to WAU to complete in 2022/23.

Monthly budget monitoring and regular liaison meetings are held between the Joint Delivery Partners and Senior Producer. Agreed financial protocols and budget management principles provide the framework for financial management.

17 Pop Up Galleries

Shape holds one year leases for a number of properties which operate under a management agreement with Avire (UK) LLP and a reverse premium agreement with the property landlords. There is no financial obligation arising to Shape which is not covered by these agreements. The leases have short notice periods of under one month which can be served by the landlord or by Shape. The properties are used to meet charitable objectives of supporting high quality practice by disabled artists through exhibits of art posters, art work and performances by disabled artists.

18 Operating lease commitments

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

	Property and other 2022 £	2021 £
Less than one year	26,100	26,100
One to five years	37,775	63,875
Over five years	–	–
	63,875	89,975

Property – Peckham office – Shape signed a five year lease with LB Southwark for offices at Second Floor, Peckham Library and took occupation on 19 September 2019. Rent refunds have been granted by the landlord in respect of various periods during April 2020 to March 2021 in recognition of the office being closed as a consequence of the closure of Peckham Library due to the Covid-19 lockdown.

19 Legal status of the charity

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

SHAPE LONDON

England & Wales - Charity number 279184

Accounts

Company number: 01468164
Charity Number: 279184

Shape London

Report and financial statements
For the year ended 31 March 2021

Contents

For the year ended 31 March 2021

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Reference and administrative information

For the year ended 31 March 2021

Company number	01468164	
Country of incorporation	United Kingdom	
Charity number	279184	
Country of registration	England and Wales	
Registered office and operational address	Peckham Library, 2 nd Floor 122 Peckham Hill Street London SE15 5JR	
Trustees	Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:	
	Tony Heaton OBE	Chair
	James Hodgson	Vice Chair
	Jackie Freeman	Treasurer
	Robert Davies	
	Lois Keith OBE	
	Adeolu Adesola	
	Aidan Moesby	
	Owen Kimm	Appointed 22/9/20
	Jennifer Clarke	Appointed 22/9/20
	Jon Tibbits-Smyth	Appointed 18/11/20
	Michelle Duxbury	Appointed 17/3/21
Key management personnel	David Hevey	Chief Executive
	Jeff Rowlings	Head of Programme
	Sally Yarwood	Interim Head of Finance / Strategic Projects
Bankers	CAF Bank Ltd 25 Kings Hill Avenue Kings Hill West Malling Kent, M19 4TA	
	HSBC Lion House 25 Islington High Street London, N1 9LJ	

Reference and administrative information

For the year ended 31 March 2021

Solicitor	Bates, Wells and Braithwaite Cheapside House 138 Cheapside London EC2V 6BB
Auditor	Sayer Vincent LLP Chartered Accountants and Statutory Auditors Invicta House 108-114 Golden Lane LONDON EC1Y 0TL

The trustees present their report and the audited financial statements for the year ended 31 March 2021.

Reference and administrative information set out on pages 1 and 2 form part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice – Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

Foreword from Chair

2020/21 is the third year of the current four-year National Portfolio Organisation (NPO) operation plan 2018–2022. There is currently an extension year application in with Arts Council England for 2022/23.

Working in a time without a template, this year has seen Shape continue our core work under difficult Covid-19 conditions, which meant isolation for many of our users and some of our staff, remote working for most of our staff most of the year, and a digital-first approach to delivery of our programme such as our exhibitions, which were all online in 2020/21. This meant that throughout the year we continued with our work to develop the creative talent and agency of disabled artists and creatives, and we continued to support those in all levels of arts, creative and cultural industries, from those new to the arts and creative industries to those leading the industries.

The Covid-19 pandemic in 2020/21 resulted in Shape moving to digital-first models: remote working by Shape staff, remote-Board and management meetings, and a fully online and digital content plan including Programme and Projects delivered digitally in 2020/21. Pioneering, developing and impacting in digital work in all its forms is a significant contemporary approach that Shape is at the cutting edge of, was fully prepared for and able to successfully work within; the high quality, well resolved digital work impacted and kept Shape connected and relevant to our communities, users and audiences.

This year saw our core NPO Programme stride ahead in digital innovation. From the Adam Reynolds Award (ARA) shortlist online exhibition, Unfolding Shrines, to our high impact Shape Open, it was a very impactful year for Programme in challenging times.

Highlights of the NPO Programme year include:

- Shape supported over 200 artists.
- Shape pitched and secured our ARA awardee Jason Wilsher Mills into the Folkestone Triennial 2020 (postponed until 2021) as one of the 20+ major international artists exhibiting new work, which Shape produced.

Trustees' annual report

For the year ended 31 March 2021

- Our Shape Open: The Future Is Loading online exhibition achieved over a quarter of a million views and was toured to China by the British Council.
- Our ARA Shortlist online exhibition – Unfolding Shrines – gained major reviews from the tech and arts press. The exhibition was featured in Time Out magazine as a “top ten activity” of the month and received critical praise in The Art Newspaper, where it was described as ‘some of the most ambitious augmented reality art we have seen in the last year’.
- Shape Open alumni Bella Milroy and Aidan Moesby (also a Shape trustee), were two of only ten creatives commissioned by Historic England to capture life in their regions during lockdown.
- Our sponsors, schuh, have been wonderful at supporting artist trajectories through commissioning Shape artists like the Kirkwood Brothers and Ellie Harman–Taylor to create work for Disability History Month and Naomi Ronke for Black History Month.

We also commenced several new projects in April 2020, such as the following projects.

In 2020/21, led by CEO David Hevey, The National Disability Movement Archive and Collection (NDMAC) commenced its development phase as Shape’s second large scale heritage project, collecting and interpreting the disability rights movement heritage story, retelling it through disabled artists and creatives responding to its themes.

And, in April 2020, our project Unlimited, on which we are the lead partner, received extension funding of two years to deliver another cycle of disabled-led artist’s commissions and will, in this iteration, develop into a separate organisation by 2022.

A third new project – Shape’s Transforming Leadership – also commenced in April 2020, also led by CEO David Hevey, saw Shape lead a partnership developing a cohort of some 35 mentors/mentees across three organisations –Autograph, Creative Folkestone and a–n The Artists Information Company, to help develop break-out creatives to sustain and lead their careers by understanding and developing contemporary cultural production models, including business theory and practice.

Our other major heritage project, the National Disability Arts Collection and Archive (NDACA) saw some scaling back of its physical touring potential due to Covid–19 lockdown, but, as a counter balance, NDACA also saw a major rise in the take up of its digital online tools, with some animations gaining 10k views per month during this year.

The financial losses due to touring closure were significant, but Shape successfully applied to both Arts Council England and the Heritage Fund for Round–1 Cultural Recovery Funds, which has both a contribution to rebuilding reserves and funding to develop new business models, particularly around Shape exploring the development of new service offers to the Creative and Heritage industries, offering digital services across those cultural landscapes, with these to be rolled out in the 2022/23 period.

Other Covid support funding came from the Big Lottery, City Hall and Southwark council, which respectively helped us support our artists online, ensure our office is Covid-19 fit for purpose and meet other organisational costs in this difficult Covid year.

We continued to deliver a wide range of high-impact activity across arts and creative locations to reach and support our users' needs, with this delivery predominantly online in this 2020/21 Covid-19 year. Despite the challenges we have all faced this year, Shape continues to influence widely and impact highly as we continue the fight to open up the creative sectors to talented disabled and marginalised creatives and artists; promoting Shape as a dynamic creative entity while promoting our creatives to increase their profile and help lead change.

Shape's future plans in 2021/22 include:

Shape has come through the Covid-19 challenges – our users isolating, our staff remote working, our projects pivoting fast to online delivery – and we are ready to continue the digital-first success of 2020/21 into 2021/22. The NPO **Programme** will continue in 2021/22 to make break-out digital hits, but we also celebrate a return to physical works with our successful presence in the Folkestone Triennial between April – November 2021.

All our projects will operate on the digital first approaches and we expect to see growth of impact, growth of development, growth of media coverage of Shape creative outputs and growth of our underlying financial strength.

This will be supported by **Transforming Leadership** continuing to impact and develop its cohort of 35 mentors/mentees as we support their rebuild of their creative organisations with them and see them lead their organisational and individual careers more robustly and with greater success. **NDMAC** will also complete its Development Phase and submit its Delivery Phase application to funders, for which we expect a successful outcome. In addition, our second **Cultural Recovery Grant** (CRF) from ACE Round-2 CRF Funding sees Shape further develop our move into Services supply, modelling both **Shape Creative Services** and **Shape Heritage Services** in 2021/22, to go live 2022/23, among several ventures, projects and activities.

On behalf of the Board, we thank and acknowledge the support of all our creatives, funders, partners, staff, freelancers, digital-estates builders, users and audiences without whom none of this work would be possible.

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

Tony Heaton OBE
Chair

Objectives and activities

Shape's main operational activities and those we aim to help are described below. All our charitable activities focus on the positive promotion of disabled people and are carried out to further our charitable purposes for the public benefit.

Shape's Vision – what we are working towards

Inspiring and inclusive arts, creative and cultural sectors, accessible to all.

Shape's Mission – how we will make it happen

By promoting great art, open culture and inclusive practices, knowledge and learning to ensure that disabled people have active and influential roles in arts and culture – as leaders, artists and creatives, participants and audiences, and as part of a skilled workforce.

Shape's Strategic Aims are to:

Work with cultural sector organisations towards promoting greater accessibility and inclusion – opening talent and audience pathways.

Raise the aspirations of disabled people wanting to work and lead in the cultural sector, providing high quality, accessible learning and development opportunities to support their careers.

Support disabled artists and creatives to achieve excellence and inspire a new generation of artists to emerge.

Improve the public perception of disabled artists and raise their profile across the UK and internationally, to diverse and growing audiences.

Lead with landmark and influential “game-changer” projects to build our creative and cultural reach and continue to pioneer the way for disabled and diverse people who face barriers.

We deliver these aims through focussing on the following key areas:

Arts and Partnerships – developing opportunities for disabled artists, children and young people.

Audiences and Engagement – broadening arts inclusion and engagement.

Skills, Diversity and Leadership – including access, consultancy and training.

We report on our activities under these headings.

In working towards these aims, in 2020/21 we delivered a range of international work, which we also report on in the achievements and performance section.

Values – the foundation of our beliefs and guiding purpose:

Inclusion – we value access, diversity, establishing the grounds for advocacy and taking part.

Ambition – we value aspiration, growth, future, unlocking potential, the will to improve and be better, seek improvement.

Creativity – we value innovation, seeing the world differently, expanding boundaries, taking risks, challenging convention, valuing beauty and lifting life above the ordinary.

Excellence – we value inspiration, being the best you can be, being judged on merit, having an end point to work towards, doing things the right way, professionally.

These values inform and drive our key strategic aims, detailed in their own section below. Our values are enshrined in all we plan, think and do.

The main objectives and activities for the year were focussed upon delivery of our committed programme responding to disabled artists' needs and the needs of the arts creative and cultural industries. Shape works with the Arts Council England (ACE) as a National Portfolio Organisation (NPO) and contributed to the ACE goals of supporting Great Art and Culture for Everyone.

The financial statements do not include the intangible benefit from the hours given by the Trustees of the charity to its governance and management. Shape records its sincere appreciation of this benefit.

The trustees review the aims, objectives and activities of the charity each year. This review looks at the charity's achievements and the outcomes of its work in the reporting period. The trustees review the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

The trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning its future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives that have been set.

