Company number: 01468164
Charity Number: 279184

Shape London

Report and financial statements
For the year ended 31 March 2026

Shape London

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Reference and administrative information

For the year ended 31 March 2026

Company number	01468164
Country of incorporation	England and Wales
Charity number	279184
Country of registration	England and Wales
Registered office and operational address	Buckinghamshire New University High Wycombe Campus (Room E1:14) Queen Alexandra Road High Wycombe Buckinghamshire HP11 2JZ

Trustees

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

Tony Heaton OBE	Chair
James Hodgson	Vice Chair
Jon Tibbits-Smyth	Treasurer
Robert Davies	
Owen Kimm	
Jennifer Clarke	
Michelle Duxbury	
Amanda Stewart	Resigned 24 September 2025
Jonathan Dunicliffe	Resigned 24 September 2025
Rebecca Wymant	Appointed 26 November 2025
Marian Casey	Appointed 25 March 2026
Cecile Emeke	Appointed 25 March 2026
Caitlin McHugh	Appointed 25 March 2026
Philip O'Shaugnessy	Appointed 25 March 2026

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

Bankers

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

	HSBC Lion House 25 Islington High Street London, N1 9LJ
Solicitor	Bates Wells Cheapside House 138 Cheapside London EC2V 6BB
Independent examiner	Noelia Serrano FCA, Sayer Vincent LLP Chartered Accountants and Statutory Auditors 110 Golden Lane LONDON EC1Y 0TG
Accountants	Peters Elworthy & Moore (PEM) Chartered Accountants Salisbury House Station Road Cambridge CB1 2LA

The Trustees present their report and the financial statements which have been subject to an independent examination for the year ended 31 March 2026.

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

CHAIR'S REPORT

I am delighted to share this report on the continued development of Shape and our activities during 2025/26 that support our aims, values, and mission.

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

Shape continued to strengthen its position as a leading disability arts organisation during 2025/26, delivering an ambitious programme that promoted disabled artists, expanded public engagement and advanced inclusion across the cultural sector. As an Arts Council England National Portfolio Organisation, Shape supported artists at every stage of their careers through awards, residencies, mentoring, commissions, exhibitions and professional development, while also helping cultural organisations improve accessibility and inclusive practice.

Other major achievements included the continued success of the Adam Reynolds Award, the Emergent Residency Programme, and the internationally acclaimed *Beyond the Visual* exhibition, which challenged traditional approaches to exhibiting art by placing blind and partially sighted artists at its centre. Shape also expanded our advice, training and consultancy work, supporting hundreds of artists and dozens of organisations across the UK.

Shape made significant progress on the National Disability Movement Archive and Collection (NDMAC), preserving and digitising the heritage of the UK Disability Rights Movement through oral histories, archives, exhibitions and a major digital platform due to launch in 2026.

Alongside this, the internationally recognised *CRIP ARTE SPAZIO: THE DAM IN VENICE* exhibition completed its successful UK tour, attracting large audiences and international recognition while showcasing the history and impact of the Disability Arts Movement.

The year demonstrated Shape's sustained commitment to artistic excellence, disability rights, cultural leadership and public benefit, while laying strong foundations for future growth, wider engagement and lasting legacy.

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

Thank you very much on behalf of all at Shape.

Tony Heaton OBE

Objectives and activities

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

Shape's Vision – what we are working towards
Inspiring and inclusive arts, creative and cultural sectors, accessible to all.

Shape's Mission – how we will make it happen
By promoting great art, open culture and inclusive practices, knowledge and learning to ensure that disabled people have active and influential roles in arts and culture – as leaders, artists and creatives, participants and audiences, and as part of a skilled workforce.

Shape's Strategic Aims are to:

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

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

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

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

Lead with landmark and influential "game-changer" projects to build our creative and cultural reach 222and continue to pioneer the way for disabled and diverse people who face barriers.

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

Arts and Partnerships – developing opportunities for disabled artists, children and young people.
Audiences and Engagement – broadening arts inclusion and engagement.
Skills, Diversity and Leadership – including access, consultancy and training.
We report on our activities under these headings.

In working towards these aims, in 2025/26 we delivered a range of diverse projects and programmes supporting disabled creatives across age groups and career stages, throughout the UK and also internationally, on which we report 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 and to seek improvement.
Creativity – we value innovation, seeing the world differently, expanding boundaries, taking risks, challenging convention, valuing beauty and lifting life above the ordinary.
Excellence – we value inspiration, being the best you can be, being judged on merit, having an end point to work towards, doing things the right way, professionally.

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

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

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

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

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

Achievements and performance

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

Arts and Partnerships: Developing opportunities for disabled artists

Adam Reynolds Award (ARA)

The Adam Reynolds Award continued to provide high-level support for mid-career disabled artists.

David Johnson

A major focus of the year was supporting 2025 awardee David Johnson, our 15th awardee. Through the award he:

- Created major new works for the Beyond the Visual exhibition at Henry Moore Institute.
- Produced 10,000 embossed ceramic biscuits incorporating braille.
- Developed a new artist website designed around audio access.
- Recorded podcast episodes exploring blindness, audio description and artistic practice.
- Received significant national media coverage through BBC broadcasts, exhibitions and publications.
- Developed new partnerships and future opportunities through Shape's network.

David Johnson identifies as a blind artist whose practice has been boosted by his PhD research at the Royal College of Art into visuality, or what 'the visual' means in art, philosophy and culture. His candidacy was proposed by Prof Ken Wilder and Dr Aaron McPeake, lead investigators for Beyond The Visual (BTV), a project we have been supporting in its second iteration and which culminated in a groundbreaking exhibition at Henry Moore Institute, Leeds, between November 2025 and April 2026, with David as one of the exhibitors. Across the year we supported David in considering the development of his practice and ways of amplifying the impact of his work. In the process of this we supported the development of two new artworks for the HMI exhibition and ways in which they could engage the public.

David's involvement at the BTV exhibition primarily involved two sculptural installations that featured integrated braille. The 10,000 ceramic biscuits were individually checked for braille integrity and likeness to the traditional biscuit. This work was made possible through ARA project funding, which enabled David to bring in a studio assistant, who also assisted David with an outdoor making session to which members of the public were invited, and which took place in the town in Hertfordshire where David lives. The work was transported to Henry Moore Institute in Leeds along with David's other main installation, comprising of a modern table and chair set beneath which ceramic likenesses of used chewing gum pieces were deposited. With both works, as with the majority of the Beyond The Visual exhibition, visitors were invited to feel the works and make a non-visual connection with them. In the case of the biscuits, which formed a cascading display on a shelf set at an accessible height, visitors were invited to take one away as a souvenir upon completing an audience survey. David also designed a braille and text motif used to advertise the exhibition and promote it from the front façade. Its brilliant yellow colour stood in stark contrast to the dark grey building frontage, adding to the show's impact.

David's works are discussed and described with Joe Rizzo Naudi at the links below. Joe also worked with David to make a podcast episode as part of his ARA project development, discussing audio description.
https://henry-moore.org/audio-descriptions/david-johnson-nuggets-of-embodiment-2024-25/

https://henry-moore.org/audio-descriptions/david-johnson-inhibition-beyond-the-doubt-of-a-shadow-2025/

Beyond this work, David undertook a significant amount of participatory activity with a cross section of age groups and backgrounds and was the focus of much media attention.
https://www.instagram.com/p/DU8reszjYtz/?img_index=1

David broadened his interest in creative audio description and thinking about how blind people 'see' the world through image generation in their minds. In the four episodes that David recorded through the ARA programme, and which were published in 2025-26, he asks what it is to see, comparing the mainstream 'ocularcentric' mode to the non-sighted experience.
https://www.shapearts.org.uk/Listing/Category/listen-to-david-johnsons-the-art-of-blindness

During the year we met with David on a regular basis as part of our ARA package of support and advice, including updating his website with an audio rather than a visual focus, in line with his practice priorities and values.

In evaluating the impact of the Adam Reynolds Award programme, David informed us: 'The ARA has created the environment and opportunities that have given my art practice a step change in a very positive direction. The ARA resources meant that I could work to a scale and to a higher quality level than I am used to.

The ARA and the related BTV project has been directly responsible in forging a number of very significant professional links for my practice. These include connecting me with a number of overlapping individuals and institutions that have already produced professional opportunities and actual work. I have been shortlisted for a Henry Moore Institute Fellowship as a direct result of these connections. I hope and expect that this award and the environment it has facilitated will give added momentum to my practice that will drive it forward for many years to come.'

ARA Legacy & Trajectories

We published 2024 awardee Chris Laing's film 'Silent Buttons' which promoted safety awareness for deaf people, primarily British Sign Language (BSL) users, in the context of daily use of public services. The film was designed to lead an infomercial-type campaign raising awareness of common issues faced by deaf people, edited into short campaign messages approximating to the scenes of the film (where information cards appeared) and were formatted to be easily shared on social media. Following a few trials on TikTok, we found more success eventually on Instagram, and reached an audience of 60K during a period of 3 weeks when deaf-focused commemoration days, like Deaf Awareness Day, took place.

We subsequently screened Chris' film as part of the Flarewave Festival Ain September, which took place for the third time, growing its reputation as a major event on the deaf community calendar with support from Brighton Dome Theatre and sponsors.

2023 ARA Alumnus James Lake won recognition across a significant variety of platforms, with a film about his practice shot in Italy whilst on residency now released on Amazon Prime: https://www.amazon.co.uk/gp/video/detail/0JSTNT21NKAISBBYA34JLKNVE7/ref=atv_dp_share_mv

James' ARA-supported animated film 'Another Day' was selected for four film festivals, where he was also shortlisted for nominations. 'Another Day' screened at Oxford Shorts, Coventry Phoenix Film Festival, Starling Film Festival and Oxford International Film Festival. James continues to use the film to deepen engagement in educational workshop settings, reaching hundreds of young people in a creative context. James' sculptural work made the cover of the Royal Society of British Artists 2025 at The Mall Gallery in central London, where he was recognised with the Nathan David Award for Sculpture. This was for his life-scale figurative work: 'Effects of Lockdown'.

2020 awardee Jason Wilsher-Mills continued his astronomical rise to national and international renown with his 'Jason and the Wakefield Adventure' exhibition in his hometown of Wakefield. This was his first large scale show in the town, taking place in the same year he was recognised with an MBE.

In addition, he exhibited at National Coal Mining Museum, with tapestries and digital works created in collaboration with Hot Knife, our partner on James Lake's film. His work was described as 'Bright, colourful and immersive, Jason and the Coal Mining Adventure, offers a joyful reimagining of Britain's mining history and the communities at its heart.' https://www.ncm.org.uk/whats-on/coal-mining-adventure/

Pete Massey, Director Northern Economy at Arts Council England, said: 'Jason Wilsher-Mills' new project is a wonderful celebration of Britain's mining communities and their histories. We're proud to support this exciting work that blends our industrial past with bold contemporary art.

