

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

---

Reference and administrative information .....	2
Trustees' annual report .....	4
Independent auditor's report .....	39
Statement of financial activities (incorporating an income and expenditure account) .....	43
Balance sheet .....	44
Statement of cash flows .....	45
Notes to the financial statements .....	46

Reference and administrative information

For the year ended 31 March 2022

---

<b>Company number</b>	01468164	
<b>Country of incorporation</b>	England and Wales	
<b>Charity number</b>	279184	
<b>Country of registration</b>	England and Wales	
<b>Registered office and operational address</b>	Peckham Library, 2 <sup>nd</sup> Floor 122 Peckham Hill Street London SE15 5JR	
<b>Trustees</b>	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
<b>Key management personnel</b>	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

---

<b>Bankers</b>	CAF Bank Ltd 25 Kings Hill Avenue Kings Hill West Malling Kent, M19 4TA
	HSBC Lion House 25 Islington High Street London, N1 9LJ
<b>Solicitor</b>	Bates Wells Cheapside House 138 Cheapside London EC2V 6BB
<b>Auditor</b>	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](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](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](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.

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.

#### 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](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](http://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 £
<b>Income from:</b>								
Donations and legacies	2	295,686	–	–	<b>295,686</b>	371,103	–	371,103
Charitable activities								
Arts and Partnerships	3	25,130	130,143	828,035	<b>983,308</b>	13,836	1,523,580	1,537,416
Audiences and Engagement	3	3,985	–	–	<b>3,985</b>	24,188	–	24,188
Skills, Diversity & Leadership	3	–	37,000	–	<b>37,000</b>	1,430	129,500	130,930
Investments		49	–	–	<b>49</b>	133	–	133
<b>Total income</b>		<b>324,850</b>	<b>167,143</b>	<b>828,035</b>	<b>1,320,028</b>	<b>410,690</b>	<b>1,653,080</b>	<b>2,063,770</b>
<b>Expenditure on:</b>								
Raising funds	4	375	–	–	<b>375</b>	645	–	645
Charitable activities								
Arts and Partnerships	4	275,663	157,480	1,032,939	<b>1,466,082</b>	160,230	1,390,475	1,550,705
Audiences and Engagement	4	49,479	–	–	<b>49,479</b>	54,583	–	54,583
Skills, Diversity & Leadership	4	20,387	37,975	–	<b>58,362</b>	18,964	61,134	80,098
<b>Total expenditure</b>		<b>345,904</b>	<b>195,455</b>	<b>1,032,939</b>	<b>1,574,298</b>	<b>234,422</b>	<b>1,451,609</b>	<b>1,686,031</b>
<b>Net (expenditure) / income for the year</b>	5	<b>(21,054)</b>	<b>(28,312)</b>	<b>(204,904)</b>	<b>(254,270)</b>	<b>176,268</b>	<b>201,471</b>	<b>377,739</b>
<b>Reconciliation of funds:</b>								
Total funds brought forward		219,933	95,888	204,904	<b>520,725</b>	43,665	99,321	142,986
<b>Total funds carried forward</b>		<b>198,879</b>	<b>67,576</b>	<b>–</b>	<b>266,455</b>	<b>219,933</b>	<b>300,792</b>	<b>520,725</b>

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 £
<b>Fixed assets:</b>					
Tangible assets	10		17,962		7,353
			<u>17,962</u>		<u>7,353</u>
<b>Current assets:</b>					
Debtors	11	365,621		305,524	
Cash at bank and in hand		396,571		694,292	
		<u>762,192</u>		<u>999,816</u>	
<b>Liabilities:</b>					
Creditors: amounts falling due within one year	12	(513,699)		(486,444)	
				<u></u>	
<b>Net current assets</b>			<u>248,493</u>		<u>513,372</u>
<b>Total assets less current liabilities</b>			<u>266,455</u>		<u>520,725</u>
<b>Total net assets</b>	14		<u><u>266,455</u></u>		<u><u>520,725</u></u>
<b>The funds of the charity:</b>	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>
<b>Total charity funds</b>			<u><u>266,455</u></u>		<u><u>520,725</u></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 £	£
<b>Reconciliation of net (expenditure) / income to net cash flow from operating activities</b>				
<b>Net (expenditure) / income for the reporting period (as per the statement of financial activities)</b>	(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>	
<b>Cash flows from investing activities:</b>				
Purchase of fixed assets	(15,001)		(7,055)	
	<u>(15,001)</u>		<u>(7,055)</u>	
<b>Net cash (used in) investing activities</b>		(15,001)		(7,055)
		<u>(15,001)</u>		<u>(7,055)</u>
<b>Change in cash and cash equivalents in the year</b>		(297,721)		420,206
Cash and cash equivalents at the beginning of the year		694,292		274,086
<b>Cash and cash equivalents at the end of the year</b>		<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**