Achievements and performance

The charity's main activities and those it tries to help are described below. All its charitable activities focus on delivering our strategic aims and are carried out to further Shape London's charitable purposes for the public benefit. The report sets out key achievements delivered through the three main areas of activity identified above.

Arts and Partnerships: Developing opportunities for disabled artists, children and young people

We supported over 200 artists and creatives during the year, over 85% of whom identify as disabled. Artist profiles are a key feature of our website, social media and other outputs.

Our artistic programme features a combination of talks, exhibitions, performances, networking and other participatory arts events, all run and planned with the highest standards of artistic quality and accessibility in mind, ensuring the sustainable development of our artists and creatives careers.

In particular, in developing our visual arts programme, we aim to:

- promote excellent, inspiring and creative work by disabled practitioners
- provide mainstream showcasing opportunities for artists and other creatives who face disabling barriers which threaten to leave them marginalised
- promote high quality artistic works that encourage debate and critical reflection around disability-related issues
- provide opportunities for galleries and other locations to work with disabled artists and creatives and for those artists and creatives to be able to exhibit in accessible surroundings.

We built on progress in establishing high quality opportunities for disabled artists, such as Shape Open, Adam Reynolds Award (ARA) and through bespoke commissions for artists to make new work, complete projects or receive small development bursaries. Across all these delivery areas we had a strong focus on working with digital tools, to take account of the widespread closures of cultural venues, galleries and museums, and ensure that disabled creatives could not only continue to develop their practices but were able to reach broad and diverse audiences as well. We continued to develop creative talent and careers through online conferencing in the form of workshops, mentoring, advice and guidance reaching over 190 people in that time.

Adam Reynolds Award

Activity for our flagship programme this year centred on two main areas: the main Adam Reynolds Award (ARA) and the Shortlist exhibition.

We continued to support 2020 ARA awardee [Jason Wilsher-Mills](#) with his creation of a new sculpture to be exhibited at the [Folkestone Triennial](#). The Triennial was due to take place in the summer of 2020 but was deferred owing to the Covid-19 pandemic until the summer of 2021. This will be the fifth Folkestone Triennial, entitled, "The Plot," and is running from July to November 2021. Jason was one of 20 artists commissioned to create new works to be exhibited across Folkestone for one of the UK's most ambitious art exhibitions.

To show the top talent that Jason is working with, artists selected for Creative Folkestone Triennial 2020 include: Rana Begum, Sam Belinfante, Stephenie Bergman, Patrick Corillon, Shezad Dawood, Richard Deacon, Jacqueline Donachie, genuinefake, Gilbert & George, Helga Griffiths, Mariko Hori, Christopher Houghton Budd, Atta Kwami, Morag Myerscough, Jacqueline Poncelet, Pilar Quinteros, Mike Stubbs, Jason Wilsher-Mills, Winter / Hörbelt and HoyCheong Wong & Simon Davenport & Shahed Saleem / Makespace.

The Plot invites visitors to discover new artworks whilst exploring the town and its urban narratives. The artworks will be sited along three routes associated with particular stories: the streets associated with physician William Harvey, noted for his “discovery” of the circulation of the blood; St Eanswythe’s Watercourse; and Folkestone’s industrial road “The Milky Way.”

Encouraging viewers to question the gap between the tales and the urbanism of the town, The Plot invites consideration of the concept of “place-making”; everyone becomes aware at some point of the gap between our lived experience and what is narrated about it. Sometimes this gap is so extreme that we assume it is the result of malice—it’s a plot. With conspiracy theories becoming ever more popular, “it’s never been more urgent to think about the gap between the talk and the action, between our stories and our realities,” says Lewis Biggs, Curator of Creative Folkestone Triennial.

One of the things which makes Jason’s sculpture unique is the embedded coding designed into the shell, which can trigger devices like smartphones or iPads to run an app in which pre-recorded animations or films show, some of which feature disabled participants or “Argonauts” Jason has worked with while developing his practice and delivering creative workshops. Jason has worked closely with digital agency Hotknife in recent years to develop his digital skills and artworks and this has included his virtual reality platform, first launched via an app named Jason Residential. With the traditional residency options being unavailable this year, we supported Jason’s ongoing work with Hotknife and other practitioners in order to realise and create the interactive sculpture, and the work with Hotknife continued as a digital residency, in effect, as we discussed with Jason ways of extending his platform for other disabled artists to use.

“Being the Adam Reynolds Awardee is the biggest thing that has ever happened to me, and even with the fear and disruption that Covid-19 has caused, it is the thing that keeps me going, because throughout the lockdown I am making art for the **Folkestone Triennial 2020 (which will now take place in 2021) as part of the Adam Reynolds Award. One of my main focuses right now is expanding my digital horizons and connecting with people – and connecting up others – through new technology. So keep a look out, I may be popping up unexpectedly here and there.”**

Jason Wilsher-Mills

As a result, Jason generously extended this offer to provide a platform in which we could work to deliver this year’s Shortlist exhibition, which was to feature Jason’s work alongside three other disabled creatives’ as this year’s group show. The selected artists were to work in the same digital platform but each would be able to develop their own practice in a discrete digital space. This work was supported by Hotknife, to whom we are hugely grateful for sharing their expertise and creativity in order to help us realise this project and the making of an augmented reality app that formed the basis of the exhibition. The 2020 shortlisted artists were:

[Sophie Helf](#) Writer (& self-described lapsed designer)

[Uma Breakdown](#) Artist and writer – with a digital practice currently being developed through research

Shape London

Trustees' annual report

For the year ended 31 March 2021

[Rebekah Ubuntu](#) Sound designer, mixed media performer, musician

The exhibition, titled [Unfolding Shrines](#), launched towards the end of March 2021. We addressed in our curatorial notes the disjointedness of our times that the artworks reflected:

You've been surrounded by the same four walls for some time now. Outside, the structures of society are shaking. We have all had to adapt. We have had to evolve new and innovative ways of sharing, communicating, and experiencing connection in an unfamiliar and altered reality. It has become evident, too, that our new reality straddles both the physical and digital spaces in which we spend our time. For disabled people, so often marginalised by the structures and attitudes of the physical world, these online spaces can offer degrees of equality and freedom that are elsewhere prohibited.

We have seized this opportunity to chronicle the worlds dreamed up through this time of discontent; the augmented realities of marginalised creatives. In these rooms of tender tribute, four artists have built unfolding shrines; to people, places, and ideas that have revealed their importance against a backdrop of disruption.

The imagination of the marginalised has always tended toward the "radical," steered by the palpable need to create something new where the old is unfit for purpose. Where outdated systems have failed, might these radical redesigns proffer alternative futures?

The exhibition was featured in [Time Out magazine](#) as a "top ten activity" of the month and received critical praise in [The Art Newspaper](#), where it was described as 'some of the most ambitious augmented reality art we have seen in the last year' : <https://www.theartnewspaper.com/review/unfolding-shrines-xr-panel-review>

The exhibition has been created as a film for those who cannot download the app, with BSL support and an audiobook.

[Link to the downloadable app](#) <https://qrco.de/bc0Z7t>

[Link to Shape's exhibition pages](#) <https://www.shapearts.org.uk/unfolding-shrines>

Shape Open

Our planning for the Shape Open 2020 was significantly altered as the Covid-19 pandemic took hold and venues began to close. In the process of tracking the turn of events, we had a series of discussions with disabled artists about how "the new normal" might look when set against pre-existing conditions, for them as creatives and for disabled people in society as a whole. From there, we began to plan out an exclusively online exhibition which could speak to the emerging situation, placing marginalised voices at its centre – something which felt all the more relevant with the Black Lives Matter movement drawing worldwide attention to issues around inequity and civil rights.

The exhibition title "[The Future Is Loading](#)" was informed by the medium of the exhibition as well as the situation it was addressing, aiming to distil and present a set of powerful artworks that captured the hope, precarity and concerns of that unique point in time.

Capturing that time, we wrote:

"For many disabled and marginalised people, familiar with adversity, witnessing the world come to a halt in a matter of days has paradoxically generated hope. Hope that, for once, the world might take greater heed of what it means to be shut away, impoverished, and excluded.

As the crisis has evolved and its shockwaves travelled, we find it acting as a catalyst for many other significant conversations, in the home, the workplace, or whilst, in the case of the Black Lives Matter movement, taking to the streets in an assertion of grief and outrage. In this time of reflection and learning, a plurality of realisations has occurred. With this, widespread unrest and demands for change have arisen. Set against this uncertain and restless backdrop, where risk of greater exclusion battles with unique opportunities for change, we at Shape are looking to the future as an act of hope."

The exhibition was formatted and shared on Instagram, with a subsite built to host its full range of artworks and the discussion pieces recorded by the contributing artists, listed below in alphabetical order:

Andrew Omoding, Arts Emergency, Babeworld x Whinegums, Bobby Parker, Brothers Sick (Ezra and Noah Benus), Charlie J. Meyers, Christopher Samuel, Danielle Brathwaite-Shirley, Elise Broadway, Hayden Stern, Jeff Kasper, Kirkwood Brothers, Laura Lulika, Maral Mamaghani, Panteha Abareshi, Romily Alice Walden, Rudy Loewe, Sasha Saben Callaghan, Sam Jevon, Seren Metcalfe, Tobi Adebajo, Yasmeen Thantrey.

Feedback from audiences was very positive:

For the strange times we find ourselves in, I thought the format was great and reached out to a large and hopefully new audience but being able to see some of the work in a physical exhibition is always more engaging so I hope we can incorporate the two next year. Well done.

The show had a really interesting and varied group of artists showing a diverse variety of subjects and mediums. The formats worked really well and accessibility was good.

Appropriately for a time without a template, we made changes to other structures of the Open this year, making a shared award instead of awarding a prize to an individual winner. Artists were selected by our team instead of responding to an open call, permitting us to cast a wider net than usual, with the result that we exhibited a significant number of artists from the USA and Canada in addition to the UK. Owing to the digital format of the show, we reached over 400K views across all platforms, which included tours of the exhibition to cultural festivals in China and Japan.

Artist support and trajectories

Every year, we support artists in a variety of capacities, including through project development and participation, one-to-one discussions, written and film based resources, mentoring, signposting, and residency, showcasing, and exhibition opportunities. It is a stimulating area of work that is centred on informal learning and enables us to engage with smaller organisations and creative partners with whom we continue to build links and share knowledge and best practice in the areas of curation, creative production, accessibility, engagement and audience development, and innovation, including technical innovation, across a variety of fields.

Of note this year was the need to share these dialogues through online conferencing, which, while it took some to adjust to, helped us reach close to 200 individuals, many of which belonged to the 16 organisations we directly supported, including [HOP Projects](#), [arebtye on Screen](#), [Leeds Beckett University](#), Artists' Union England, [Clore](#), [UAL](#), [dyspla](#), [Blueprint Theatre Company](#), and [posAbility magazine](#).

A key focus of these discussions and forms of support centred on the ways that creatives use digital tools. Throughout the year, as we experimented with augmented reality and a variety of other digital media and platforms, we engaged in numerous discussions about how both artists and audiences alike can benefit from such tools, and related innovations. We shared insights and links through online resources such as "How to create your digital identity," where we canvassed diverse disabled artists to obtain their views.

Commissions

Over the year we created 16 commissioning opportunities, ranging from micro awards for Instagram takeovers to support for projects centred on the making of new work. Artists included Abi Palmer, Raisa Kabir, Kirkwood Brothers, Alicia Radage, Naomi Ronke, Oriele Steiner, Ashok Mistry, and our ARA Shortlist artists. The new artworks are currently being exhibited across our programme, with some, such as Jack Haslam's new artwork on sustainability, due to feature later in 2021.