'The tapestry and the interactive experiences are a powerful way for people to connect with these important stories.

'This project shows how the arts can bring people together, share experiences, and spark new ideas. We're excited to see how it will inspire audiences across the UK as it tours the country.'

The show represents Jason's first venture into tapestry and the largest individual arts grants awarded to a UK artist by the Arts Council.

https://www.bbc.co.uk/news/articles/c9d4536p3d1o

https://www.wakefieldexpress.co.uk/sponsored/jason-and-the-coal-mining-adventure-celebrates-pit-life-with-world-first-tapestry-at-yorkshires-ncmme-6507741

Other examples include Aaron Williamson at Whitechapel Gallery, London.
https://www.whitechapelgallery.org/exhibitions/london-open-live-aaron-williamson-slangon/

Also, in addition to exhibiting at Beyond The Visual, Aaron McPeake exhibited new sound and sculptural interventions at The Swiss Church in London:
https://www.artrabbit.com/events/cube-of-the-standing-wave-by-aaron-mcpeake?__cc=1

Apart from acting as excellent publicity and providing a well-considered recommendation to attend the Beyond The Visual exhibition, the article linked to below is of note in that it references no fewer than four ARA awardees, namely David Johnson, Aaron McPeake, Aaron Williamson and Carmen Papalia.
https://www.frieze.com/article/why-one-uk-museum-decentring-visual

ARA Shortlist

Alongside the ARA main award, a shortlist of mid-career disabled artists are selected each year to take part in the ARA Shortlist with a bursary award usually made in connection with a project or commissioning opportunity.

This year, with support and involvement from Shape's heritage project the National Disability Movement Archive and Collection (NDMAC) and building on the stories and histories NDMAC is researching and showcasing, we nominated three talented mid-career disabled creatives working in diverse disciplines to focus on these stories of challenge, protest, marginalization and rights under threat. The artists were Dre Spisto, Guy Morris and Emma Bentley Fox. Dre Spisto's new performance piece '50 Ways to Kill a Slug' was developed after a year of research and development and scratch performances, which we also supported. In Dre's words: 'The slug is a rich metaphor for 'undesirables' in this country - most obviously immigrants, but also sex workers, disabled people, visibly queer people, trans people. We're associated with all of these communities & so we've made a show which is (under its clowny surface) about the dark horrors of exclusion, which lead to the disintegration of our ecosystems - & therefore how essential inclusion is.'

50WTKAS, which toured with NDMAC support and reached close to 500 walk-in audiences and 38K online, received critical acclaim and debuted as part of BLOOM festival its new format (including captions) at Battersea Arts Centre, London (BAC). The performance achieved sell-out shows at BAC as well as Soho Theatre, and received its first review at Bristol's Wardrobe Theatre:
https://www.bristol247.com/culture/theatre/review-50-ways-to-kill-a-slug-the-wardrobe-theatre-visceral-evocative-and-deeply-human/

'For a work that I comprehend as fundamentally an act of resistance, 50 Ways manages – I think through its focus on the sacred nature of rest in the context of capitalism – to evoke legitimate tenderness and a felt softness. The show is riotous, funnier than probably you'd expect for a piece

whose emotional origin is likely anger, and about as suggestive and evocative as theatre can possibly be. The squelching, spitting, biting, slapping – I found myself grinning, transfixed, whilst some around me heaved. If theatre's purpose is to make us feel something, 50 Ways To Kill A Slug is the gold standard.'

Emma Bentley Fox and Guy Morris developed new commissions for the Shortlist that were exhibited at the Shape Open. Responding to the theme of Rights Cuts Action in a year which saw disabled people under attack during threats to welfare cuts, Guy created kinetic, interactive sculptural pieces expressing frustration, repetition and futility; whilst Emma took portraits of disabled people who are in circumstances where they may not be able to get out freely, yet wish to make their voice heard, protesting for their rights in a time of diminished support for disabled people in work. Between them, these works were among the most viewed and discussed works online, enabling us to reach close to online 90K audiences.

Legacy & Trajectories

In the last few years, works commissioned through the Shortlist programme continue to reach new audiences, whether through being selected for exhibition or screenings or being published by us subsequent tothe initial commissioning period. As a result, our artists supported through this programme have continued to show work and raise their profile at venues across the country.

From our 2024 cohort, Rachel Carney's film 'Fragments of Us' was shown at an event at the University of Cardiff in October 2025 which included a private view film screening, ekphrastic and meta-ekphrastic poetry readings, and a short Q&A.

Rachel describes some of this in a blog article:
https://createdtoread.com/extending-the-ekphrastic-conversation-with-shape-arts/
Rachel's film can be viewed here: https://www.shapearts.org.uk/Blog/watch-fragments-of-us
Rachel's film was also screened at StAnza Festival:
https://www.youtube.com/watch?v=ghdiWXFSBzs
Davinia-Ann Robinson's film 'between body and clay' was shown at the Stanley Picker Gallery 16 September – 20 December 2025 https://www.stanleypickergallery.org/programme/through-an-embodied-practice-of-stillness/

The gallery's programme highlights: 'between body and clay documents the intimate relationship of being with and processing raw clay within Robinson's practice, made in collaboration with artist Rhiannon Hunter and supported by SHAPE Arts – 2024 Adam Reynolds Award. The clay in the film was gathered in London from a local cemetery and is used within the installation 'softening inherited knots'. In its original form, the raw clay is dry and unmalleable, necessitating physically demanding gestures of care – removing debris, such as sand and stones, soaking the clay body in water, and burying hands in both the clay body and the water to create clay slip. These processes foster prolonged, repeated, and intimate engagements, creating a relational practice that explores clay and the body as material sites for ancestral liberation.'

Davinia's film can be viewed here: https://youtu.be/RhTjnBYMGMg

The third film of the 2024 cohort, 'We Year', made by artist Sop, was completed during 2025/26, with access versions developed ahead of submitting it for screenings. Sop describes it as a mixed media, moving-image (love) letter to others with energy-limiting conditions. 'Using 16mm direct animation, archival & new footage, poetic voiceover, and an ethereal soundscape, artist Sop immerses the viewer into the isolating and yet unifying experience of a chronic illness flare during a hot summer indoors.'

Of the 2023 cohort, 'The Voice' by Djofray Makumbu was selected for screenings at the Starling Film Festival and Suffolk Shorts; also, at the Ealing Film Festival, who commented: 'We are delighted to inform you that your film is now an OFFICIAL SELECTION for the 2025 Ealing Film Festival. Once again, we had an amazing response from filmmakers, with nearly 400 submissions from over 40 countries. So, many congratulations on your achievement!'

Djofray's film can be viewed here:
https://youtu.be/iAhygSRmelo?list=PLsohq98CRFntNF_RCBa_4-feB2Db45tpz

It was promoted alongside James Lake's 'Another Day' at the Starling film festival:
https://www.starlingfilmfestival.com/selectedfilm

Peel by Tilly PM was selected for screening at Metaphysics International Film Festival

Tilly's film can be viewed here: https://youtu.be/oBlCinZajNc?list=PLsohq98CRFntNF_RCBa_4-feB2Db45tpz

Ernie Maltby's film 'Vyhod/ Exit' was selected for screening at Novella Film Festival and we are delighted it received the Best Animation Award at Ottawa Film Award:
https://www.instagram.com/p/DWEGutlD8Ww/
Ernie's film can be viewed here:
https://youtu.be/Se-oCh0xE9c?list=PLsohq98CRFntNF_RCBa_4-feB2Db45tpz

Artists from across the ARA cohorts contacted us to say how much they enjoyed attending the screenings events to which they were invited, and in some cases invited to take part in a Q & A session alongside filmmakers whose work had been supported by full-scale production companies.

Emergent

Emergent Residency Programme

Delivered in partnership with Baltic Centre for Contemporary Art (Baltic), our Emergent programme continued to support disabled artists in the first five years of their practice through bursaries, mentoring and professional development.

Key Achievements

- Over 100 applications received.
- New cohort and residency recipient selected.
- Artists received tailored support, mentoring and professional development.
- Strong evidence of increased confidence, improved application skills and career progression among participants.
- Artists secured exhibitions, commissions, sales opportunities and new professional networks following participation.

Participants consistently reported:

- Increased confidence.
- Better understanding of access requirements.
- Improved funding application skills.
- Greater ability to advocate for their needs as disabled practitioners.

Each year, the Emergent award is given to an emerging disabled artist with a socially-engaged practice; alongside this, a cohort of shortlisted artists are offered tailored support. This year's recipient of a three-month residency and £5K bursary was Elleanna Chapman.
https://www.shapearts.org.uk/Blog/introducing-the-2025-emergent-resident-and-cohort

We received over 100 applications for this fourth instalment of the Emergent programme. This success, however, made the selection process the most challenging yet, as we were inundated with applications of high quality. Each year, we take on board learnings from previous years. This includes reviewing the range of barriers artists describe to us and refocusing our offer of support to align with this, updating our application process where possible to increase accessibility, and promoting the opportunity in new spaces to attract more diverse applicants who might have been previously underrepresented in the project. Our priorities for supporting artists remains centred on building sustainable careers, integrating accessible solutions, and connecting artists to mentors and networks from which they may benefit.

We appreciate the effort and time each applicant puts into their submission and endeavour to keep track of artists who may not have made the shortlist, but whose practices we have an interest in. Whether through follow-up activity or via a different area of our programme, we aim to support as many artists as we can.

The resident: Elleanna Chapman
Elleanna Chapman is a communist and artist. She explores the political potential of art to catalyse class struggle, framing her call for revolution through the kitsch, cute, and pop-cultural – contrasting militancy with the fabulous and familiar. Working across media, with a particular fondness for installation, she attempts to bring the true nature of class society to the fore, delivered to the viewer via a litter of scrumptiously cute kittens or the glittering hand of a diva.

The shortlist

Below are profiles of the rest of the 2025/26 cohort :

Rosie Aspinall Priest

Rosie Aspinall Priest is a queer, neurodivergent artist working across sculpture, sound, ceramics, and socially engaged practice. With a background in facilitation and participatory art, they create spaces for others to make, reflect, and resist through collaborative artistic processes. This commitment to care, co-creation, and justice is central to their evolving practice, which increasingly centres their own sculptural and sonic work.

Dylan Esposito

Dylan Esposito is a Glasgow-based artist whose sculptural works often take the form of utilitarian objects that have been rendered unfit for purpose, playing with ideas of functionality & normalcy. He uses humour to subvert negative stereotypes of neurodivergence being something negative or needing to be 'fixed'. He is particularly interested in sculpture's capability to engage with various audiences of all abilities & identities through our different senses.

Lauren McDougall

Lauren McDougall is a multidisciplinary artist based in Glasgow. Her practice navigates the intricate depths of feminist theory, exploring the evolving relationships between women, selfhood, nature, and societal constructs. At the core of her practice is a surreal reinvention of the female form, drawn from the archives of art history, advertising, and pornography. Through recontextualisation, she interrogates androcentric Western representations of femininity and womanhood, deconstructing both historical and contemporary portrayals to expose and rewrite the narratives embedded in social consciousness.