	<b>2022 Total £</b>	<b>2021 Total £</b>
<b>Grants receivable</b>		
ACE – NPO	<b>291,824</b>	291,824
Mayor's Office – Culture at Risk	–	15,000
Southwark – Covid 19 Community Fund	–	4,000
<b>Donations</b>		
Other grants and donations	<b>3,862</b>	13,165
Legacies	–	47,114
	<b>295,686</b>	<b>371,103</b>

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 £
<b>Arts and Partnerships</b>							
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
<b>Audiences and Engagement</b>							
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
<b>Skills, Diversity and Leadership</b>							
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)	–	–	–
<b>Total expenditure 2022</b>	<b>375</b>	<b>433,143</b>	<b>1,032,939</b>	<b>49,479</b>	<b>58,362</b>	<b>–</b>	<b>–</b>	<b>1,574,298</b>	<b>–</b>
<b>Total expenditure 2021</b>	<b>645</b>	<b>1,550,705</b>	<b>–</b>	<b>54,583</b>	<b>80,098</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>1,686,031</b>

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)	–	–
<b>Total expenditure 2021</b>	<b>645</b>	<b>1,550,705</b>	<b>54,583</b>	<b>80,098</b>	<b>–</b>	<b>–</b>	<b>1,686,031</b>

## 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 £
<b>Cost or valuation</b>			
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
<b>Depreciation</b>			
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
<b>Net book value</b>			
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
	<b>365,621</b>	<b>305,524</b>

**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
	<b>513,699</b>	<b>486,444</b>

**13 Deferred income**

Deferred income comprises :-

	Grants in advance	2022 £	2021 £
Balance at the beginning of the year	45,000	<b>45,000</b>	155,000
Amount released to income in the year	(45,000)	<b>(45,000)</b>	(155,000)
Amount deferred in the year	111,250	<b>111,250</b>	45,000
Balance at the end of the year	111,250	<b>111,250</b>	45,000

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

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	–	17,962	–	<b>17,962</b>
Net current assets	88,847	92,070	67,576	<b>248,493</b>
<b>Net assets at the end of the year</b>	<b>88,847</b>	<b>110,032</b>	<b>67,576</b>	<b>266,455</b>

**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
<b>Net assets at the end of the year</b>	<b>132,580</b>	<b>87,353</b>	<b>300,792</b>	<b>520,725</b>



## 15a Movements in funds (current year)

	At 1 April 2021 £	Income and gains £	Expenditure and losses £	Transfers £	At 31 March 2022 £
<b>Restricted funds:</b>					
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
<b>Total restricted funds</b>	<b>300,792</b>	<b>995,178</b>	<b>(1,228,394)</b>	<b>–</b>	<b>67,576</b>
<b>Unrestricted funds:</b>					
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
<b>Total designated funds</b>	<b>87,353</b>	<b>–</b>	<b>–</b>	<b>22,679</b>	<b>110,032</b>
<b>General funds</b>	<b>132,580</b>	<b>324,850</b>	<b>(345,904)</b>	<b>(22,679)</b>	<b>88,847</b>
<b>Total unrestricted funds</b>	<b>219,933</b>	<b>324,850</b>	<b>(345,904)</b>	<b>–</b>	<b>198,879</b>
<b>Total funds</b>	<b>520,725</b>	<b>1,320,028</b>	<b>(1,574,298)</b>	<b>–</b>	<b>266,455</b>

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 £
<b>Restricted funds:</b>					
Arts and Partnerships	99,321	1,523,580	(1,390,475)	–	232,426
Skills, Diversity and Leadership	–	129,500	(61,134)	–	68,366
<b>Total restricted funds</b>	<b>99,321</b>	<b>1,653,080</b>	<b>(1,451,609)</b>	<b>–</b>	<b>300,792</b>
<b>Unrestricted funds:</b>					
Designated funds:					
Tangible fixed assets	5,090	–	–	2,263	7,353
Programme – Strategic delivery and development	–	–	–	80,000	80,000
<b>Total designated funds</b>	<b>5,090</b>	<b>–</b>	<b>–</b>	<b>82,263</b>	<b>87,353</b>
<b>General funds</b>	<b>38,575</b>	<b>410,690</b>	<b>(234,422)</b>	<b>(82,263)</b>	<b>132,580</b>
<b>Total unrestricted funds</b>	<b>43,665</b>	<b>410,690</b>	<b>(234,422)</b>	<b>–</b>	<b>219,933</b>
<b>Total funds</b>	<b>142,986</b>	<b>2,063,770</b>	<b>(1,686,031)</b>	<b>–</b>	<b>520,725</b>

## 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 £
<b>Unlimited Transition – Commissions and Artistic delivery :-</b>				
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>
<b>Unlimited Transition – New organisation development :-</b>				
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>
<b>Overall Unlimited Transition</b>	<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	–	–
	<b>63,875</b>	<b>89,975</b>

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.