Collection

With galleries, museums, and other arts spaces forced to close during the Covid-19 pandemic, we had to put on hold plans we had to exhibit Shape Collection works. However we used the time to commission new works to be made and be taken into the Collection in 2021, and were delighted that artist and Shape Chair Tony Heaton's Gold Lamé sculpture transferred to [Riverside Museum, Glasgow](#), following its huge exposure at Liverpool's Fourth Plinth. We look forward to the work being back on display as venues reopen.

Trajectories

One way we are able to measure the value of our support is to track the progress of the creatives we support in the time beyond their first encounter with us. For each artist, a significant next step may be different in kind to the next artist, but of value to them. Below is a sample of what Shape alumni and associates have achieved or gone or to do in the year:

ARA shortlisted artist Anne Deeming exhibited throughout the year (dates limited by the pandemic) at London's Wetland Centre, as part of a group show exploring the natural environment and human interventions; Shape supported the development of the exhibition with Unravelled curators Polly Harknett and Caitlin Heffernan. The exhibition continues until the autumn of 2021.

Shape Open alumni Bella Milroy and Aidan Moesby (also a Shape trustee), were two of only ten creatives commissioned by Historic England to capture life in their regions during lockdown. Photographic works by the artists can be viewed [here](#).

During the summer of 2020, we were delighted that the Henry Moore Foundation gave awards to ARA alumnus Aaron McPeake, Shape Open alumnus James Lake, and Anna Berry (ARA shortlisted artist). The Henry Moore Foundation Artist Awards were provided to support artists working in the field of sculpture during this time of funding uncertainty. Shape was one of the nominating bodies.

Open alumnus Andrew Omoding was awarded a six-week Residency at BAGT Studios.

Open alumnus Jack Haslam was awarded The Royal Institute of Painters in Watercolours President's Choice award 2021 and Sunday times Watercolour Show 2021 selection, as well as nominated for the David Shepherd Wildlife Foundation Artist of the Year.

Our sponsors, schuh, have been wonderful at supporting artist trajectories through commissioning Shape artists like the Kirkwood Brothers and Ellie Harman-Taylor to create work for Disability History Month and Naomi Ronke for Black History Month.

The National Disability Movement Archive and Collection (NDMAC)

Led by Shape CEO David Hevey, NDMAC commenced its Development Phase (2020–2022) in April 2020. The Development Phase in year one (2020/21) covered recruiting key talent, such as Alex Cowan MA FRSA, who is also Shape's National Disability Art Collection and Archive (NDACA) Head of Archives and Collections, to the post of NDMAC Head of Archives and Collections. We also recruited prominent heritage professionals including Dr Ellie Pridgeon (Digital Lead), Eva Eicker (researcher) and others. The Development Phase saw us also begin to gather the rights-based ephemera from over 30 disabled elder depositors, who were present in key moments of the fight for rights by disabled people, whose heritage stories we are re-telling. We also developed the creative interpretation elements of NDMAC, to be produced in time for its Going Live 2025 (on the

30th Anniversary of the Disability Discrimination Act passing into law), which will be around artistic and creative interpretations by younger disabled artists responding to the collection.

The National Disability Arts Collection and Archive (NDACA)

In 2020/21, NDACA saw a significant change in its modus operandi, with the physical touring element closing due to Covid-19 lock downs and subsequent gallery closures, but NDACA has experienced a subsequent (and in audiences terms, far larger) take up of the digital and online NDACA offers, particularly the NDACA Animations which reached over 50k in new views in the period. So, while the walk-in learning, for example, at the NDACA Wing for Learning in Buckinghamshire New University closed alongside the University closing under Covid-19 restrictions, and saw a fall off of bookings to the Wing from outside academics both national and international, the digital take up of the NDACA tools continued to grow, with a take up of the resources by such large scale digital platforms such as BBC's Ouch, which used extensive NDACA resources to mark the anniversary of the passing of the Disability Discrimination Act; that profile reached 400k in audiences alone. NDACA also supported Shape blogs by our Chair Tony Heaton OBE and Trustee Aidan Moesby

Unlimited Transition (ULT)

After lobbying by Shape to Arts Council England (ACE), ACE agreed to an extension two year period to the Shape-led Unlimited agreements. This resulted in Unlimited Transition (ULT) – a two year extension with a proviso that Unlimited develop in this period to becoming an independent organisation, which is being commenced in parallel to the 2020–2022 commissioning rounds. In the period, we also delivered Unlimited going live events in 2020/21 which were severely altered by Covid-19 and delivered as digital events, such as at the Southbank which hosted the first ever fully digital Unlimited Conference in January 2021. The new organisation, in the meantime, is being modelled with the help of various consultancies and, led by Jo Verrent who moves from UL Senior Producer to the new organisation's CEO. The new organisation will be based in Wakefield and aims to be fully operational and live by April 2022. Shape is proud to have incubated the development of the new Unlimited organisation and wish it every success as a new arts organisation supporting disabled artists

Cultural Recovery Fund Round-1 – Arts Council England (CRF-ACE) for Shape

Shape applied for and secured a significant grant from ACE under their CRF-ACE scheme Round-1. The funding was both to reflate reserves and to research and develop new Shape business services, for which the research was conducted in the funding period and beyond throughout 2020/21. As Covid-19 continues its effects on the economy, and other areas, in 2021/22, the resulting Shape Creative Services will be rolled out in 2022/23.

Cultural Recovery Fund Round-1 – The Heritage Fund (CRF-H) for NDACA

Shape's NDACA applied for CRF-Heritage funding and was also successful. This allowed NDACA, under the Shape umbrella, to stabilise having lost significant potential income from the closure of venues under Covid-19 lockdown conditions and to develop heritage service offers, the development of which continues into 2021/22 and goes live in 2022/23.

Children and Young People

Our work with children and young people aims to raise the aspirations of young disabled people who are contemplating their futures, and in helping them to formulate positive future plans, as well as to encourage wider arts and cultural engagement among young people. We prioritise engagements where young disabled people can connect with disabled artists who have a professional practice, and who can act as mentors and role models, and with arts organisations able to provide a high quality offer in terms of cultural education and career progression routes, or the opportunity to experience and enjoy great art. In all cases, we prioritise these quality principles in our work with young people:

1. Striving for excellence. 2. Being authentic. 3. Being exciting, inspiring and engaging.
4. Ensuring a positive, child-centred experience. 5. Actively involving children and young people
6. Providing a sense of personal progression. 7. Developing a sense of ownership and belonging
This year, we undertook Arts Award delivery in three London schools within the SEN network: The Garden School, Queensmill School, and Woodfield School. 32 disabled children completed their Discovery level as a result, achieved due to the dedication of the schools and our lead artist Jason Wilsher-Mills in working together and adapting to the obstructions caused by the pandemic. One main obstruction was the closure of the schools for many weeks, meaning delivery was stretched between November 2020 and March 2021, instead of being for a few intensive days. Jason pre-recorded some sessions so they could be used in a more flexible and ad hoc way during the times the schools were open, as well as using remote delivery methods through zoom. Our approach to the sessions was to touch upon different elements that relate to or impact on the lives of the young people, and bring them together in a shared act of creative production. Jason laid the groundwork for this, as well as evaluation, by organising meetings with the teaching and support staff ahead of the student sessions. Throughout the sessions, Jason challenged the students to consider their own lives and how they had been shaped by what they love to do or take part in, and then merge into these ideas and thoughts, an idea of what they might be in the future, as someone active and able to make an impact on the world around them. Following discussions with our sponsors, Schuh, we displayed the students' artworks in their flagship Oxford Street store from July– August 2021.

Audiences – broadening arts inclusion and engagement

This year we again increased the number and range of people attending our NPO programme, with 36,762 counted walk-in audiences, achieved through co-commissioning, in spite of the restrictions imposed by the Covid-19 Pandemic.

In terms of online audiences, we exceeded our target for online audiences yet again, reaching over 4.2M views or hits across our website, social media platforms and directly related publicity. This was due to switching our focus to mainly online or digital-first programme, where we exhibited and profiled artists' work through an augmented reality app as well as website and social media platforms. Through widespread sharing of our resources to support disabled artists during the first months of lockdown, we gained an additional 5.5 % website traffic, compared to the previous year, with over 6,000 visits to our resources pages, used heavily by disabled creatives during lockdown.

In terms of PR, we achieved significant coverage for our ARA and Shape Open programmes, including tens of thousands of views of The Future Is Loading exhibition at online cultural festivals hosted in China and Japan, led by the British Council. <https://www.britishcouncil.jp/uk-japan-2019-20/ccu-online-festival/gallery-tours/shape-arts-the-future-is-loading>

ARA 2020 awardee Jason Wilsher-Mills was profiled by local, national and international media across the year, in particular during the summer of 2020 when interviewed about how he had adapted his creative practice using digital tools during the first lockdown period. The Guardian and German public broadcast station ZDF were among those profiling Jason and his work. <https://www.theguardian.com/news/gallery/2020/jun/22/noctilucent-clouds-and-inflatable-art-mondays-best-photos>

Our new sponsors, schuh, gave us a great boost in terms of profiling Shap supported artists, most notably during campaign periods such as Black History Month and Disability Awareness Month. Schuh's commissioning new works by disabled creatives led to successful profiles and campaigns supporting greater awareness of issues around equality and inclusion, with views in the tens of thousands.

We also received coverage as a result of the Arts Council end of year report, where we were highlighted in the section for Skills and Diversity, as successful leads for ACE's Transforming Leadership programme.

Shape continued to be associated with, and to promote, the #WeShallNotBeRemoved campaign to highlight existing inequalities in the sector as well as add pressure on the government to support (in particular) freelance creatives who make up such a large proportion of the cultural economy and whose situation is highly precarious owing to current (and arguably existing) conditions.

This campaign has led to the creation and adoption of the Seven Inclusive Principles to ensure inclusive and representative recovery in the sector (supported and endorsed by Arts Council)

<https://www.artscouncil.org.uk/publication/7-principles-ensure-inclusive-recovery>

In addition, we have supported the development of the BuildingBackForAll campaign. Supporting the Creative Case for Diversity, this initiative is aimed more at organisations than freelancers and individuals, towards encouraging them to think creatively and inclusively about disabled visitors and cultural workers as they build their way out from the pandemic.

Altogether our wider coverage, carried by partner organisations and media outlets covering the impact of our work in the wider public sphere – what we refer to as The Shape Effect – reached at least ten million hits or views, underlining our capacity to continue to grow in influence through digital platforms.

Access consultancy and training

Improving access in the arts is one of Shape's fundamental objectives, and to this end we have run valuable access and disability equality training and consultancy services for the sector for more than four decades. In spite of the restrictions imposed upon us and partners by the pandemic, we were able to connect via remote conferencing tools and deliver bespoke training, some of which was tailored to the specific conditions that organisations found themselves in, having to make changes to procedures, programming, or buildings that were unforeseen. Through this work we made another strong contribution to Arts Council England's Creative Case for Diversity and internationally supported ongoing strategic developments in wider Europe and Asia.

We offer our services as tools for building inclusivity in the arts and cultural sectors, and for supporting organisational and regional change. Our training sessions and resources range across a number of areas, including disability confidence, working with equality legislation and the social model of disability, unconscious bias, accessible marketing, event management, and more.

In all, we provided direct professional training to 144 UK cultural workers directly, and 36 overseas cultural workers over the year. In doing this work, we supported 47 organisations through access consultancy and training, with five of these interactions being access audits. Many of the settings in which we delivered this work were open to umbrella groups or clusters of cultural workers based in other cultural settings, so the impact of the sessions was able to ripple out across the sector at home and overseas.