Else/Xun Zhang

Else/Xun is a researcher and artist who works primarily with moving image and creative-critical writing. Inhabiting chronic times, their practice-based research investigates the politics and potentials of care in the systematic carelessness of neoliberal societies. Fabulating dialogues that attend to the functioning of language and power relations, they tell stories to trace alternative modes of belonging and becoming centred around interdependency, care, and radical kinship.

One of the strengths of Emergent is the mentoring and expertise provided by external professionals commissioned through the programme. Artist, curator, designer and writer Rosalind Davis led a group session in September 2025 to encourage the group to view their work as others might view it, whether in terms of content or how they describve it in applications, biography, websites, social media and in exhibitions. Using concrete examples based on her own experience and also involving the group's own artworks, she provided the artists with a critical framework on which to reflect while they undertake their sessions with Shape and Baltic in the coming weeks. Emma Dean, curator at Baltic, who leads on the partnership, met with each artist for a 1:1 session that we received very positive feedback for. In addition, this year we were delighted to have the support of artist/writer Johanna Hedva (our 2021 ARA awardee), artists Mark Leckey, Rachael Champion and Rae-Yen Song, and curator and director of Auto Italia Maggie Matić.

Again, we received very positive feedback in terms of how this support went, which is captured below in the evaluation. We meet with the cohort a minimum of six sessions each and supported development areas that included access management, engagement, profile building, project planning and applications, with an emphasis on building a strategy for longer term success. As we concluded the programme, it was uplifting to find the cohort already putting plans into action, trying new approaches, applying for and in some cases undertaking new opportunities and writing applications for bids.

Evaluation

In assessing the applicants' monitoring information, we found that once again we were reaching highly diverse artists from across the UK, with a significant number based in Scotland which was reflected in the selected cohort. Demographics for age, gender, orientation and ethnicity were in line with previous years and slanted towards higher than UK average representation of minorities. 72% applicants were aged 34 or younger, which conforms to expectations for a programme targeting those early in their career, although around a fifth were over the age of 45. To understand these statistics in context we analysed data based on which barriers applicants told us they faced, and we were struck by the figure of 85% of respondents facing financial barriers, whether through joblessness, cuts to support, or through rising living costs. Almost all applicants reported multiple or stacked barriers, with 98% identifying these as systemic or institutional barriers, with examples given including venue inaccessibility (32%), application /admin barriers (28%), gatekeeping/ exclusion (37%). Although there is overlap between these and other barriers, internal barriers also play a part, with a third of respondents identifying imposter syndrome and lack of self-confidence as an obstruction to career progress, and a similar number referencing trauma and mental health issues:, applicants also pointed to other areas such as gender and sexuality (28%); racism, ethnicity and migration (40%); and class and education (37%). Applicants also highlighted barriers connected with the ways they engaged with organisations or expectations around how artists work, with 36% citing organisational capacity and time as an issue, 34% masking and identity, 38% communication and social norms, 28% pace, production and flexibility, and 31% attitudinal issues (ie negative perceptions of them and/or disability). 22% of applicants also cited the issue of 'opportunity cost' and unpaid labour, for example, the time it takes to put an application together, attend interviews or meetings, without any positive outcome. Anecdotally we are aware that this can result in people being reluctant to continue to apply for opportunities or avoid them on the basis of a risk calculation.

Sample feedback from our end of year evaluation includes:

'I found the routine meetings with the Shape Arts team significantly helpful in my development. Receiving valuable support and feedback on my practice and applications proved to be essential in returning to my practice with confidence.'

'Access, and setting up practical working methods that suit my needs (how to have conversations around access riders, how to streamline communication using automatic email replies, how to

network in alternative ways, etc.); sustaining my career as an artist, especially through DYCP and within ACE funding systems.

'I found Emergent to be transformative. The regular mentoring sessions with Shape were incredibly helpful, and allowed bespoke support to advance areas of my practice, as well as my workflows as a disabled-practitioner. I found the in-person residency at Baltic truly amazing. It was a really good experience that gave me a lot of confidence – I was placed in a leading arts institution as an artist, given space to work, as well as professional mentoring that encouraged me to take my work seriously. The bursary was also particularly important given my financial background – it allowed me to take on less freelance work and to have paid time to focus on my practice, both during the Newcastle residency, and beyond. This experience has been really wonderful, and afforded me a real step change in my practice – I am excited to see where I end up next.'

'The open-dialogue, online meetings with everyone at Shape were absolutely invaluable. Especially their support with debunking the application processes and their input into my own applications, CV's, portfolios, artists statements or anything related to my professional art practice. As well as all their insight into navigating the art world as a disabled person, and how to gain support when needed (ie. Access to Work, access riders etc). They have totally given me the confidence and resources to now regularly make my own applications by myself. The in-person meeting with the connected established artist that they set up for me was also incredibly helpful and insightful. I only have positive things to say about the whole Emergent programme.'

'The mentoring was incredible. Without it, I cannot think of a way in which an opportunity to sit down with my one of my favourite artists would've been accessible to me. The mentoring session was incredibly validating in getting the chance to hear more about their practice and their insights, as well as allowing me to share mine. In terms of assistance in my career and practice, this session revolved around interesting conversations that relate to both mine and my mentor's practice, however a follow up session is currently being organised, so hopefully the next session will centre around advice, guidance and feedback.'

'It was really helpful to be able to learn from an artist I look up to who shares similar lived experiences to my own. To see how they survive and to think maybe I can too. I gained more confidence to advocate for my access needs, work around structural constraints, and make space for my practice without compromise.'

'I got a lot of insight how to position myself as an artist, online and in person, as well as references and support for creative idea development. I was connected with an array of professionals in the Northeast. Shape have been really helpful, I learnt so much in our sessions, including fundraising, access riders, etc. and found the mentoring very useful.'

'This mentoring has given me the connections to an established public sculptor, as well as an established Gallery Technician, which might open up networking opportunities for future work opportunities. This has given me fantastic insight into the world of public art & art technicianing, along with the hardships that may come with it. Having the chance to discuss the details of public

art projects with someone far more established has given me great insight into the career I am trying to pursue.'

Legacy & Trajectories

We are pleased to find previous beneficiaries making consistent progress across the arts sector and gaining new confidence and influence.

Of the 2024 cohort, we continued to work closely with awardee Kerolaina (Laina) Linkeviča who delivered an excellent artist-led clubnight experience 'Project Blue' in November at Baltic as part of legacy partnership work. The event sold out its 300-ticket capacity and brought new audiences into the gallery. Below is a description of what took place:

'Step into an alternate reality for one night only, as Baltic is transformed into a living video game. Created by multidisciplinary artist Kerolaina Linkeviča during their Baltic x Shape Emergent residency, Blue reshapes the club night into an immersive quest where every guest becomes a character, and every beat moves the story forward. Blending DJ sets, live action role-play (LARPing), performance and interactive encounters, Blue draws from Linkeviča's fascination with nature, animism, magic and virtual worlds, as well as their recent connection with the North East's DIY music scene. Across five hours of music and play, you'll be invited to take part in quests, puzzles and encounters led by performers who guide you through shifting environments from ambient arrivals to high-energy dancefloor moments glowing with bioluminescent visuals.
Expect:

- A night that blurs nightlife, gaming and performance art
- A chance to explore, connect and discover alongside fellow adventurers
- An experience where the club becomes a playground and you write the story
- More than a party, more than a performance, Blue is a collective journey into music, movement and imagination'.

We were also delighted that both our nominations for a Henry Moore Foundation artist grant supporting marginalised artists yielded positive results, with Emergent alumnus Maya Rose Edwards and Kate Crumpler (Emergent applicant) both receiving £2,000 grants.
'I want to thank you again for your nomination and continued belief in me and my work. I can't express how much this means to me, and what the grant will allow for the continuation of my practice.' - Awarded artist.

Other alumni who have gone on to achieve success this year include Kasia Jalilipour who presented their first large scale exhibition 'Gut Feelings 2.0' at Grand Union, Birmingham. https://www.grand-union.org.uk/whats-on/gut-feelings-2-0

Liberty Hodes had new work exhibited as part of the South Tyneside parade, and was a selected artist for Middlesborough Art Week. https://middlesbroughartweek.com/artist-23/liberty-hodes 2023 recipient Emma Bentley Fox began residency programmes with both The Art House (Wakefield) and Wysing Arts Centre, Cambridge. We were delighted that Emma also had success in

applying for a Developing Your Creative Practice grant from ACE, acknowledged in this post: https://www.instagram.com/p/DWYZm9BDDnu/

Artist support and trajectories

Cultural Communities and Creative Individuals

We continued to strengthen the confidence and knowledge of cultural organisations regarding disability access and inclusion.

Support included: consultancy, mentoring, access audits, training and strategic advice. Organisations supported included museums, galleries, universities, festivals, community groups and arts organisations throughout the UK and internationally.

Particular areas of support included: access planning, inclusive programming, disability awareness, artist support, creative production, funding advice and access curation.

Learning and Professional Development

Throughout the year we delivered: advice and guidance sessions, workshops, talks, creative learning activities, mentoring and writing support programmes.
Highlights included:
Partnership with The Literary Consultancy's Free Reads programme for disabled writers, artist development workshops, access-focused learning sessions and public talks and conference presentations.
Our flexible support for disabled creatives and companies, as well as those working with disability-led initiatives and wanting to improve their accessibility, continues to evolve as a vital source of advice, guidance and signposting for the sector, with the team covering areas such as project development, access curation, creative production, career and funding advice and mentoring, among others.

Examples where we supported sector organisations includes taking part in panel and workshop events at Goldsmiths Curating BA course, championing ideas around accessibilty and inclusion as creative practice in preparation for the 3rd year HoA and BA Curating degree show: https://www.instagram.com/p/DVg0AV6DJl2/?img_index=1

Also a panel for Margate Pride's initiative to select disabled artists for their programming. At Somerset House Eli Hayes of Shape, in tandem with disabled writer and audio describer Joe Rizzo Naudi, delivered a presentation for the Upgrade Yourself Monthly programme for Londoners aged 18-30, titled Access as a Creative Catalyst. A flavour of the latter event is given here: 'The session will also feature writer and researcher Joseph Rizzo Naudi, who will lead a hands-on collaborative audio descriptive workshop, inviting you to experiment with language, blindness and imagination as forms of translation and artistic expression. Together, they'll unpack how access can drive innovation, shape your process, and expand who gets to participate in making and experiencing art. Whether you're an artist, producer, designer, or creative practitioner, this session will offer practical tools and inspiration for embedding access meaningfully into your work.'

https://www.somersethouse.org.uk/whats-on/upgrade-yourself-monthly-sessions/upgrade-yourself-monthly-access-as-a-creative-catalyst

We also worked closely with the National Centre for Accessible Transport (NCAT) to finalise their commissioning brief and call out for new work to be made by disabled creatives in response to the theme of navigating the street. Over the past year, NCAT has conducted new research into the barriers disabled people face when navigating UK streets. This research highlights not just physical obstacles, but the deep emotional and social impacts of inaccessibility. This exhibition aims to showcase kinetic, engaging, and accessible artworks that respond to lived experiences of disabled people in the UK. The works will be exhibited in 2026/27.