We provided informal advice to other cultural organisations via zoom and email. By such means we were able to provide informal advice, such as for example, suggesting ways of improving accessible engagement and curation using digital tools.

Skills, Diversity and Leadership

This year we shared new online resources such as <https://www.shapearts.org.uk/news/creating-your-digital-identity> which were widely shared in our sector by individuals and organisations wishing to improve accessibility and inclusion in cultural settings. Towards the end of the year we met the challenges of the pandemic through the provision of a new set of resources specifically targeting disabled creatives to help them and provide essential signposting in their time of need. We continued our multiskilling approaches to Shape employees, widening their range of skills

through engaging with leading digital innovators, such as Hotknife, and through project leadership such as on the Shape Open and Adam Reynolds Award programmes, which saw us launch The Future Is Loading and Unfolding Shrines exhibitions, the latter involving augmented reality tools.

We continued to support a range of UK based organisations with the Creative Case for Diversity. For the fifth consecutive year we were proud to be Diversity Partner for The Literary Consultancy, supporting their aim to improve the presence and profile of talented disabled writers. Through the FreeReads and Chapter and Verse mentoring schemes, we supported eight disabled writers with professional critiques and advice on improving their work, the majority of whom were based outside of London. Addressing intersectional barriers faced by disabled people, we ensured that BAME and LGBTQ+ artists featured in all our programme project areas.

Transforming Leadership (TL)

We continued to lead change and innovation in this area, building an exciting series of partners in our Transforming Leadership project proposal to Arts Council England, which was successful; the partners are Baroness Campbell of Surbiton DBE, Autograph: Association of Black Photographers, Creative Folkestone, and others; Shape will help those organisations diversify, and those organisations will help Shape lead change (i.e. creating more diverse arts leaders) through other intersections, most notably disabled people from Black, Asian and Minority Ethnic communities. Led by Shape CEO David Hevey, this leadership mentoring programme commenced in April 2020 and built systems of new leadership for creative outsiders. The cohort of mentors/mentees of some 35+ people and organisations was created between Shape, Autograph and Creative Folkestone, with a-n The Artists Information Company boarding as part of the visibility and blogs. The programme is developing soft-skills (such as networking), hard skills (such as business plans creation) and visibility (how and why being seen can impact positively). Covid-19 saw the delivery of TL move to fully online with the mentees receiving monthly 1:2:1's with project leader David Hevey. Covid-19 also hit the cohort hard with many losing incomes entirely, and their organisations threatened with imminent closure. TL pivoted to crisis-safety models and no organisations on the TL programme nor individuals ceased trading. Indeed, through business built around 'solving a clients problem', 'problems are close to solutions' and 'fall in love with a problem' models, the cohort began to turn around their positions and thrive again. TL continues into 2021/22 and has an end-date of September 2022, during which period we intend to approach the main funders – Arts Council England – to extend the funding to a new two-year period to cover 2022–2024.

International work

We built on our strong and long-standing relationship with the British Council in a number of ways this year, with The Future Is Loading exhibition (2020 Shape Open) touring to China and Japan for key cultural festivals. We also delivered, through a British Council commission, a course of bespoke training to cultural teams in Azerbaijan, composed of leaders in the museum sector. The training, delivered in a Zoom format, focused on support for their arts inclusion policy

development and museums sector development respectively. The 36 participants attended a series of learning sessions.

Feedback was very positive:

"I would like to thank Nick and his team once again for their great and productive work which was highly recognised on a ministerial level. Just to mention again that we had a new Minister of Culture with whom we met in October last year and we received the Ministry's full support for the equality and accessibility training to be organised for cultural venue representatives. Certificate presentation was held at the Carpet Museum, attended by Summer, our Country Director, James Sharp, British Ambassador and Anar Kerimov, The Minister of Culture.

During the official speeches, the Minister highlighted the important role of such training for museum and cultural venue representatives, he acknowledged British Council's commitment to Access and Inclusion as well as was very grateful for involving museum specialists across Azerbaijan. As part of the legacy for this work, we created documents to be submitted to the Ministry of Culture and shared with all museums across Azerbaijan in Azerbaijani; also a roadmap document to be submitted to the Ministry of Culture team."

Arts Manager, British Council Azerbaijan

Financial review

Shape reports overall income of £2,063,770 in 2020/21 compared with £923,006 in 2019/20 and overall expenditure of £1,686,031 compared to £1,062,636 in 2019/20. The overall result for the year reports net incoming resources of £377,739 (2019/20 net outgoing resources £139,630) as shown in the charity's Statement of Financial Activities (SOFA). The overall financial performance reflects the following key aspects:

Arts and Partnerships' financial performance reports income of £1,537,416 (2019/20 £598,898) and expenditure of £1,550,705 (2019/20 £964,512). This includes the final Unlimited 3 and new Unlimited Transition commissioning projects, the start of the development phase for National Disability Movement Archive and Collection (NDMAC), Adam Reynolds Award and Shortlist, Shape Open, Cultural Recovery funds (CRF) and other arts activities. The increase of £938,518 in 2020/21 income relates mainly to the new Unlimited Transition commission funding being receivable in March 2021 together with other grants in 2020/21 for NDMAC, ARA and CRF.

Programme delivery expenditure includes a range of commission awards, grants, bursaries, fees and other payments to disabled artists, disabled delivery partners and other disabled service providers.

The financial performance of Audience and Engagement reports income of £24,188 (2019/20 £34,462) and expenditure of £54,583 (2019/20 £75,291). Activity includes consultancy, access and training activity as described in the 2020/21 performance.

The financial performance for Skills, Diversity and Leadership (formerly known as Employment and Leadership) reports income of £130,930 (2019/20 £0) reflecting Transforming Leadership and work with schools, and expenditure of £80,098 (2019/20 £16,966) which includes delivery, management time and support providing the range of activity described in the 2020/21 activity.

During the year Shape secured a total of £408,926 (2019/20 £30,037) of contributed income from Trusts, Foundations, other organisations and individuals which contributed financial support to the delivery of the programme and added value through specific project funding. As in previous years, Shape also benefits from 'in kind' support from a range of partners.

Expenditure attributed to generating new voluntary and charitable funds was £645 (2019/20 £5,867). This continues to reflect that Shape does not have a separate fundraising team and allocates income generation responsibilities across the whole organisation and portfolio of activity. More resources were invested internally last year as shown by the successful new projects secured to start from 1 April 2020.

Total expenditure attributed to governance costs associated with meeting the charity's strategic administration and statutory requirements was £26,865 (2019/20 £25,451).

There was no exceptional expenditure in 2020/21 compared to last year where exceptional expenditure of £83,462 was incurred in respect of the backdated rent increase for the previous office from January 2018 to June 2019 and the various costs incurred moving into our new offices on the Second Floor, Peckham Library in September 2019. During 2020/21 the Peckham Library was closed due to Covid-19 restrictions which meant Shape's office also had to close for several months – in recognition of this, the rent charge was reduced.

Overall funds stand at £520,725 at 31 March 2021 compared to £142,986 at 31 March 2020.

Unrestricted reserves stand at £219,933 (2019/20 £43,665) comprising of designated reserves of £87,353 (2019/20 £5,090) and general reserves of £132,580 (2019/20 £38,575). The increase in total reserves of £377,739 comprises of unrestricted funds net incomings of £176,268 (2019/20 net outgoings of £44,614) and restricted funds net incomings of £201,471 (2019/20 net outgoings of £95,016).

The performance of unrestricted funds is very closely monitored through monthly and quarterly management accounts and rolling cashflow forecasts. The Board had approved a Rebuilding Reserves Plan in September 2019 to address the rebuilding of funds following the depletion arising from the exceptional expenditure in 2019/20 and good progress was being achieved in reaching targets, particularly on earned income and contributions to core and unrestricted reserves. However, the adverse change in economic climate arising from Covid-19 in March 2020 meant that these new opportunities could not be developed and Shape had to refocus its income generation into securing Covid-19 recovery grants from various funders, including Cultural Recovery Funds for Shape and NDACA, Mayor's Office and LB Southwark. Cost efficiency savings were achieved through remodelling delivery from a physical focus to online and. Shape also made

rent savings of £15,000 due to Peckham Library's enforced closure. The combination of Covid-19 recovery grants and reduction in costs together with robust financial management has ensured that Shape has been able to steadily rebuild its unrestricted reserves and meet the Rebuilding Reserves Plan. The Board agreed to designate £80,000 to support Programme delivery costs from April 2022 as risk mitigation in case new income or projects are delayed as a result of uncertainties from the post Covid-19 economy.

Restricted funds report net incomings of £201,471 (2019/20 net outgoings £95,016) and, as in previous years, this represents timing differences between grants already received and held in Restricted funds at the beginning of the year and the actual delivery over the life of the programme, primarily for Unlimited. Unlimited, NDMAC, Transforming Leadership and CRF projects are fully funded from secured funding sources and made positive contributions to core costs in 2020/21.

Overall financial performance comprises separate funds and further details on the financial position can be gained by reference to the balance and movements on each fund which are described in the Reserves Policy and Note 15.

Principal Funding Sources

During the year Shape continued to be funded by the ACE with 2020/21 being the third year of the National Portfolio Organisation (NPO) business plan for the period 2018–2022, (now extended to 2023). Because of the Covid-19 impact, ACE extended the current NPO period from 2022 to 2023 to allow NPOs time to recover and better meet their performance targets and to develop new business models, if relevant, to take forward in the next NPO period from 2023. We also received ACE funding for Transforming Leadership and Culture Recovery Funds; Heritage Lottery Funding for the NDMAC project and Culture Recovery Funds– NDACA; and the Unlimited Projects received funding from ACE, Arts Council of Wales, Creative Scotland, Paul Hamlyn Foundation, British Council, Wellcome Trust and other co-commissioning partners.

Our funding continues to come from a diverse range of sources including statutory, Lottery, and a range of charitable trusts and foundations, corporate and individual supporters.

Earned income is derived from a range of services including consultancy, training and access reviews and touring Shape and NDACA Collections, however as noted, this was adversely impacted during 2020/21 due to Covid-19 restrictions to develop opportunities.

Shape would like to take this opportunity to record its immense appreciation to all its funders and stakeholders for their continued funding support and partnership. Shape also records its grateful thanks for all 'in kind' support provided from a wide range of partners.

Investment Policy

Apart from aiming to retain a prudent amount in reserves each year most of the charity's funds are intended to be spent in the short term so there are few cash funds for long-term investment. As and when funds become available the Board of Trustees will seek professional advice on the most appropriate and financially beneficial policy.

Fundraising

Most of Shape's income comes from statutory and major grants with small amounts coming from Trusts and donations. We undertake very little public fund raising and do not use professional fundraisers or commercial participators. Shape nevertheless observes and complies with the relevant fundraising regulations and codes. During the year there was no non-compliance of these regulations and codes and Shape received no complaints relating to its fundraising practice.

Reserves Policy and Going Concern

The Board of Trustees considers the aim of holding of general reserves, in conjunction with relevant designated and restricted reserves available to support Shape's delivery, equivalent to a range of between three to six months (2019/20: three months) of key operating costs to be a prudent financial policy. Shape's current general reserves of £132,580 represent nearly 4 months. The Board has extended the range up to six months to allow for risk management whilst the post Covid-19 financial environment and its implications for Shape are further clarified. It is hoped that once the financial outlook is more stable and predictable, the target and level of general reserves can be reduced back to three months. This will be monitored and controlled by long term forecasts which advise on the level of committed funds compared to funds to be raised and reported quarterly to the Board.

Where there have been shortfalls in general income, Shape has used appropriate designated and general reserves to support its activities. The Board of Trustees regularly consider Shape's financial position and future funding position. Strategic reviews are continuously monitored and developed to ensure that sufficient reserves are replaced and then sustained on an on-going basis. Management maintain the Rebuilding Reserves Plan and present quarterly update reports. An overview and update of this plan is covered under Plans for the future below. The Trustees have reviewed Shape's financial forecast for the 18 months to March 2023 and are confident that Shape is a going concern and financially viable up to that date and beyond. This opinion is based on an assessment of the likely income and expenditure profile and the impact on the reserves position.

Details of the various reserves are as follows and are set out in more detail in Note 15 Movement of Funds.

Restricted Income Funds

These funds represent grants and donations provided to fund specific expenditure in agreed areas of work. Restricted funds at 31 March 2020 of £99,321 were received and held ahead of delivery in 2020/21. Incoming resources were £1,653,080, outgoing resources were £1,451,609 leaving a balance of funds to carry forward of £300,792 at 31 March 2021 (2019/20 £99,321).

Unrestricted Funds

Designated Funds: These are funds which the Board of Trustees has designated to meet future liabilities and commitments as part of their strategic vision and risk assessment for sustainability. The funds currently include investment in office fixed assets and a new strategic fund for future Programme costs as risk management in the event of any delays in new funding being secured post April 2022. Net transfers of £82,263 (2019/20 £(9,961)) were made during the year to support fixed assets and the new strategic Programme fund. The balance of these funds at the end of the year was £87,353 (2019/20 £5,090).

General Funds: These funds represent the free reserves available to the charity which can be used for any purpose within its charitable objects. Such costs can include programme, fund-raising, management and administration as well as the cost of meeting any future shortfalls in restricted fund activities. At 31 March 2021 General Funds at the end of the year showed a balance of £132,580 compared to funds of £38,575 at 31 March 2020. The performance on Shape's General Funds reflects the additional contributions to core from new funded projects and exceptional donations and legacies in 2020/21. Despite the difficult economic and funding climate, the commitment to strong financial management operated by the Board and Executive has resulted in a steady performance on General Funds.

Principal risks and uncertainties

The Board of Trustees has examined external risks to Shape in considerable detail during the past year and has updated its risk register to reflect the new four-year business planning period starting in April 2018. The Board considers that Shape continues to progress towards securing a stable financial and operational structure for the charity, taking account of ongoing changes in the operating environment. The risk register is regularly reviewed by the Senior Management Team, Finance, HR and Risk Committee and the Board of Trustees. The register includes both strategic and operational risks. Key risks identified and their management are:-

- **Financial:** Post Covid-19 impact:- risks are perceived from the uncertain economic environment in terms of income availability and restrictions in funding. Shape is managing these through careful planning of programme delivery with established funders with whom we have excellent relationships and working closely with delivery partners to share resources. Shape is developing sustainability through the development of new business models and earned income streams. Post Covid-19 uncertainty may also adversely impact on delivery costs including staffing. Shape is managing these risks through robust financial

monitoring of carefully set budgets and seeking cost efficiencies and value for money in delivery, including online, digital and strategic partnership working.

- Financial: Unrestricted reserves and Cashflow:– uncertainties in income generation and cost levels present a risk for Unrestricted reserves and cashflow. These risks are managed through monitoring management accounts and updated reserve and cashflow forecasts which are reported quarterly.
- Financial: Failure to realise at least one major new project during 2018–2022:– economic uncertainties may risk Shape securing multi year major new projects. Shape is managing this through dedicated fundraising from the CEO and Head of Programme alongside programme delivery. New projects were secured in 2020/21 up to 2022 and new funding applications are well in progress to secure further funding for major projects including NDMAC delivery and DAM in Venice.
- Financial: Government Spending reviews – risk perceived if adverse reviews impact on arts funding. Shape is managing this through its application for renewed NPO status in 2023 which would provide four years of secured core funding. Other risk managements outlined above will also enable the Board to monitor the impact of any adverse changes.
- Strategic: Unlimited leaving Shape's remit:– risk pertains to the Unlimited project leaving Shape's programme in order to become an independent organisation. Risks relate to the immediate loss of turnover income and contribution to core and overheads; loss of a significant staff base who will transfer to the new organisation; and the potential for Unlimited not to succeed as independent and the reputational management consequence for Shape. Risks are being carefully managed with the new organisation having received dedicated funding from ACE and Lottery to ensure it is properly supported from a range of external expertise as well as support from Shape and Artsadmin as delivery partners and ACE. Long term forecasts have factored in the financial impact of Unlimited leaving and Shape is developing its programme and budgets to fill the gap and create new opportunities in the medium term.
- Political reputation: Insufficient representation of disabled artists on our Board and staff :– risk is that as a disabled led organisation, Shape must ensure sufficient representation. Shape will be recruiting new trustees to maintain the Board's disabled artists representation and extends its reach with staff by working with disabled freelancers and delivery partners.

Plans for the future

Shape will continue to deliver our Programmes and Projects to high impact levels measured against funders key performance indicators, such as NPO Programme working along the Arts Council England Let's Create Principles with this measuring extended in the 2021/22 year, and for NDMAC, measured against the Outcomes models of the Heritage Fund.

For ACE NPO, which is a 2018–2022 four year programme (with a fifth year extension due in 2022/23), we completed year three very successfully in difficult conditions within a year which had no template, was a fast pivot to digital delivery, and yet within which we grew impact, audiences and finances.

In 2021/22, our Programme and Projects look solid on all fronts. NDMAC will complete its Development Phase and apply for its Delivery Phase funding from the Heritage Fund, submitting all 20+ Development Phase Plans in March 2022. Transforming Leadership will continue to drive a cohort of organisations and individuals in financial and creative turnaround, and with the 2021/22 period seeing them not only survive but thrive in terms of projects secured, outputs grown and visibility up, too, so leading their own careers into empowered and positive futures. NDACA, operating on a digital-first approach under Covid, has shown major online impact in 2021/22, with some online tools, such as the NDACA Social Model Animations, gaining over 100k in views. The NDACA Wing re-opened in May 2021 and has physical bookings of academics studying the works on site once again.

The above shows our projects performing solidly in 2021/22, but perhaps the shining star of our portfolio is the performance of Programme in 2020/21 and continuing in 2021/22. Programme led all of Shape's projects into the digital-first approach in 2020/21 and in innovating new models of online exhibiting, reaching significant audiences, such as 300k for the Shape Open in 2020/21, which then toured to China with the British Council where it shared over 12m+ in audiences. Programme's Shape Open also achieved a major (and very positive) review BBC Radio Four's Front Row in 2021/22, the Daily Telegraph review for the ARA in Folkestone Triennial, also in 2021/22, and much other media.

And, for other media coverage for Shape projects, in 2021/22, we also saw NDACA appear in ELLE.US (estimated reach of 2.5m), our artists carried by schuh through digital posters in London's Oxford Street, our artists appear on ITV Idents (achieving 4m views per day) and so on: 2021/22 shows Shape is going big in digital and media.

This digital and media impact means our Shape Programme and Projects online and digital audiences continue to grow, but 2021/22 will also see significant physical footfall, with our ARA 2020 artist Jason Wilsher Mills exhibiting in the Folkestone Triennial in 2021 expected to be seen by 140k in walk-by audiences, with the online figures being far higher than that too.

Our Programme (and other projects) growth across impact, development and finances will also see us more than compensate for the loss of Unlimited by the end of the 2021/22 period. Unlimited has been a flagship project for Shape for several years, but with the Shape Open, NDMAC due to come, NDACA impacting well, TL doing large-take-up blogs, our artists on ITV idents, and much more, we are more than growing our impact and relevance and we feel the loss of Unlimited in 2021/22 will not be significant in terms of audiences, impact and income.

In 2021/22, as a response to the uncertain economic future in terms of long Covid-19 and the economy, Shape is developing two new ventures around services. The first is SHAPE HERITAGE SERVICES which will roll out in 2022/23 and offer a series of diverse/digital services based on new-production-models-for-heritage approaches, using much of our learning from NDACA and NDMAC to show other heritage organisations how diversity and digital combinations can help grow audiences and help cut costs too. The twin-element of this is SHAPE CREATIVE SERVICES, which is also being developed and will take a consultancy+services model into the wider creative

industries, helping organisations adapt to the new combinations of new tech + new digital + new audiences = new success and sustainability. A microsite carrying the Services offers will go live in late 2021/22.

But Shape is not abandoning the physical world. We are aiming to be more present in large-scale walk-in locations, as we are in the Folkestone Triennial in 2021, so we have ambitions to produce and host an arts pavilion in the Venice Art Biennale in 2024, which could achieve .5M in walk-by, walk-in and online. This project is in development in 2021/2 with a full bid for £450k+ submitted to Arts Council England in September 2021.

Shape has adjusted well to Covid-19 but we are also mindful that there are several undercurrents the effects of which are perhaps too early to tell, such as the long term re-entry of disabled people into the creative communities and whether or not those wider communities will continue to be open, accessible and engage with disabled creatives and users. Added to that, is the potential long-economic Covid-19 effect, with the result of funding the Covid-19 pandemic may mean lesser funds available for the creative industries and arts from Government in the near-future, a situation which Shape is watching closely. One other longer term Covid-19 effect is the permanent presence of digital-first approaches, but with high-end bespoke physical events also in the picture. Again, Shape is monitoring cultural trends and we will continue to make interventions, commissions creatives and build projects which respond to the way we live now, which is again one of the secrets of our success – we remain relevant by holding up the creative mirror to the modern world.

As referred to in the Financial review and Reserves Policy, we will continue to focus on improving our financial sustainability and maintaining our general reserves. The Reserves Plan requires that all delivery commitments are fully funded from the diverse range of income sources which Shape has access to, rather than being partly funded from general reserves. It will set out new income generating prospects developed from the Culture Recovery Plans for Shape and NDACA services which will contribute towards maintaining general reserves in the longer term.

Shape plans to return to developing income generating opportunities from its office on Second Floor at Peckham Library which is fully accessible and offers a large floor plan with three spaces at a cost effective rent. The office base in Southwark, which is part of a large ACE/Southwark cultural zone regeneration, will enable us to enhance existing local partnerships, such as Tate Modern and develop new relationships with other arts and cultural organisations in the borough and surrounding area. The office is situated below Peckham Library and this close proximity offers opportunities for joint cultural diversity events and development of new audiences from the Library's footfall, either physical or online. The wide range of significant local arts partners will give new opportunities for providing earned services and contribute to sustainable delivery through 'in kind' and other forms of joint delivery.

We will also look to develop new partnerships with local education and commercial organisations who could be interested in Shape's range of services and artistic work.

Shape will continue to develop and apply for new project funding taking into account how our delivery might take place in the future creative world including e-commerce and a range of digital delivery. We will be looking to invest in our infrastructure to ensure we have appropriate IT and other digital resources to support this direction. All new bids include full cost recovery and charging for services delivered by Shape.

It is expected that these future plans will support Shape to maintain its general reserves and consolidate its sustainability and future resilience.

Structure, Governance and Management

Governing Document

The organisation is a charitable company limited by guarantee, incorporated on 20 December 1979 and registered as a charity on 20 December 1979.

The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association.

The company's registered name is Shape London. The Articles of Association have been reviewed during the year.

The trustees are aware that the Charity Governance Code has recently been updated. They will review the Code in 2021/22 and report on compliance in next year's accounts.

All trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 6 to the accounts.

Appointment of trustees

Members are Trustees for the purpose of charity law and Directors for the purpose of company law and under the company's Articles are known as members of the Board of Directors. Under the requirements of the Memorandum and Articles of Association, at each Annual General Meeting, one-third of the Directors for the time being shall retire from the office. A retiring Director shall then be eligible for re-election.