Other companies we worked with include: Komet Kashakeel, C&T Theatre, Looking Forward, Edinburgh Film Festival and Lewisham Arthouse. We supported diverse artforms, methologies, activities and people from UK regions as varied as Glasgow, Buckinghamshire, Chesterfield, Surrey, Bristol, Hertfordshire, London, Shropshire, Edinburgh, Yorkshire, Norfolk and the Midlands; also internationally in France and Japan.

Through this Creative Information Advice & Guidance (IAG) strand of informal learning, we delivered 196 sessions of advice and guidance, reaching 159 beneficaries, and a further 308 delegates or attendees at talks and workshops with a creative learning focus over an additional 16 sessions. Including artists supported through artistic activity we supported 119 disabled creatives this year and worked with, supported or delivered artistic activity in a combined 80 organisations across the UK.
Sample feedback includes:
'I'm very pleased to say that I've successfully won funding for the project to translate our research findings into an art exhibit with disabled artists. We can now get started with commissioning artists and bringing this event together'.

'I am incredibly grateful for the support. It will afford me time and space to get back into my practice after such a difficult time which has taken me away from it'.

'I will give this a read over and take time to put things into action. I really appreciate the time taken in meeting with me and putting together the document'.

'Cheers for your lovely response as ever and for all of your insight and advice, I'm going to spend some time to see whether or not it would be viable for me'.

'The Access Manager recommended Shape Arts to me back in May when I was looking for organisations that could provide assistance on creating this Access Guide. I've passed on the details of what services you offer and how incredibly helpful you have been as he was eager to know if such a service existed and the practicalities of how it would work. Going forward, I hope to see more arts and cultural festivals working alongside organisations like yourselves.'
'Thank you so much. It's just been so amazing to know that I have the support. And I feel a little less floundering.'

'Many thanks for last week's meeting and going through the Easy Read requirements in more detail'.

'I wanted to let you all know asap, we have been informed that our Grants for the Arts Application has been successful! Really looking forward to getting to work with all of you on this project. I think it's going to be a truly innovative and exciting collaboration for the learning disabled community and for the wider city at large!'

'Just to let you know we have successfully appointed an artist for the commission – thanks so much for all your help!'

'I'm following up to thank you all again for how helpful the meeting was- I'm really excited for where this project might go and finalising the bid on it.'

'Always very happy to get to work with Shape! This mentoring has been a really positive and rewarding experience for me and I'd always be happy to do more.'

'Thank you both so much for taking the time to meet with me and for the thoughtful follow-up messages. It was a real pleasure speaking with you, and I really appreciated the supportive and encouraging conversation.'

'Thank you for your support with thinking through my DYCP application. My application was successful and I have been working away developing my outdoor studio practice. I am working regularly with an access support worker for the first time consistently. This is supporting focus in the activities and is very helpful.'

'Thank you so much for taking the time to meet yesterday. We really appreciated the opportunity to exchange ideas around designing an inclusive public programme for neurodivergent individuals. Your insights and generosity in sharing your experience were valuable, and we're excited about the possibility of continuing the conversation and exploring ways we might collaborate!'

Beyond the Visual (BTV)

One of the year's most significant achievements was our involvement in Beyond the Visual at Henry Moore Institute, Leeds.

The exhibition challenged visual-centred approaches to exhibiting art, centred blind and partially sighted artists and audiences, featured multisensory artworks designed to be experienced through touch and other senses, and brought together artists, researchers, curators and accessibility specialists. The project was developed through a major Arts and Humanities Research Council-funded collaboration and received extensive national and international media coverage.
Our contribution included artist support via our ARA recipient, consultancy, access development, funding support for our ARA recipient, steering group participation, and, again through our ARA recipient, public engagement activities.

This twelve month period represented a significant period of public engagement for BTV, following a first iteration which involved widespread research centring the experience of blindness in a cultural context, and followed by a programme combining learning seminars and symposia. The overall programme, which encompassed numerous interviews, essays, events, research and discussion, culminated in a major exhibition at Henry Moore Institute (HMI), Leeds between November 2025 and April 2026, and the publication of a book which aims to serve as a comprehensive reference point for practitioners wishing to know about the blind experience in culture and also utilise key learnings and insights to promote excellence and new thinking in inclusive – and bold – artistic practice and curation. As the introductory text welcoming people to the exhibition stated, Beyond the Visual is the UK's first major sculpture exhibition in which blind and partially blind practitioners are central to the curatorial process and make up the majority of participating artists.

Curator Gill Crawshaw, with whom Shape has worked closely, reviewed the exhibition for DAO, describing the feel of certain works as well as critiquing the curation and approach – ultimately concluding that the message that the show is for everyone, not just blind or visually impaired visitors, is part of its strength and appeal:

'The curators intended that Beyond the Visual, unlike earlier touch exhibitions that were aimed at blind and partially blind audiences, should be for everyone, blind and sighted alike. Judging by the huge numbers of people of all ages who have already visited since it opened at the end of November 2025, they have certainly achieved this.

'By engaging senses other than sight, Beyond the Visual invites play, contemplation, reminiscence and debate. It's both simple and complex. You can discover more about the sculptors' practices, engage intellectually and critically with the artworks or spend quiet time with an elephant. There might really be something here for everyone.'
https://disabilityarts.online/magazine/reviews/beyond-the-visual-landmark-exhibition-led-by-visually-impaired-artists-and-curators/

The launch of the book based on the project's research, took place at Wellcome Collection in London in February 2026, with many of the artists and project partners attending. Below is some promotional text outlining the book's purpose from the viewpoint of the lead investigators as well as providing a link to the hard copy and free digital download version:

'We're delighted to say that Beyond the Visual: Multisensory Modes of Beholding Art is now published, and is free to download as an Open Access publication:'
https://uclpress.co.uk/book/beyond-the-visual/#

'Bringing together leading international scholars and artists in the emerging field of 'blindness arts', including blind and partially blind artists, curators, advocates for inclusive practices and models of audio description, cognitive psychologists, and theorists of installation, performance and sound art, the book offers a detailed consideration of exemplars of such multisensory engagement, pre-eminently in works by blind or partially blind artists. In so doing, the book not

only shifts the discussion on access and inclusivity – reconceiving access as integral to the creative process – but argues that this has the potential to enrich the experience of art for all beholders, moving beyond an often-unexamined reliance on vision.'

Although the exhibition, one of the best attended the gallery has ever experienced, marked the end of the project in its current iteration, we are in discussion with the relevant partners regards conserving and promoting the project's legacy.

Layers of Vision and Access Advocacy

This significant strand of work during the year focused on improving access for blind and partially sighted people in museums, galleries and heritage settings.

Key achievements included policy workshops at the House of Commons, development of national policy recommendations, a successful One King's Impact Fund application, and planning for large-scale museum training programmes.

Recommendations developed through the project included: national access standards, ringfenced accessibility funding, inclusive design requirements, disability advisory panels and mandatory disability awareness training.

Training programmes are planned to support up to 50–100 museums and galleries nationally. We have liaised with King's Business School at KCL since the Layers of Vision exhibition which was designed in 2022-23 as an event co-produced and co-curated between a research team, ourselves and blind and partially sighted practioners. Since then the research team successfully applied for project funding for: Scaling up the Impact of Layers of Vision: Co-Producing Access Guidance with Blind and Partially Sighted (BPS) Communities for UK Museums.

This strand of Layers of Vision was shortlisted by the Zero Project and the research team were invited to present at the prestigious Zero Project Conference at the United Nations Office in Vienna.

We twice attended the House of Commons in July 2025 to take part in Layers of Vision policy development sessions towards establishing access standards in the cultural sector that factor in the experience of BPS people. The first session was a workshop sponsored by MP Richard Baker to develop the policies with blind and partially sighted cultural workers, service users and artists, and the second used a showcase of artworks from layers of Vision to act as a talking point during an MP drop-in day.

Subsequently, we provided ideas and feedback in sessions designed to create a highly engaging training package for the museums sector that brings in the project's rich learning, expertise and lived experience. The One King's Impact Fund will support a training programme in 2026 that will find the team delivering training to between 50 and 100 UK museums with policy recommendations integrated into the materials alongside learnings from the Layers of Vision

project. The aim is not to duplicate sector knowledge but bring to it the BPS-led approach that enabled meaningful and success co-production.

Writers

We were delighted to partner with The Literary Consultancy (TLC) again this year, supporting their aim of widening access into authorship and publishing, and with our input, reaching more disabled writers, in particular those on low incomes. Our cohort of selected writers received a package of support through TLC which included editorial services, mentoring and professional guidanc. This programme resulted in reports provided to writers to give them feedback through the Free Reads scheme.

Our call out partnering with TLC attracted 29 applications this year, across diverse genres and from writers with diverse backgrounds. After assessing applicants, we were pleased to recommend 10 writers, who were provided with a range of services, from 1:1 discussion, editing advice, full or partial critiques of works, manuscript assessment, and in one case the opportunity for year-round mentoring on the path to publication. All beneficiaries become TLC alumni with opportunities to take part in events, talks and further opportunities.

Sample feedback includes:
'I cannot thank Shape Arts and TLC enough for opening up this opportunity to aspiring, disabled writers. It will make a huge difference and help bring more diverse voices into the publishing industry.'

'Wow! I am thrilled to be given this leg up in picture book writing with a TLC Free Read of two manuscripts, through Shape Arts.'

'What a wonderful email to receive! Thank you so much for this fantastic opportunity.'

'I had my session today, v useful thanks again.'

'I look forward to benefit from this amazing opportunity to receive professional feedback.'

'Dear Shape Arts,
I have made many improvements to two picture book manuscripts, thanks to your kind free assessment from TLC.'

To broaden engagement with marginalised writers we linked up with partners TLC to write a blog outlining some of the ways we support disabled creatives. The TLC blog has a reach of 7,500+ writers and is shared in their monthly newsletter.
https://literaryconsultancy.co.uk/2026/03/how-to-find-support-as-a-writer/

Artist Trajectories and Impact

Shape-supported artists continued to secure Arts Council England funding, as well as from other sources, and led or took part in diverse exhibitions, residencies, film festival screenings, publications, public commissions, and national and international opportunities.

These outcomes demonstrate the sustained impact of our support beyond individual projects and funding periods.

In addition to the examples given elsewhere in this report, we are pleased to include other artists we have supported going on to significant next-step opportunities or achievements. It is important to add that we have supported many hundreds, if not thousands, of disabled creatives over the years, and the sample given is intended not as a survey of the vast array of career trajectories we have supported, but a snapshot based on artists in recent months keeping in touch with us, sharing stories and newsletters, as well as what we come across in feeds or as a result of directly supporting the initiative involved.