Due to the nature of Shape's programme and the involvement of disabled people, the charity aims to ensure that the Board of Trustees is as diverse as possible in terms of disability, gender, and ethnicity.

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

Trustees' annual report

For the year ended 31 March 2021

In order to further support the development of Shape's work and to ensure the direct involvement of artists, people who use our services and other professional expertise, Shape has established a committee structure. Each department head and their team benefit from the support of a committee as follows:

- Programme and Development
- Finance, HR and Risk Management

The Programme Committee and the Finance, HR and Risk Committee each meet four times a year. Both have appropriate delegated authorities. Minutes of these 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. In 2020/21 this comprised:

Chief Executive	David Hevey
Head of Programme	Jeff Rowlings
Interim Head of Finance/Strategic Projects	Sally Yarwood

Trustee induction and training

All new Trustees are given a Board Trustees' Handbook with background information about Shape, including the Memorandum and Articles of Association, and information regarding the role of being a charity Trustee. They also attend briefing sessions with the Chair and Chief Executive and are offered other induction support. In 2020/21 new trustees and staff members attended Disability Equality Training provided by Shape's training partner, Goss Consultancy.

Board members are kept up to date with key business and compliance issues, the operating environment and any relevant key changes in company and charity regulations and are offered training opportunities as they arise.

Related parties and relationships with other organisations

For the Unlimited Projects, Shape works in partnership with Artsadmin. Shape is the lead partner for grant accounting and reporting purposes.

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. All salaries are reviewed on an annual basis and the Board decides whether any uplift should be applied. Salaries were last uplifted in April 2020. All staff are automatically enrolled into a pension scheme, unless they chose to opt out or remain under the previous scheme. Shape does not operate a bonus scheme.

Statement of responsibilities of the trustees

The trustees (who are also directors of Shape London for the purposes of company law) are responsible for preparing the trustees' annual report including the strategic report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Observe the methods and principles in the Charities SORP.
- Make judgements and estimates that are reasonable and prudent.
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- There is no relevant audit information of which the charitable company's 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 the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 31 March 2021 was 11 (2020/21:7). The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Members of the Board of Trustees, who are Directors for the purposes of company law and Trustees for the purposes of charity law, who served during the year and up to the date of this report are set out on the Reference and Administrative page.

Auditors

Sayer Vincent LLP was re-appointed as the charitable company's auditor during the year and have expressed their willingness to continue in that capacity.

The trustees' annual report has been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

The trustees' annual report has been approved by the trustees on 22 September 2021 and signed on their behalf by

Tony Heaton
Chair

Independent auditor's report

To the members of

Shape London

Independent auditor's report to the members of Shape London

Opinion

We have audited the financial statements of Shape London (the 'charitable company') for the year ended 31 March 2021 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

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

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

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

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of

Independent auditor's report

To the members of

Shape London

company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

Capability of the audit in detecting irregularities

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

- We enquired of management, and trustees, which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.

Independent auditor's report

To the members of

Shape London

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

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

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

Use of our report

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

Noelia Serrano (Senior statutory auditor)

29 September 2021

for and on behalf of Sayer Vincent LLP, Statutory Auditor

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

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

For the year ended 31 March 2021

	Note	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
Income from:							
Donations and legacies	2	371,103	–	371,103	289,462	–	289,462
Activities for generating funds		–	–	–	–	–	–
Charitable activities							
Arts and Partnerships	3	13,836	1,523,580	1,537,416	4,110	594,788	598,898
Audiences and Engagement	3	24,188	–	24,188	34,462	–	34,462
Skills, Diversity & Leadership	3	1,430	129,500	130,930	–	–	–
Investments		133	–	133	184	–	184
Total income		410,690	1,653,080	2,063,770	328,218	594,788	923,006
Expenditure on:							
Raising funds	4	645	–	645	5,867	–	5,867
Charitable activities							
Arts and Partnerships	4	160,230	1,390,475	1,550,705	268,769	695,743	964,512
Audiences and Engagement	4	54,583	–	54,583	75,291	–	75,291
Skills, Diversity & Leadership	4	18,964	61,134	80,098	16,966	–	16,966
Total expenditure		234,422	1,451,609	1,686,031	366,893	695,743	1,062,636
Net income / (expenditure) for the year	5	176,268	201,471	377,739	(38,675)	(100,955)	(139,630)
Transfers between funds		–	–	–	(5,939)	5,939	–
Net movement in funds		176,268	201,471	377,739	(44,614)	(95,016)	(139,630)
Reconciliation of funds:							
Total funds brought forward		43,665	99,321	142,986	88,279	194,337	282,616
Total funds carried forward		219,933	300,792	520,725	43,665	99,321	142,986

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 15a to the financial statements.

Shape London

Balance sheet

Company no. 1468164

As at 31 March 2021

	Note	£	2021 £	£	2020 £
Fixed assets:					
Tangible assets	10		<u>7,353</u>		<u>5,090</u>
			7,353		5,090
Current assets:					
Debtors	11	305,524		151,677	
Cash at bank and in hand		<u>694,292</u>		<u>274,086</u>	
		999,816		425,763	
Liabilities:					
Creditors: amounts falling due within one year	12	<u>(486,444)</u>		<u>(287,867)</u>	
Net current assets			<u>513,372</u>		<u>137,896</u>
Total assets less current liabilities			<u>520,725</u>		<u>142,986</u>
Total net assets	14		<u>520,725</u>		<u>142,986</u>
The funds of the charity:	15				
Restricted income funds			300,792		99,321
Unrestricted income funds:					
Designated funds		87,353		5,090	
General funds		<u>132,580</u>		<u>38,575</u>	
Total unrestricted funds			<u>219,933</u>		<u>43,665</u>
Total charity funds			<u>520,725</u>		<u>142,986</u>

Approved by the trustees on 22 September 2020 and signed on their behalf by

Tony Heaton
Chair

Jackie Freeman
Treasurer

Statement of cash flows

For the year ended 31 March 2021

	2021 £	£	2020 £	£
Reconciliation of net income / (expenditure) to net cash flow from operating activities				
Net income / (expenditure) for the reporting period (as per the statement of financial activities)	377,739		(139,630)	
Depreciation charges	4,792		3,991	
(Increase)/decrease in debtors	(153,847)		156,784	
Increase in creditors	198,577		43,736	
Loss on disposal of fixed assets	–		2,950	
		427,261		67,831
Cash flows from investing activities:				
Purchase of fixed assets	(7,055)		(1,440)	
Net cash (used in) investing activities		(7,055)		(1,440)
Change in cash and cash equivalents in the year		420,206		66,391
Cash and cash equivalents at the beginning of the year		274,086		207,695
Cash and cash equivalents at the end of the year		694,292		274,086

1 Accounting policies

a) Statutory information

Shape London is a charitable company limited by guarantee and is incorporated in the United Kingdom. The registered office address is 2nd Floor, Peckham Library, Peckham Hill Street, SE15 5JR.

b) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) – (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value.

c) Public benefit entity

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

d) Going concern

The trustees have reviewed budgets and forecasts taking into account the impact of Covid 19 and consider there to be no material uncertainties about Shape's ability to continue as a going concern.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

e) Income

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

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

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

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

1 Accounting policies (continued)

f) Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

g) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

h) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund together with a fair allocation of management and support costs.

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

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

i) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose
- Expenditure on charitable activities includes the costs of delivering projects and services to further the purposes of the charity and their associated support costs

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

1 Accounting policies (continued)

j) Allocation of support costs

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

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

● Raising funds	0%
● Arts and Partnerships	74%
● Audiences	9%
● Skills, Diversity and Leadership	2%
● Support costs	12%
● Governance costs	3%

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

● Arts and Partnerships	79%
● Audiences	5%
● Skills, Diversity and Leadership	16%

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

k) Operating leases

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

l) Tangible fixed assets

Items of equipment are normally capitalised where the purchase price exceeds £250. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

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

● IT equipment and software	3 years
● Furniture, fittings and equipment	4 years

m) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

1 Accounting policies (continued)**n) Cash at bank and in hand**

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

o) 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.

p) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

q) Pensions

The charity provides an auto-enrolment pension scheme to which all employees are enrolled unless they choose to opt out. The charity previously offered a defined contribution scheme where employees could contribute either an amount or percentage of salary.

2 Voluntary income

	2021 Total £	2020 Total £
Grants receivable		
ACE – NPO	291,824	286,551
Mayor's Office – Culture at Risk	15,000	–
Southwark – Covid 19 Community Fund	4,000	–
Donations		
Other grants and donations	13,165	2,911
Legacies	47,114	–
	371,103	289,462

All income above is unrestricted

Notes to the financial statements

For the year ended 31 March 2021

3 Income from charitable activities

	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
Arts and Partnerships						
ACE – Unlimited 3	-	203,376	203,376	-	401,864	401,864
Spirit 2012 Trust – Unlimited 3 Impact Continuation	-	-	-	-	70,556	70,556
Arts Council of Wales / Lottery – UL3 Connects	-	3,000	3,000	-	27,000	27,000
ACE – Unlimited Transition	-	456,000	456,000	-	-	-
Arts Council of Wales – Unlimited Transition	-	60,000	60,000	-	-	-
Creative Scotland – Unlimited Transition 2019/20	-	80,000	80,000	-	-	-
Creative Scotland – Unlimited Transition 2020/21	-	20,000	20,000	-	-	-
Paul Hamlyn Foundation – Unlimited Transition	-	200,000	200,000	-	-	-
Partner Commission grants – Unlimited Transition	-	110,667	110,667	-	-	-
Arts Council of Wales – The Space	-	15,000	15,000	-	-	-
British Council – Unlimited Transitions	-	78,500	78,500	-	-	-
Heritage Lottery Fund – NDACA delivery	-	-	-	-	44,219	44,219
National Heritage Lottery Fund – NDMAC development	-	77,079	77,079	-	-	-
Heritage Compass	-	1,750	1,750	-	-	-
Culture Recovery Fund ACE	-	69,834	69,834	-	-	-
Culture Recovery Fund NDACA	-	58,970	58,970	-	-	-
Lottery = Disabled Artists under Covid 19	-	9,900	9,900	-	-	-
Garfield Weston Foundation	-	25,000	25,000	-	25,000	25,000
Other grants and donations	11,550	-	11,550	2,126	-	2,126
Sales and fees charged for services	813	26,929	27,742	1,092	16,124	17,216
Pop up galleries	1,473	-	1,473	1,256	-	1,256
Contract delivery expenses reimbursed	-	-	-	-	332	332
Donated services and facilities in kind	-	27,575	27,575	-	9,250	9,250
Other income	-	-	-	(364)	443	79
Sub-total for Arts and Partnerships	13,836	1,523,580	1,537,416	4,110	594,788	598,898
Audiences and Engagement						
Contract delivery expenses reimbursed	-	-	-	1,162	-	1,162
Sales and fees charged for services	24,188	-	24,188	33,300	-	33,300
Sub-total for Audiences	24,188	-	24,188	34,462	-	34,462
Skills, Diversity and Leadership						
ACE – Transforming Leadership	-	129,500	129,500	-	-	-
Other grants and donations	1,430	-	1,430	-	-	-
Sub-total for Audiences	1,430	129,500	130,930	-	-	-
Total income from charitable activities	39,454	1,653,080	1,692,534	38,572	594,788	633,360

4a Analysis of expenditure (current year)