Bella Milroy (ARA Shortlist, Shape Open) was a successful applicant to Wysing Arts Centre (Cambridge) and its artist residency programme.

We were delighted to support Bella's grant application for a new exhibition, 'Languages of Intimacy', and that she was successfully award funds to deliver this at Birmingham School of Art between October and November 2025. The show featured new works by Bella and artist Khairani Barokka and is described by the gallery here: 'Languages of Intimacy explores interiority and play from two distinct sick-disabled perspectives. As process-oriented artists coming together through this collaborative project, Languages of Intimacy explores the potential of illness and disability to facilitate intimacy in powerful and life-affirming ways. Existing in a world that does not value the presence of disabled people, the exhibition considered how intimacy emerges amongst isolation and marginalisation.'

Watch Us Lead is a new permanent exhibition at Birmingham Museum and Art Gallery by Christopher Samuel (Shape Open, NDACA). The linked article in DAO reads: 'combining interviews with disabled people of colour based in the region with stained glass and drawings by Samuel which bring the stories to life.

Jessica Starns is a creative we have had connections with since delivering our Inspiring Futures project circa 2016-18 when she led workshops on behalf of Dyspraxic Me, an organisation she founded as a young person. Among several recent achievements, including being made an award by Adobe in the field of creativity, Jess completed a suite of work at V&A, exploring access and design for disability:
https://www.vam.ac.uk/event/bNkkbGeDGd/drop-in-design-jessica-starns-oct-2025?srsltid=AfmBOoo22jQ4Bu1twxI83Uk9DRzGNpWFZM5RdHqQeOyTDrtQi8f9OFcK

Shape-supported artists such as Abi Palmer, Jamilla Prowse and Bella Milroy were also featured in a new online exhibition 'I need to be more than a lesson you learned' that explored disabled lived experience in relation to ableist approaches to inclusion.
https://dis-place.art/i-need-to-be-more-than-a-lesson-you-learned/

The exhibition and its context was highlighted in a feature in the Guardian:
https://www.theguardian.com/artanddesign/2026/mar/03/disability-arts-online-gallery-dis-place

The National Disability Movement Archive and Collection (NDMAC)
Led by Shape CEO and National Disability Movement Archive and Collection Project Director David Hevey, NDMAC is Shape's large scale heritage project which is collecting and retelling the heritage story of the Disability Rights Movement, interpreting those heritage stories in films, moving image works, a website, a catalogue of over 1,000 newly digitised works, learning resources, artists commissions, a repository and more.

During 2025-2026, NDMAC continued to have a significant presence in the DAM IN VENICE exhibition and tour, which achieved over 2M online and over 70k walk in audiences. NDMAC created a core for that show, exhibiting the Keith Armstrong Collection created by NDMAC. Other elements, such as the film making, oral history captures, as well as creating a search facility for the catalogue online (ie thesauri building) and more, were completed in 2025, too.

NDMAC continued to go live in 2025 and we believe we will achieve some 10M in users and audience for this project by 2030. This is all based on the incredible and unique voices of the activists who fought for and delivered civil rights in the UK in the mid -1990s; this is the heritage story we are telling.

During the three-years of the 2022-2025 heritage project period NDMAC has recorded and digitised this unique social history and heritage story. These tools are being used to create an accessible and interactive website that is dedicated to their personal stories from the Disability Rights Movement in the UK. The website will digitise and preserve collections of key figures from the Disability Rights – and went live in mid 2026.

During this delivery year of 2025-2026 , Shape achieved significant advances in this penultimate year of the project including:

- Completed over 1500 new digital copies of analogue in-peril works.
- Collected superb heritage archives from over 30 key Disability Rights activists oral history films, including the great Baroness Jane Campbell DBE and many others.
- Collected the landmark collection from Keith Armstrong.
- Mostly completed our digital collecting and copying, archiving another 750 digital files in the year covered by this report.
- We exhibited and conserved with Buckingham New University (BNU) and the Brunel Engine Shed in High Wycombe, leading to two inaugural exhibitions at the BNU-run Brunel Engine shed.

- Led by Shape CEO David Hevey, we continued to see NDMAC underpin our DAM IN VENICE exhibition, with the impact of the exhibition containing significant and prominent photography by the disabled rights activist Keith Armstrong as the heritage fights-for-rights underpinning in the show. These heritage elements became a major part of the story DAM IN VENICE told because they framed the Disability Movement Art within a fight for rights history, with DAM IN VENICE closing in mid-2025 after a successful five month run at the Attenborough Arts Centre.

The National Disability Arts Collection and Archive (NDACA)

The NDACA project continues to impact on a curator-less-digital-archive-in-cyber-space, with for example the NDACA Social Model Animation exceeding the half of a million views mark by 2025. The NDACA Wing in Buckingham New University (BNU) was revamped with the NDMAC Elements joining in 2025, for a Going Live 2026 launch of the refreshed elements. NDACA in BNU meanwhile continued to be used for appointments by scholars from the UK and abroad, supported by both the University staff and the NDACA Archivist, Alex Cowan MA. NDACA also supported THE DAM IN VENICE 2025 in the UK tour, providing deposited artworks such as the landmark Tanya Raabe-Webber series entitled Who's Who, displayed in the landmark CRIP ARTE SPAZIO: THE DAM IN VENICE, curated and creatively directed by Shape CEO David Hevey, which went live in Venice in April 2024 and played there until January 2025 on an extended run, before its English tour at AAC for nearly six months in 2025. NDACA continues to influence widely in the heritage sector, with other outsider-heritage-projects reaching out for our NDACA support. The Accessions Committee also meets six monthly during the period of this report, commenting on the collection and making sure the collection remained open for new accessions.

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

- The Attenborough Arts Centre (AAC) opened and then extended the run of the NDMAC / NDACA DAM in Venice exhibition in 2025-26.
- NDACA/NDMAC wing also to be used as the library's wellbeing space with revamp, integrated artwork and visible Shape "sponsorship"; this development for 2025 onwards.

And increasingly NDMAC and NDACA collaborated in the period, including:

- 2025 Presentation to students at BNU as part of Creative futures week
- 2025 Goods shed Venice Exhibition
- 2025 Shape Open and Bucks culture conference
- 2025 Power for the People conference presentation, BRADFORD

And, in the 2025-2026 period, many events and consultancies listed below could be linked to NDACA/NDMAC collaboration as they involved holdings common to both collections, such as: NDMAC/NDACA consultancy and/or image & exhibition supply for Sense, Bucks County council, London museum, CRIPtic Arts, Entelechy, Chartered Society of Physiotherapy, Peterborough Presents Reasonable adjustment 2.0, Decolonising Art institute at UAL, Royal College of Art, BBC, Shropshire museum and art gallery, Victoria and Albert Museum, Canadian Broadcasting Company, Conway Hall and Disability Arts history of Australia.

Shape Presents The DAM In Venice 2025 – That's a wrap!

Led by David Hevey as Curator and Creative Director, this 2025-26 year saw the closing of CRIP ARTE SPAZIO: THE **DAM IN VENICE**, the first major international exhibition of the UK's unique and radical Disability Arts Movement. The exhibition showcased seven of the leading radical disabled artists from this world-shaking arts movement that helped win rights for disabled people and create the same time a large and important artistic production around these themes. After the Venice show closed in January 2025, our UK tour commenced with DAM IN VENICE at the Attenborough Arts Centre from early to mid 2025, showing six months in total in the UK and 10 months in total in Venice.

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

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

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

Curated and Creatively Directed by David Hevey with exhibition design by Nina Shen, the more than 20 works are framed by enormous, witty and extraordinary protest banners, imposing comic strips describing the history of the DAM, and giant cinema screens showing films on artists directed by David. Even with our graphic novel Crip Arte Spazio, which shows the DAM blowing up Venice and winning the Golden Lion, CRIP ARTE SPAZIO: THE DAM IN VENICE conveys the sheer exuberance, joy and creative explosion of the great DAM Movement. In addition to works by artists Terence Birch, Tony Heaton OBE, Jameisha Prescod, Abi Palmer, Ker Wallwork, Tanya Raabe-Webber, Jason Wilsher-Mills and Keith Armstrong (RIP), there were also the aforesaid graphic novels, films, radical rights heritage elements and more, in order to create and recreate that feeling of a joyous movement for change. During its stay at AAC, which commenced in February 2025, the show went on to support 77 learning workshops; in addition we produced the CRIP ARTE SPAZIO: THE DAM IN VENICE catalogue, written by Shape CEO/Artistic Director David Hevey which included profiles and Director's interviews with the artists. The show was also featured in the ACE Annual Report-Review 2024/25 and noted as a 'great success' by ACE.

Audiences – broadening arts inclusion and engagement

The year saw substantial growth in audience reach through:

- Major exhibitions.
- Festival partnerships.
- National media coverage.
- Social media engagement.

- Publications.
- Public events.

Particular highlights included:

- Beyond the Visual.
- DAM in Venice touring activity.
- Flarewave Festival.
- Shape Open.
- Artist-led projects and commissions.
- Online engagement reached hundreds of thousands of people, with some projects generating audience reach in the millions through media coverage and partner platforms.

For the second year in a row, we have been involved with a major exhibition that has substantially boosted our reach and profile, as well as the artists we support. We began the year with widespread publicity for our own 'Crip Arte Spazio: The DAM In Venice' continuing as a result of its transfer from Venice to Attenborough Arts Centre at the University of Leicester, where in addition to over 2M views in media exposure the show attracted an additional 13K walk-in visitors, bringing the total to over 35K. We were delighted that Arts Council England highlighted the show in its annual review publicity:
Performance report Annual Report & Accounts Venice Biennale success for Shape Arts.

'We invested in Shape Arts, a disabled-led arts organisation and one of our National Portfolio Organisations, to create an internationally significant showcase for the Venice Biennale 2024. Crip Arte Spazio: The Disability Arts Movement in Venice was a joyous and exuberant celebration of the Disability Arts Movement – a group which campaigned for the rights of disabled people and against their discrimination and marginalisation in the arts. Including both historic work and new commissions the showcase continued on a UK tour which opened at the Attenborough Arts Centre in Leicester.'

Part of the original show was incorporated into The Art of Rights show delivered through NDMAC at the Brunel Shed, Bucks, marking the first event in this large and accessible new cultural space in High Wycombe. Curated by Shape CEO/ Artistic Director David Hevey, the exhibition told stories of how disabled people have fought for rights and visibility, as well as displaying protest art parodying mainstream or 'normative' culture. This helped to cement local relationships and we are grateful to Bucks New University for their support in hosting both this show and the Shape Open exhibition at this historic Grade II listed building. https://www.bucks.ac.uk/news/high-wycombes-brunel-engine-shed-re-open-former-venice-biennale-exhibition-disability-arts

And as detailed in this report, this year we supported Beyond The Visual. Publicity for this exhibition surpassed expectations of the BTV team as well as Henry Moore Institute, Leeds, the host venue, who said that they had not had such a wave of publicity and attendances since the Pandemic, and that the show was among the most highly publicised they had known. It began with a significant Guardian article previewing the exhibition and including mention of a number of Shape alumni:

Art and design
Please do touch: sculpture exhibition curated by blind people to feature tactile works
Henry Moore Institute in Leeds, hosting Beyond the Visual, hopes to challenge 'ocularcentric bias' in galleries
Lanre Bakare, Arts and culture correspondent
https://www.theguardian.com/artanddesign/2025/jul/14/please-do-touch-sculpture-exhibition-curated-by-blind-people-to-feature-tactile-works

'Tactile artwork should be commonplace in UK galleries to make sure art is accessible to blind people, while more needs to be done to counter 'ocularcentric bias', according to the creative team behind a significant new exhibition.

In November 2025, the Henry Moore Institute in Leeds will host Beyond the Visual, the first sculpture exhibition curated by and created with the input of blind and partially sighted artists. This article was mirrored by a feature published by Henry Moore foundation: https://henry-moore.org/whats-on/beyond-the-visual/'

At this point we were simply partners of the BTV project and supporters of the overall approach to the exhibition, and then subsequently were immersed in the show through our support for David Johnson, an exhibiting artist who attracted significant publicity for his work, relayed through local and national interviews, podcasts and radio features, including BBC Front Row and Today programme features.

HMI Posted: 'Thanks so much to @jamiemacdonaldcomedy for visiting our new exhibition Beyond the Visual and sharing his thoughts from the gallery on @bbcradio4's Today programme this morning. Joining him were blind artist David Johnson @davidjohnsoninsights, our first visitor Lindsey Moore and he was guided around the exhibition by our very own Information Assistant Sophie.'

A sample range of articles is provided below, indicating the scale and quality of the coverage:

https://www.fenews.co.uk/exclusive/beyond-the-visual-creative-approaches-to-inclusivity-for-the-blind/ This links to FE News, described as 'The digital channel for the future of education, since 2003'

https://www.theartnewspaper.com/2025/11/28/first-major-uk-exhibition-of-sculpture-by-blind-and-partially-blind-artists-and-curators-opens-in-leeds

The Art Newspaper led with: 'A vocabulary of touch: exhibition of sculpture by blind and partially blind artists opens in Leeds. The Henry Moore Institute's new show, 'Beyond the Visual', unpacks the value of the haptic and how perception involves all the senses'.

Their angle starts with an oeuvre perhaps more familiar to them, Henry Moore's sculpture, before bringing in the perspective of blind and visually impaired people via Ken Wilder and Aaron McPeake, who were lead investigators for BTV. The article widens into the curatorial approach developed between them and Clare O'Dowd, curator at HMI, who mentions, 'For the institution, the process has been "the steepest learning curve ever".'

'Henry Moore believed tactility to be paramount, 'as an aesthetic dimension', to both the making and the experiencing of sculpture. He really wanted us to be able to touch his work. However, its value and importance now means that doing so in most museums would be considered a big no-no—and for anyone for whom touch provides sight, this is massively restricting.

The Henry Moore Institute's new show, Beyond the Visual—the first major UK exhibition of sculpture to centre on blind and partially blind artists and curators—unpacks the value of the haptic and how perception involves all the senses. It includes Moore's Mother and Child: Arch from 1959 and Barry Flanagan's Elephant, from 1981. Both artists were connected to Tate's landmark 1981 exhibition, Sculpture for the Blind.'

The Observer by comparison opened with: 'Beyond the Visual reveals what the eye can't see. Britain's first major sculpture exhibition by blind artists and curators invites visitors to touch and feel. It is revelatory – and revolutionary'.
https://observer.co.uk/culture/art/article/beyond-the-visual-reveals-what-the-eye-cant-see

Art Critic Laura Cumming wrote of one of David Johnson's pieces: 'There are other revelations for all. A table with four chairs appears humdrum enough, but run your fingers under the tabletop and you feel something: a sequence of tiny lumps evocative of the last sitter's chewing gum. This substance is resinous, however, still mobile and alive. It is a sharp new experience for any visitor; the ordinary becoming, through sculpture and hypersensitivity, super-real.'

As a result of such substantial publicity, we reached around 4M online views on platforms whose combined reach is over 25M. Print/ off-line media reached 700K and walk-in numbers were 41,417 or an average of 357 a day (part of this figure will be recorded in Q1 26-27). Our support for David Johnson and the media focus on his practice, as well as the additional profile and engagement he gained through talks and workshops, meant we had a solid role to play in the programme's development and the resulting showcase of work. While publicity included major articles such as in those listed above, and include others such as the Financial Times, the show was also pitched locally to encourage local attendances and to provide a rare opportunity for visually impaired audiences to be fully considered and supported.

Other partnerships also helped to boost our reach in different out of London localities of England, with Baltic publishing their announcement of our Emergent awardee's residency in Gateshead: https://baltic.art/news-and-media/shape-residency-announcement-2025/
Baltic also widely promoted the Project Blue event with last year's awardee Kerolaina Linkeviča https://www.instagram.com/p/DPYas4mDQZS/

We are also pleased to report that the Flarewave Festival in Brighton on 4-7 September 2025, which we supported in terms of artistic and learning engagement, had excellent attendances, with 500 (est) delegates attending the various talks, workshops, panel events, performances and BSL tour that took place in and around the Brighton Dome Theatre complex. Flarewave also launched an exhibition of photographic portraits by Deaf Mosaic at the public exhibiting area on the seafront, where at least a thousand people per day over the course of a month were engaged with the works. Flarewave's well-planned publicity timetable and use of influencers within the BSL community also led to huge social media engagement, with 0.47M views across Instagram and Facebook, and tens of thousands viewing short clips on TikTok.

Other regional boosts to our profile came through exhibitions and screenings. Davinia Anne Robinson's screening of her ARA Shortlist film at the Stanley Picker Gallery reached 1771 audiences.

Bella Milroy's 'Languages of Intimacy' in Birmingham reached 1166 audiences, with engagement deepened through provision of multiple means of access support including an online 3D digital rendering for those unable to attend in person.
https://www.grand-union.org.uk/whats-on/bella-milroy-and-khairani-barokka-languages-of-intimacy

We helped to boost audiences by recording and transcribing audio notes that the two artists exchanged as an accessible means of delivering an artist talk from their home locations: https://www.shapearts.org.uk/Blog/qa-bella-milroy-khairani-barokka

Access was an important means of deepening engagement for the Shape Open and we were delighted that Ruqaiya Asim posted a positive review of the exhibition from the viewpoint of a visually impaired person navigating a space unknown to them with exhibits with such a diverse range of textures, surfaces, functionality and intent. Depth and quality of engagement is one of our most important considerations when planning exhibitions and other creative content. Ruqaiya Asim is an award-winning London-based blind artist, disability advocate, and Fine Arts student at University College London who creates, tactile, multi-sensory, and inclusive art.

ARA awardee 2024 Chris Laing also helped us to reach deaf communities through his infomercial style film 'Silent Buttons' promoting safety awareness in public spaces, and was widely profiled across the deaf-led press:
https://www.independentliving.co.uk/industry-news/silent-buttons/

https://limpingchicken.com/2025/05/08/chris-laing-director-of-the-silent-buttons-campaign-tells-us-about-the-inspiration-behind-the-project/ https://www.deafumbrella.com/so/f1PPd5LMZ?languageTag=en

During May-June 2025 we released the film, our Instagram channel performed well owing to us hosting clips, and grew our follower base by 12% to around to almost 8K followers. By the end of 2025/2026 we reached 197K views, which is almost four times the number of views we achieved the previous year. While Facebook remained level, a small surge in YouTube views also reflected good engagement with Shape films. Additionally, we had a 270% increase in TikTok engagement, which is a platform we use sparingly. Perhaps more indicative of overall improvements in engagement is the increase in our newsletter reach of approx. 9%. This is important as signing up to a newsletter is an indicator of a potentially more loyal and committed following.

Around July 2025, we recorded significant spikes in website and social media performance owing to call-outs for our rolling programmes Emergent, Shape Open and Free Reads scheme for disabled writers. Across all platforms we reached close to 100K hits or views for these call-outs. Paid boosts for targeted campaigns also enabled us to reach new audiences.

A call-out later in the year for new trustees to join our board boosted traffic further on our website and social channels, and creating a new resource on Neurodiversity helped us raise our website traffic by 145% compared to the previous year, with 71K active users. Throughout the year, our homepage and resources occupied the highest spots for audience views with international traffic mainly coming from North America and Asia (USA and China specifically in the top tier). As ever our Social Model of Disability pages were popular, as was our section on finding funding. Also, to capitalise on interest in our 'how to make your exhibition accessible' resource, the team created a podcast using this as a topic of discussion.

The interest in the Social Model found traction on our YouTube channel as well, and the NDACA Social Model of Disability film remains the most viewed film on our channel, with over 300K views (across 8 years). https://youtu.be/24KE__OCKMw
With a range of new short films available, our YouTube channel content is viewed around 85 hours per month on average. Across the year we achieved 35K views.

Regarding our YouTube channel, while we had fewer views compared to the previous year, when we had released new content from the ARA programme, we continue to gain up to 10 new

subscribers per month and our content is viewed around 85 hours per month on average. Across the year we achieved 35K views.

Skills, Diversity and Leadership

Across the year we delivered a full range of services including access audits, consultancy, training workshops and strategic advice.

Clients included museums, arts organisations, universities and cultural sector partners.

Areas covered included:

- Physical access.
- Sensory access.
- Inclusive programming.
- Disability awareness.
- British Standards and best practice.
- Audience development.

This work continues to position us as a national leader in disability inclusion and cultural accessibility as well as helping us make a strong contribution to ACE's Creative Case for Diversity. This work is delivered by our associates Goss Consultancy, who helped us to reach 9 organisations with 121 cultural workers, delivered over 16 sessions.

If we incorporate these figures into our overall learning, consultancy and CYP programmes we reached 738 beneficiaries over 234 sessions, with our website learning resources receiving 42K views. Through training sessions and access audits, organisations we reached across the cultural spectrum included Paraorchestra, English Touring Opera, Royal Albert Hall, Barking & Dagenham Council, Aerospace Bristol, Wessex Museum, Lancaster Arts, and Bidfood, a programme that ensures that food waste is minimalised across numerous sectors including cultural industries.