	Cost of raising funds	Charitable activities			Governance costs	Support costs	2021 Total	2020 Total
		Arts and partnerships	Audiences	Skills, Diversity and Leadership				
	£	£	£	£	£	£	£	£
Staff costs (Note 6)	–	223,362	34,323	27,341	13,016	13,114	311,156	268,272
Recruitment, training and other staff costs	595	308	–	30	114	654	1,701	525
Rent, insurance and services	–	–	–	–	–	16,619	16,619	28,942
Depreciation and loss on disposals	–	–	–	–	–	4,791	4,791	3,990
Communications and IT	50	17,871	–	–	–	16,753	34,674	39,513
Printing, stationery and postage	–	–	–	–	–	2,783	2,783	2,562
Sundry administration costs (* see below)	–	–	(4,098)	2	–	15,602	11,506	3,763
Auditor's fees	–	–	–	–	9,532	–	9,532	9,527
Other professional fees	–	3,611	–	–	2,426	149	6,186	1,385
Banking, financial and bad debt provisions	–	300	6	–	86	152	544	515
Services provided – Artists, trainers and interpreters	–	6,904	19,630	–	–	–	26,534	15,393
Programme materials, delivery, access and marketing	–	546,231	180	36,312	1,691	4,295	588,709	270,054
Unlimited Commissions and R&D awards	–	491,503	–	–	–	–	491,503	140,604
Unlimited Delivery grants to Delivery Partner (Artsadmin)	–	179,793	–	–	–	–	179,793	194,129
Exceptional costs (Note 19)	–	–	–	–	–	–	–	83,462
	645	1,469,883	50,041	63,685	26,865	74,912	1,686,031	1,062,636
Support costs	–	59,488	3,343	12,081	–	(74,912)	–	–
Governance costs	–	21,334	1,199	4,332	(26,865)	–	–	–
Total expenditure 2021	645	1,550,705	54,583	80,098	–	–	1,686,031	–
Total expenditure 2020	5,867	964,512	75,291	16,966	–	–	–	1,062,636

* £ (4,098) refers to a contribution to costs from the Mayor's Office grant (Note 2) in lieu of lost earned income caused by Covid-19.

4b Analysis of expenditure (prior year)

	Cost of raising funds	Charitable activities			Governance costs	Support costs	2020 Total
		Arts and partnerships	Audiences	Skills, Diversity and Leadership			
	£	£	£	£	£	£	£
Staff costs (Note 6)	–	178,602	39,015	11,890	11,824	26,941	268,272
Recruitment, training and other staff costs	–	–	–	–	–	525	525
Rent, insurance and services	–	–	–	–	365	28,577	28,942
Depreciation and loss on disposals	–	–	–	–	–	3,990	3,990
Communications and IT	245	19,155	–	–	–	20,113	39,513
Printing, stationery and postage	130	–	–	–	–	2,432	2,562
Sundry administration costs	35	750	–	–	3,709	(731)	3,763
Auditor's fees	–	–	–	–	9,527	–	9,527
Other professional fees	–	–	–	–	–	1,385	1,385
Banking, financial and bad debt provisions	–	456	67	–	26	(34)	515
Artists, trainers, interpreters and other fees	–	11,495	3,898	–	–	–	15,393
Programme materials, delivery and marketing costs	5,457	253,276	10,174	–	–	1,147	270,054
Unlimited Commissions and R&D awards	–	140,604	–	–	–	–	140,604
Unlimited Delivery grants to Delivery Partner (Artsadmin)	–	194,129	–	–	–	–	194,129
Exceptional costs (Note 19)	–	–	–	–	–	83,462	83,462
	5,867	798,467	53,154	11,890	25,451	167,807	1,062,636
Support costs	–	144,178	19,222	4,407	–	(167,807)	–
Governance costs	–	21,867	2,915	669	(25,451)	–	–
Total expenditure 2020	5,867	964,512	75,291	16,966	–	–	1,062,636

Notes to the financial statements

For the year ended 31 March 2021

5 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2021 £	2020 £
Depreciation	4,792	3,991
Loss on disposal of fixed assets	–	2,950
Trustees' reimbursed expenses	–	2,563
Operating lease rentals:		
Property – Deane House Studios	–	6,010
Property – Peckham	9,087	12,363
Printer / photocopier	1,100	1,100
Auditors' remuneration (excluding VAT):		
Audit fee 2020/21 (Previous year 2019/20)	7,500	7,400
	<u> </u>	<u> </u>

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

Staff costs were as follows:

	2021 £	2020 £
Salaries and wages	234,394	216,399
Redundancy and termination costs	–	–
Contract / temporary staff	54,676	32,546
Social security costs	15,911	12,652
Pension costs	6,175	6,675
	<u>311,156</u>	<u>268,272</u>

The following number of employees received employee benefits (excluding employer pension costs) during the year between:

	2021 No.	2020 No.
£60,000 – £69,999	<u>1</u>	<u>–</u>

Pension contributions of £784 (2020: £1,797) were made to a defined contribution scheme for the above member of staff during the year. The staff member left the pension scheme in September 2020.

The total employee benefits including pension contributions and employer's national insurance of the key management personnel were £123,403 (2020: £121,756). Key management personnel comprise of the Chief Executive and the Head of Programme on the grounds that they hold significant decision-making and delegation control.

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2020: £nil). No charity trustee received payment for professional or other services supplied to the charity (2020: £nil).

Trustees' expenses represents the payment or reimbursement of travel, overnight accommodation and subsistence costs totalling £0 (2020: £2,563) incurred by 0 (2020: 2) members relating to attendance at meetings of the trustees.

Notes to the financial statements

For the year ended 31 March 2021

7 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2021 No.	2020 No.
	8.0	8.0

The average weekly number of staff (expressed as full-time equivalents) during the year was as follows:

Raising funds	–	–
Arts and Partnerships	5.1	5.0
Audiences and Engagement	0.6	0.6
Skills, Diversity and Leadership	0.2	0.2
Support	0.8	0.8
Governance	0.2	0.2
	6.9	6.8

8 Related party transactions

Trustee, Aidan Moesby, received an Unlimited 3 documentation grant award £450; Unlimited Transition participation fee £300 for British Council focus groups and a fee £356 for providing a Shape Blog 'Language of Disability – Cultural review'.

The Chair, Tony Heaton, received a fee of £250 for providing a Shape Blog 'International Day of Disabled People 2020'.

The Chief Executive rents space in Folkestone, part of which provides storage for specific NDACA and NDMAC archive material and Shape artworks due to unavailable suitable storage held elsewhere by Shape. Shape's Programme contributed £2,400, being 50% of the total rent charge in respect of the storage area for the period from 1 April 2020 – 31 March 2021 (2020 £2,400). The Chief Executive's son, Liam Roden, is a freelancer who Shape engaged on various projects during the year on flexible contracts (total fees £6,834). He was awarded a fixed project contract for Cultural Recovery Funds ACE and NLHF £9,000.

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

9 Taxation

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

10 Tangible fixed assets

	Computers & Software £	Other equipment & furniture £	Total £
Cost or valuation			
At the start and end of the year	66,024	27,742	93,766
Additions	7,055		7,055
Disposals	(32,802)	–	(32,802)
At the end of the year	40,277	27,742	68,019
Depreciation			
At the start of the year	60,934	27,742	88,676
Charge for the year	4,792	–	4,792
Disposals	(32,802)	–	(32,802)
At the end of the year	32,924	27,742	60,666
Net book value			
At the end of the year	7,353	–	7,353
At the start of the year	5,090	–	5,090

Notes to the financial statements

For the year ended 31 March 2021

11 Debtors

	2021 £	2020 £
Trade debtors	116,044	4,236
Other debtors	13,712	37,615
Prepayments	17,278	15,579
Grants receivable	158,490	82,847
Accrued income	-	11,400
	305,524	151,677

12 Creditors: amounts falling due within one year

	2021 £	2020 £
Trade creditors	40,993	33,866
Taxation and social security	5,986	4,458
Other creditors	48,467	55,360
Accruals	345,998	39,183
Deferred income (Note 13)	45,000	155,000
	486,444	287,867

13 Deferred income

Deferred income comprises :-

	Grants in advance	2021 £	2020 £
Balance at the beginning of the year	155,000	155,000	-
Amount released to income in the year	(155,000)	(155,000)	-
Amount deferred in the year	45,000	45,000	155,000
Balance at the end of the year	45,000	45,000	155,000

14a Analysis of net assets between funds (current year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	-	7,353	-	7,353
Net current assets	132,580	80,000	300,792	513,372
Net assets at the end of the year	132,580	87,353	300,792	520,725

14b Analysis of net assets between funds (prior year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	-	5,090	-	5,090
Net current assets	38,575	-	99,321	137,896
Net assets at the end of the year	38,575	5,090	99,321	142,986

Notes to the financial statements

For the year ended 31 March 2021

15a Movements in funds (current year)

	At 1 April 2020 £	Income and gains £	Expenditure and losses £	Transfers £	At 31 March 2021 £
Restricted funds:					
Arts and Partnerships	99,321	1,523,580	(1,390,475)	–	232,426
Skills, Diversity and Leadership	–	129,500	(61,134)	–	68,366
Total restricted funds	99,321	1,653,080	(1,451,609)	–	300,792
Unrestricted funds:					
Designated funds:					
Tangible fixed assets	5,090	–	–	2,263	7,353
Programme – Strategic delivery and development	–	–	–	80,000	80,000
Total designated funds	5,090	–	–	82,263	87,353
General funds	38,575	410,690	(234,422)	(82,263)	132,580
Total unrestricted funds	43,665	410,690	(234,422)	–	219,933
Total funds	142,986	2,063,770	(1,686,031)	–	520,725

15b Movements in funds (prior year)

	At 1 April 2019 £	Income and gains £	Expenditure and losses £	Transfers £	At 31 March 2020 £
Restricted funds:					
Arts and Partnerships	194,337	594,788	(695,743)	5,939	99,321
Total restricted funds	194,337	594,788	(695,743)	5,939	99,321
Unrestricted funds:					
Designated funds:					
Tangible fixed assets	10,591	–	–	(5,501)	5,090
Premises commitments	4,460	–	–	(4,460)	–
Total designated funds	15,051	–	–	(9,961)	5,090
General funds	73,228	328,218	(366,893)	4,022	38,575
Total unrestricted funds	88,279	328,218	(366,893)	(5,939)	43,665
Total funds	282,616	923,006	(1,062,636)	–	142,986

15 Movements in funds (continued)**Purposes of funds**

Restricted funds – £300,792 are funds which represent monies given for specific purposes and projects as described below:

Arts and Partnerships – £232,426 includes funds for the Shape Exhibitions and Collaboration programme in 2021 (£17,316); funds for Unlimited Transition (£204,904); DAM in Venice Pilot project (£8,458); and National Disability Movement Archives and Collection (NDMAC) (£1,538) and others (£210).

Skills, Diversity and Leadership £68,366 – relates to the Transforming Leadership project.

Designated funds – £87,353 are funds which the Board of Trustees has designated to meet future commitments and liabilities as part of their vision and risk assessment for sustainability:

Tangible fixed assets – £7,353 represent funds for office tangible fixed assets. Transfers in respect of associated depreciation and loss on disposal of fixed assets will be made to General Funds.

Programme – Strategic delivery and development – the Board has designated £80,000 to ensure the strategic delivery and development of the Programme after 1 April 2022 whilst new projects and their funding are being secured. It aims to provide 'going concern' assurance that internal resources are designated to support any funding shortfalls during 2022/23 and 2023/24 due to any future economic uncertainties.

General Funds £132,580 – these are free reserves of the charity which can be used for any purpose within its charitable objects. The Reserves Policy is set out in the Trustees' annual report.