We supported staff team upskilling this year, enabling us to provide an up-to-date range of services and support to disabled creatives: we include a comprehensive suite of upskilling for NDMAC, where over 30 people, including diverse freelancers, learnt skills in film making and design; audio-visual design, use of the Lightroom suite, and exhibition invigilation. We also supported a satellite team of contractors to gain new experience in rigging and installing exhibitions, and production set-up for film making and photographic shoots. Owing to the scale and variety of work involved for the DAM In Venice exhibition, there were opportunities for the production team to gain experience as flag makers, production running, banner making, tactile objects skills, install / exit logistics, iPhone film making; also blog writing (by those who have never written blogs) for publication on our website. Diverse contractors also supported the Shape at 50 bid development at our archival site in Folkestone. During the year we also developed an inhouse producer role focusing on environmental and gaming content commissions, to take environmental messaging out to the cultural sector through new creatives' works and other public facing content, using contemporary gaming approaches to focus on younger creatives. The first of these elements, 'Clerk & Dagger', was published in 2025: by the end of May 2025, all print copies

were completed. The game was also the number 2 most popular 'Physical Games' (ie board games) category on itch.io, the website its digital version is distributed.

Additionally, creating and publishing the Shape newsletter is now shared among the team so all have knowledge of this and similarly training into how ACE Illuminate reporting portal and evaluation platform Impact & Insight given so that more staff are confident to use these tools. The NPO team were involved in film editing and using a variety of design packages in Adobe suite and apps such as Capcut to assist with captioning.

Our weekly staff meetings include discussions on team training needs as they arise, including ways in which we support or plan to support artists through our programme. The team have individual responsibilities regarding editing, captioning, audio description and other production areas to support our beneficiaries and promote our work. Later in the year team members undertook training on making use of evaluation tools to inform value for money and impactful programming.

Monitoring continued to play a key role not only in terms of ensuring a high-quality programme is delivered, but to ensure we represented the diversity of the communities we work with, across the country, and that we remain relevant in terms of reflecting the lived experience of those communities, the majority of which are marginalised people, often facing multiple barriers. A survey of 270 people over the year indicated respondents at around 40% non-white groups, 45% under 35 years and an even spread of age groups represented up to 65 years; over 37% people identifying as their sexual orientation other than heterosexual/ straight and 12% people identifying in gender categories outside of female/male with 55% identifying as female in common with previous years. Barriers associated with class and poverty were expressed within our programme settings and our selection processes structured so that applicants could articulate these barriers outside of diversity monitoring forms so that the issues impacting their practice could be better understood by us and the right kind of support provided by us. A blend of monitoring and discussions with beneficiaries about the barriers they face provides us with invaluable information to strengthen the case for support we outline to funders and in the way we structure support within our projects.

Examples of us embedding this learning and representation includes researching disabled communities' responses to cuts to benefits and DWP. This is to ensure we are programming content relevant to disabled people and which reflects their voice. A response to disability rights activist Keith Armstrong's photographic archive informed our programming for the Shape Open this year, alongside channelling views and imagery associated with contemporary protests. We also supported a sector-wide learning and exchange day at the House of Commons through Layers of Vision in order to collect data and feedback from visually impaired participants and artists on the most significant challenges they faced as well as identifying key policies to be adopted by the museums sector through a training programme in 2026. During the Shape Open we had numerous discussions with disabled audiences, including artists, who attended the exhibition. Through in-person discussion we learned more about the issues they faced regarding key areas such as

benefits, access to work and the cost of living at a time when many disabled people feel their rights are under attack, this time by a government they had anticipated being more supportive.

Children and Young People

Shape continued to support creative opportunities for young people through:

- Family workshops.
- Deaf-led creative learning programmes.
- Schools engagement.
- University partnerships.
- Student development initiatives.

Activities included:

- Workshops at Flarewave Festival.
- Creative sessions exploring sound, ceramics and visualisation.
- Development of the Disabled Student Award.
- Support for emerging student artists and designers.

We were delighted to provide funding and support for artist Linny Venables's creative workshops at the Atkinson Gallery, Southport, with young people from Our Lady Star of The Sea, Seaforth, Liverpool. Linny, a Shape Emergent alumnus, was exhibiting 'Sweet Factory' at the gallery at this time, a show described as 'a vibrant art exhibition [which] celebrates the shared history of sweet making, working-class food, and seaside culture.' To create the artworks, Linny shaped colourful glass into fun, fluid candy shapes.

With the support of teaching staff, Linny delivered two workshops with 30 young people. Linny's aim was to introduce an element or strand around disability in the workshops that could act as catalyst for the students to discuss barriers or disabilities of their own, as well as 'normalising' what is so often a stigmatised conversation about being a disabled person. In addition, Linny aimed to support the young people in self-expression and finding an authentic voice, as well as learning new skills about art making and the creative process. In terms of creative outputs, Linny used her project exhibiting at the gallery as a reference for linking sweet making and art making. The first of Linny's workshops was titled 'Glass Magnet Making', and the workshop a week later titled 'Screen-printing'.
Below are samples of feedback capturing the young people's enjoyment and engagement throughout the activities.

Staff:

Some students confidently raised their hands and were aware of hidden disabilities, also talking about their own disabilities.

Some students loved pouring out all the glue and the glass pieces onto their purple matt! Describing how freeing & satisfying it was

One of the students talked about her invisible disability and talked about how she was lobbying as part of Youth Parliament.
Students were surprised and delighted by the outcomes of their finished glass works. They loved how shiny and smooth the glass was after they had been fired.
We never get the opportunity to do this in school, because we don't have the resources or the materials. It was so good for the children to understand the history of Liverpool and the sweet glass stories. Thank you.

Participants:
Today was really fun, please continue to have fun using glass. I'm autistic
Fascinating
I love it and it is fun!
I feel happy
BEST ART LESSON! 100/100
In her own feedback, Linny commented, 'It's been really beneficial to talk more openly about my disability and the effect it has had on my art practice.'

We were also pleased to provide funding and support for creative workshops aimed at young people and families primarily from the deaf community. This took place at Flarewave Festival where deaf practitioners such as Ruth Montgomery and Chris Wright led on engagements. Four workshops were supported in total, including 'Sound Works' – which investigated the sound properties of bone china to visualise sound. Participants were invited to share work and ambition in designing 'playable' ceramic sound structures.

Substantial delivery supporting children and young people also took place at Attenborough Arts Centre, Leicester (AAC) in the form of creative workshops responding to our DAM In Venice exhibition between April and June 2026. During 55 sessions, 727 beneficiaries were reached, the majority of them aged between 8 and 19, and with educational support needs, with 14 volunteers involved to support the activities. During the exhibition run, 988 young beneficiaries participated in 76 workshops supported by 17 volunteers. Activities included movement, visual arts making, discussions and a British Sign Language tour. The exhibition was directly responded to in support of 318 Discover Arts awards.

In other activity supporting disabled young people, we met with art and design lecturers at Bucks New University, where we are based, to discuss ways of connecting with students, including through a new Disabled Students Award. This resulted in one art and one design student receiving £500 each in response to a call out, with funds generously donated through sales of artworks by Shape Trustee Mandi Stewart.

Applicants gave us an insight into some of the issues they face in accessing the right kind of support in higher education settings, at what can often be a pressurised and uncertain time of life.

We shared these insights in a blog post where awardees Sophie Cluderay (fine art) and Anaiya Paes (graphic design) told us of their delight in receiving their award:
https://www.shapearts.org.uk/Blog/meet-the-recipients-of-our-disabled-student-award

Transforming Leadership (TL)

Post ACE funding, which ended in September 2022, in 2025-26 we continued to make available the TL Drop In Model, in which the cohort could book sessions with David Hevey, Project Director, to underpin their previous 36 months of learning.

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

Our Transforming Leadership Post Funding Phase also delivered post funding advice services included supporting DYSPLA and other Transforming Leadership participating organisations post Funding on their strategies to develop business and income generating opportunities for Bomb Factory and HOP Projects, among others, who made artists moving image works and films, due to go live in 2026 in their REEL ENGLAND September exhibition and screenings, with Shape credited across all platforms and films. This will reach at least .5M in views and audiences in 2026, too.

So, the visibility phase of the TL programme continued into 2025, as per our funding agreement, with films and other productions from partners (with Shape TL funding and credit) set to go live in 2026.

Financial review

Shape reports overall income of £609,416 in 2025/26 compared with £715,283 in 2024/25 and overall expenditure of £601,798 compared to £705,459 in 2024/25. The overall result for the year reports net incoming resources of £7,618 (2024/25 net incoming resources £9,824) 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 £256,063 (2024/25 £365,854) and expenditure of £544,222 (2024/25 £654,683). This includes the continued delivery phase for National Disabilty Movement Archive and Collection (NDMAC) during the year, and continued delivery of Adam Reynolds Award and Shortlist, Shape Open, and other art and Out of London programme activities.

The financial performance of Audience and Engagement reports income of £nil (2024/25 £nil) and expenditure of £35,341 (2024/25 £32,975). Activity includes a wide range of engagement and content activity as described in the 2025/26 performance and is part of ACE NPO delivery. There was no specific income secured for this activity in 2025/26 or last year.

The financial performance for Skills, Diversity and Leadership reports income of £3,351 (2024/25 £4,548) reflecting work with schools, consultancy, access and training and expenditure of £21,495 (2024/25 £17,801) which includes delivery, management time and support providing the range of activity described in the 2025/26 activity.

During the year Shape secured a total of £32,759 (2024/2025 £88,722) 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 £740 (2024/25 £nil). This continues to reflect that Shape does not have a separate fundraising team and allocates income generation responsibilities across the whole organisation and portfolio of activity. Focused resources were invested internally as shown by the successful new projects secured over the last three years and ongoing prospects.

Total expenditure attributed to governance costs associated with meeting the charity's strategic administration and statutory requirements was £16,805 (2024/25 £24,435).

Overall funds stand at £188,711 at 31 March 2026 compared to £181,093 at 31 March 2025. Unrestricted reserves stand at £181,610 (2024/25 £163,000) comprising of designated reserves of £63,829 (2024/25 £45,995) and general reserves of £117,781 (2024/25 £117,005). The increase in total reserves of £7,618 comprises unrestricted funds net income of £38,154 (2024/25 net income of £70,059) before transfers and restricted funds net outgoings of £30,536 (2024/25 net outgoings of £60,235) before transfers. Transfers from unrestricted funds of £19,544 (2024/25 £19,162) were made to restricted funds to provide internal match funds to ARA (£19,121) and NDMAC (£423).

The Senior Management Team (SMT) reports to the Finance, HR and Risk Committee quarterly ahead of the quarterly Board meetings and the level of unrestricted reserves have been scrutinised carefully throughout 2025/26 consistent with the steps outlined.

Restricted funds report net outgoings of £30,536 (2024/25 net outgoings £60,235) and, as in previous years, this represents timing differences between grants received during the year and the actual delivery over the multi-year life of the programme. ARA was partly funded and NDMAC was mainly funded from secured funding sources. Shape provided match funding from its general reserves to meet targets. NDMAC made a positive contribution to core costs in 2025/26.

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

Principal Funding Sources

During the year Shape continued to be funded by ACE with 2025/26 being the third year of the National Portfolio Organisation (NPO) business plan for the period 2023-2025, now extended to March 2028. Shape also received Heritage Lottery funding for NDMAC, grants and donations for the NDMAC, NDACA, ARA and Emerging projects.