Heritage Lottery Fund – funding disclosure statement

	At the start of the year	Income	Expenditure	At the end of the year
	£	£	£	£
National Disability Movement Archive and Collection (NDMAC)				
Delivery Phase :				
Heritage Lottery Fund (receivable)	–	55,279	(55,279)	–
Heritage Lottery Fund (to be claimed)	–	21,800	(21,800)	–
Heritage Compass	–	1,750	(212)	1,538
Match funds contribution	–	–	–	–
Expenditure to be met by Match funds	–	–	(2,718)	(2,718)
Match funds to meet eligible Expenditure	–	–	2,718	2,718
	–	78,829	(77,291)	1,538
Other project delivery – Non cash				
In Kind – Volunteers	–	–	–	–
In Kind – Other	–	4,172	(4,172)	–
Total Project delivery	–	83,001	(81,463)	1,538

15 Movements in funds (continued)

Arts Council England – Unlimited 3 – funding disclosure statement

	At the start of the year £	Income £	Expenditure £	At the end of the year £
ACE Grant paid to Shape as Lead Partner (LP)	1,618,960	203,376	–	1,822,336
Wales Arts Council Grant paid to Shape as LP	197,600	–	–	197,600
British Council Grant paid to Shape as LP	56,500	–	–	56,500
Wellcome Trust Grant paid to Shape as LP	77,223	21,900	–	99,123
Other Partnership grants paid to Shape as LP	27,500	–	–	27,500
Attendance contributions to UL Symposium 2018	28,227	–	–	28,227
Arts Council of Wales Lottery Grant paid to Shape as LP for Wales Connects programme	34,500	3,000	–	37,500
Other income	775	5,000	(5,000)	775
Unlimited costs delivered by Shape in period	(562,432)	–	(188,430)	(750,862)
Grant payments due to Artsadmin (Joint Delivery Partner) for Unlimited delivery costs in period	(491,139)	–	(84,237)	(575,376)
ACE Round 1 Commissions grants awarded on 20 March 2017. Payable to Artsadmin to manage artists' contracts	(300,000)	–	–	(300,000)
ACE Round 1 Research and Development grants awarded on 20 March 2017. Payable to Artsadmin to manage artists' contracts	(50,000)	–	–	(50,000)
Wales Arts Council Round 1 Research and Development grant awarded on 20 March 2017. Payable to Artsadmin to manage artists' contracts	(10,000)	–	–	(10,000)
ACE Round 2 Research and Development grants awarded on 14 March 2018. Payable to Artsadmin to manage artists' contracts	(50,000)	–	–	(50,000)
Wales Arts Council Round 2 Research and Development grant – not awarded on 14 March 2018. Accrued to be carried forward to Round 3 (March 2019) and paid to Artsadmin to manage artists' contracts	(10,000)	–	–	(10,000)
Wellcome Trust Grant Round 2 Research and Development grant awarded on 14 March 2018. Payable to Artsadmin to manage artist's contracts	(10,000)	–	–	(10,000)
*ACE Round 3 Commissions (50% + 40%+10%) awarded on 26 March 2019. Payable to Artsadmin to manage artists' contracts	(270,000)	–	(30,000)	(300,000)
ACE Round 3 Research and Development grants awarded on 26 March 2019. Payable to Artsadmin to manage artists' contracts	(50,000)	–	–	(50,000)
Wales Arts Council Round 3 Commission and Research and Development grant – awarded on 26 March 2019. Payable to Artsadmin to manage artists'	(60,000)	–	–	(60,000)
Wellcome Trust Grant Round 3 Commission and Research and Development grants awarded on 26 March 2019. Payable to Artsadmin to manage artist's contracts	(55,823)	–	–	(55,823)
Other Partnership Grants Round 3 Commission and Research and Development grants awarded on 26 March 2019. Payable to Artsadmin to manage artist's contracts	(22,500)	–	–	(22,500)
Round 4 ACE Co-commissioning grants. Payable to Artsadmin to manage artists' contracts	(25,000)	–	–	(25,000)
Donated, other goods & services in kind – Income	30,750	14,125	–	44,875
Donated, other goods & services in kind– Spend	(30,750)	–	(14,125)	(44,875)
	<u>74,391</u>	<u>247,401</u>	<u>(321,792)</u>	<u>–</u>

Notes to the financial statements

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15 Movements in funds (continued)

* ACE Round 3 awards for Commissions:-

50% paid in 2018-19	-	-	150,000	-
40% paid in 2019-20	-	-	120,000	-
10% due during 2020-2021	-	-	30,000	-
Total ACE Round 3 awards	-	-	300,000	-

Unlimited Transition (ULT) – funding disclosure statement

	At the start of the year £	Incoming resources £	Outgoing resources £	At the end of the year £
Unlimited Transition – Commissions and Artistic delivery :-				
ACE Grant paid to Shape as Lead Partner – Delivery	-	356,000	-	356,000
Wales Arts Council	-	60,000	-	60,000
Creative Scotland – 2019/20	-	80,000	-	80,000
Creative Scotland – 2020/21	-	20,000	-	20,000
Partner organisations – Commission awards	-	110,667	-	110,667
British Council – Festival panels and micro awards	-	78,500	(14,013)	64,487
Paul Hamlyn Foundation	-	200,000	(188,500)	11,500
Wales Arts Council – The Space	-	15,000	(8,000)	7,000
Other grants	-	-	-	-
ULT delivery costs delivered by Shape in period	-	-	(105,319)	(105,319)
Strategic Commissions awards delivered by Shape	-	-	(9,000)	(9,000)
Grant payments due from / (to) Artsadmin (Aa) Joint Delivery Partner in period for ULT delivery costs	-	-	(95,556)	(95,556)
Main Commissions grants (£450,421 awarded on 17/3/21). Payable to Aa to manage artists' contracts	-	-	(155,000)	(155,000)
R&D Commissions grants (£125,851 awarded on 18/3/21). Payable to Aa to manage artists' contracts	-	-	(18,750)	(18,750)
Emerging Commissions grants (£101,218 awarded on 16/3/21). Payable to Aa to manage artists' contracts	-	-	(18,750)	(18,750)
Partner Commissions grants (£ 210,657 awarded as part of the above Panel awards). Payable to Artsadmin to manage artists' contracts	-	-	(110,667)	(110,667)
Strategic Commissions grants. Payable to Aa to manage artists' contracts	-	-	(33,334)	(33,334)
Donated, other goods & services in kind – Income	-	7,500	-	7,500
Donated, other goods & services in kind– Spend	-	-	(7,500)	(7,500)
	-	927,667	(764,389)	163,278
Unlimited Transition – New organisation development :-				
ACE Grant paid to Shape as Lead Partner – New organisation development	-	100,000	-	100,000
ULT costs delivered by Shape in period	-	-	(58,374)	(58,374)
Donated, other goods & services in kind – Income	-	1,778	-	1,778
Donated, other goods & services in kind – Spend	-	-	(1,778)	(1,778)
	-	101,778	(60,152)	41,626
Overall Unlimited Transition	-	1,029,445	(824,541)	204,904

16 Unlimited 3 (November 2016 – January 2021)

Unlimited 3 (UL3) – In 2016/17 Arts Council England (£1,800,000), Wales Arts Council (£77,600) and Spirit of 2012 Trust (£475,000) awarded Unlimited 3 grants to Shape and Artsadmin working as Joint Delivery Partners, with Shape as Lead Partner for grant award purposes.

UL3 ACE funding is over 4 years to October 2020; Wales Arts Council over 2 years to October 2018 and Spirit of 2012 Trust over 3 years to October 2019.

In 2018/19, Wales Arts Council approved a further £120,000 grant to extend their involvement from October 2018 – October 2020.

ACE agreed to an agreed extension of Unlimited 3 from October 2020 to January 2021 due to the rescheduling of the Southbank Centre Unlimited Festival caused by Covid 19.

Unlimited Transition (ULT) (April 2020 – March 2022)

Arts Council England (£1,000,000), Wales Arts Council (£60,000) and Creative Scotland (2019/20 £80,000 and 2020/21 £20,000) awarded Unlimited Transition grants to Shape and Artsadmin working as Joint Delivery Partners, with Shape as the Lead Partner for grant award purposes.

Wales Arts Council (£60,000) and Creative Scotland (£20,000) have committed to further grants in 2021/22.

Partner organisations awarded grants of £110,667 to Unlimited Transition in respect of their partner funding for main, R&D and Emerging commissions. Further partner grants £99,989 are committed in 2021/22.

The ACE grant of £1,000,000 is allocated £900,000 to the Commissions and artistic delivery programme and £100,000 towards the costs of the new Unlimited organisation development costs.

Other funding is awarded from time to time for grant funded delivery or delivery services provided to both Unlimited 3 and Unlimited Transition.

Grant is passed by Shape to Artsadmin on a quarterly basis, or as agreed, in accordance with the agreed delivery budgets. Fees are payable by Shape to the Senior Producer on a quarterly basis in accordance with a Schedule of Fee Payments.

Monthly budget monitoring and regular liaison meetings are held between the Joint Delivery Partners and Senior Producer. Agreed financial protocols and budget management principles provide the framework for financial management.

17 Pop Up Galleries

Shape holds one year leases for a number of properties which operate under a management agreement with Avire (UK) LLP and a reverse premium agreement with the property landlords. There is no financial obligation arising to Shape which is not covered by these agreements. The leases have short notice periods of under one month which can be served by the landlord or by Shape. The properties are used to meet charitable objectives of supporting high quality practice by disabled artists through exhibits of art posters, art work and performances by disabled artists.

Notes to the financial statements

For the year ended 31 March 2021

18 Operating lease commitments

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

	Property and other 2021 £	2020 £
Less than one year	26,100	15,683
One to five years	63,875	89,975
Over five years	-	-
	89,975	105,658

Property – Shape's Deane House Studio office was due for a rent review in January 2018; notice was issued in August 2018 and negotiations with the landlord regarding the increase were agreed in September 2019. The amount included above for this property lease is based on the new rental and is for the period from 1 April to 21 June 2019 when Shape exited these offices. The backdated rent increase has been charged in 2019/20 following final negotiations taking account of relevant service charge and other refunds due to Shape – the net charge was £22,813. The rent deposit held by Shape's solicitors was released to the landlord. The landlord has agreed the amount outstanding can be repaid in equal instalments over twenty four months (to December 2021).

Property – Peckham office – Shape signed a five year lease with LB Southwark for offices at Second Floor, Peckham Library and took occupation on 19 September 2019. Rent refunds have been granted by the landlord in respect of various periods during April 2020 to March 2021 in recognition of the office being closed as a consequence of the closure of Peckham Library due to the Covid-19 lockdown.

Other – Shape signed a 60 month lease agreement with BNP Paribas for a printer / photocopier from June 2018.

19 Exceptional Costs

Exceptional costs were incurred during 2019/20 relating to backdated rent and the exit costs of leaving Shape's offices in Deane House Studios (21 June 2019) ; the costs of interim office and storage facilities during June to September 2019 and the set up costs incurred moving into new offices in Second Floor, Peckham Library on 19 September 2019.

	2021 £	2020 £
Deane House Studios – final rent back-date charge (net of adjustments)	-	22,813
Exit costs of leaving Deane House Studios (21 June 2019)	-	22,338
Deane House Studios – leasehold improvements written off	-	2,950
Costs associated with Interim office facilities	-	7,493
Temporary storage costs	-	1,580
Set up costs of moving into Second Floor, Peckham Library (from 19 September 2019) – general	-	13,326
Set up costs of moving into Second Floor, Peckham Library (from 19 September 2019) – IT	-	12,962
	-	83,462

20 Legal status of the charity

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