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

Earned income is derived from a range of services including consultancy, training and access reviews. This has continued to be adversely impacted during 2025/26 due to post Covid-19 legacy impact and economic uncertainties to develop opportunities.

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

Investment Policy

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

Fundraising

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

Reserves Policy and Going Concern

The Board of Trustees considers the aim of holding of general reserves, in conjunction with relevant designated and restricted reserves available to support Shape's delivery, equivalent to a range of between three to six months (2024/25: between three to six months) of key operating costs to be a prudent financial policy. Shape's current general reserves of £117,781 together with relevant designated reserves represent three months of key operating costs. The Board has extended the range up to six months to allow for risk management whilst the economic and financial environment and its implications for Shape are further clarified. It is hoped that once the financial outlook is more stable and predictable, the target and level of general reserves can be reduced back between three to four months. This will be monitored and controlled by long term forecasts which advise on the level of committed funds compared to funds to be raised and reported quarterly to the Board.

Where there have been shortfalls in general income, Shape has used appropriate designated and general reserves to support its activities. The Board of Trustees regularly consider Shape's financial

position and future funding position. Strategic reviews are regularly and thoroughly monitored and developed to ensure that sufficient reserves are maintained in the prevailing circumstances on an on-going basis. An overview and update of the Rebuilding Reserves plan is covered under Plans for the future below. The Trustees have reviewed budgets and forecasts to 31 March 2028 taking into account the impact of the current economic environment. These budgets and forecasts have been stressed tested to confirm if Shape would continue to have positive cash during the going concern period if none of the unsecured forecast income in the period was to materialise. The results of this test confirmed that Shape would continue to have positive cash in the going concern period even if this worst-case scenario without the need to model the impact of any mitigations (which management would perform if this scenario was to occur). Therefore the Trustees consider there to be no material uncertainties, and it is appropriate to prepare the financial statements on a going concern basis.

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

Restricted Income Funds

These funds represent grants and donations provided to fund specific expenditure in agreed areas of work. Restricted funds at 31 March [2025] of £18,093 were received and held ahead of delivery in 2025/26. Incoming resources were £232,430 and outgoing resources were £262,966. A transfer of £19,544 was received from unrestricted general funds for ARA and NDMAC, leaving a balance of funds to carry forward of £7,101 at 31 March 2026. Note 15 provides further details of the transfer.

Unrestricted Funds

Designated Funds: These are funds which the Board of Trustees has designated to meet future liabilities and commitments as part of its strategic vision and risk assessment for sustainability. The funds currently include investment in office IT equipment and furniture and funds held for Programme Strategic delivery and development. Net transfers amounting to £17,834 were made from unrestricted general funds. This transfer comprised £555 from the tangible fixed assets fund (reflecting depreciation during 2025/26) and £17,389 into the Programme Strategic delivery and development fund to support programme direct delivery during 2025 – 2027 and £1,000 to contribute to the resources of the NDACA Wing in BNU and promote NDACA and NDMAC in Buckinghamshire and the local area. The balance of these funds at the end of the year was £63,829 (2025/26 £45,995).

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 2026 General Funds showed a balance of £117,781 compared to funds of £117,005 at 31 March 2025. The performance of Shape's General Funds reflects the additional contributions to core from funded projects and voluntary donations in 2025/26. The commitment to strong financial management operated by the Board and the Senior Management Team continues to be followed to take account of the difficult economic environment.

Principal risks and uncertainties

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

Given that all cultural organisations, not just Shape, operate in an increasingly uncertain and difficult financial environment, the Board endorses the multi-strand strategy of controlling reserves, internal charging for services, internal multiskilling approaches, while examining costs and continuing funding bids, as parts of the Risk Mitigation around this Risk.
We also monitor the wider Post Covid-19 lockdowns as a main risk, too, with our Shape Programme continuing its hybrid digital-first approaches, with the exponential growth of online audiences continuing, also a factor of post-Coronavirus impact as more of our users and audiences remain online and walk in audiences still less than pre-Covid.

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

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

  In terms of wider barriers to disabled people and the impact of the pandemic / return to 'normality' for disabled people, Shape sees a range of financial and other difficulties being presented, with studies showing that disabled people are the last group to return to functioning as pre pandemic – with this 'left behind' feeling compounded by seven key tenets including: 1) economic, such as changes to Universal Credit, Access to Work, PIP and other benefits, 2) social care changes, 3) difficult funding landscape and other economic factors; 4) work place and employment, 5) access to culture - both as artists for employment and performance as well as attending as 'live' audiences, plus 6) access to health and wellness services (e.g. under pressure GP services) and, lastly, 7) a decline in incomes due to digital low pricing. These elements reinforce the long- shadow aspect of the pandemic and its disproportionate impact on disabled people. Financial: Unrestricted reserves and Cashflow:- uncertainties in income generation and cost levels presented a risk for Unrestricted reserves and cashflow. These risks are managed through monitoring management accounts and updated reserve and cashflow forecasts which are reported quarterly.

- Financial: Failure to realise at least one major new project during 2025/26:and economic uncertainties may risk Shape securing multi-year major new projects. Shape is managing this through dedicated development and fundraising from the CEO and Head of Programme alongside programme delivery. New multi-year projects were secured in 2021/22 for DAM in Venice from April 2022 to 2025 and NDMAC delivery from December 2022 to May 2027. New funding applications are in progress to secure further funding for other major projects, including 'Shape At 50' being developed in 2026/27 and other large projects.

- Financial: Government Spending Reviews – risk perceived if adverse reviews impact on arts funding. Shape secured renewed NPO status from 2023 with an extension to 2028, thereby providing a further three years of secured core funding from 2025. Other risk managements outlined above will also enable the Board to monitor the impact of any adverse changes. This was tweaked to reflect the incoming Labour Government too.

- Financial: inflationary pressures on the organisation to reflect the current economic Environment, which is being managed through careful budgeting and monitoring and by reviewing value for money on all key contracts.

- Political reputation: Insufficient representation of disabled artists on our Board and staff :- risk is that as a disabled led organisation, Shape seeks to ensure sufficient representation. Shape will be recruiting new trustees to maintain the Board's disabled artists representation and extends its reach with staff by working with disabled freelancers and delivery partners.

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

Plans for the future

2025-26 was a year of strong delivery, growth and influence for us. Through artist development, exhibitions, heritage activity, consultancy, advocacy and partnerships, we strengthened our role as a national leader in disability arts and cultural accessibility. Major projects such as the ARA, DAM in Venice, Beyond the Visual, Emergent, Shape Open, and Layers of Vision demonstrated both artistic excellence and the organisation's continuing commitment to disability-led practice, access, inclusion and positive social change.

As we look ahead to 2026-27, proud and grateful to continue as part of Arts Council England's National Portfolio, we aim to build on the accomplishments of the recent past and are keen to ensure that the legacy of projects such as Beyond The Visual and Layers of Vision is sustained. As a result, more disabled people, including in this case blind and partially sighted people, will find they can experience the richness of the UK's cultural offer with greater flexibility and autonomy than before, with delivery staff teams better informed about their needs and being more proactive in providing resources and information than previously, where often provision has been dependent

on the disabled person pushing to gain equal access to it. To this end, some of the coming year will be spent meeting with partners to plan this legacy, and we also look forward to an active delivery phase of Layers of Vision, whereby training will be provided for free to up to 100 museums wishing to improve their offer to the blind and partially sighted community. An important aspect of this is sharing learnings the team gained around co-production, encouraging the development of more initiatives led by the blind and partially sighted community.

The Shape Open 2025 and its support from our NDMAC project, which tells the story of the Disability Rights Movement, was a strong reminder of Shape's role as an advocate for disabled people as well as an arts development role. While we act as a voice for disabled people's rights to fair access in our daily activities and contact with organisations, we acknowledge the importance of being relevant to disabled people in terms of platforming issues and artworks relating to their ordinary lived experience. Some of this involves exploring ways in which the barriers people face are changing with time and the advance of technology. Where in one era, disabled people may have been viewed as early adopters of tech which assisted with daily living and work-related tasks, the fluidity of change based on AI and social media channels overlapping with digital systems means that a more complex picture is emerging, which places disabled people at risk of (once more) being on the wrong side of a digital divide. More specifically, the underlying picture of what is 'normal' in terms of imagery, physicality, wellness and use of language, is as much in the hands of people who control much of this technology as it is in the users of that technology. In other words, even if disabled people make up a quarter of the population, and by implication a quarter of online users, what they input into a data pool is not reflected back with results of even proportion. The churning of massive amounts of data from random sources can result in renewed misunderstandings about disabled people's needs and aspirations, for example. These misunderstandings then risk being deeply ingrained, even hardwired, into what is received by bulk users. Opinions of all kinds then, perhaps many of them ill-informed or distorted, risk being received by new generations as established fact, re-stigmatising disabled people in the process.

There are two other related points here, one negative, one positive. The first is that disabled people are still likely to make up a significant proportion of people with little to no access to internet-based technology; the second is that the new wave of tech may well include previously unthought-of opportunities for disabled people, something we aim to be ready to support as thought leaders and innovators. These areas, as well as issues relating to the cost of living and barriers to entry faced so widely by disabled people, will remain priorities as we develop new programme areas and the themes within them. To reinforce this relevance, we dedicate time to discuss with artists the issues they face, so that we have our finger on the pulse on changes as

they arise. This may relate to ways in which artists make work under new constraints or with new tools available to them.

An area where we support disabled creatives as thought leaders in this regard is in supporting the making of new work, as well as, in the example of the Shape Open, exhibiting existing work in an impactful way. In looking ahead to the Adam Reynolds Award programme, for example, we are beginning new conversations with artists who believe that disabled people's views and voice regarding environmental sustainability is of growing importance, particularly in the context of a changing climate and renewed pressure on resources. What artists are telling us is that too often disabled communities bear the brunt of these changes whilst being the least heard or acknowledged. The impact on health and wellness of these changes may often be felt more directly and lastingly by disabled people, and we aim to support artists through our ARA programme who are able to articulate some of these complex issues in new and exciting ways.

To bolster this strand, we are in conversation with out-of-London venues about partnership arrangements, whereby a blended residency and commissioning opportunity is provided to artists, so they can widen their networks and knowledge whilst making new work. Similarly, we continue to link with significant partners outside of London such as Baltic, with whom we have partnered for four iterations of our Emergent strand, to provide advice and mentoring (as well as a residency opportunity for the main awardee) for a cohort of disabled creatives in the first five years of their practice. The feedback we have received in the four years since 2022 when we commenced the partnership has been very encouraging and we are thrilled to see the artists we have supported going on to receive greater recognition or undertaking new opportunities as a result. To add to the project's impact, we have also reached out to other emerging artists who have not been shortlisted, but whose applications stood out in terms of quality of work, potential to develop, or because we might be able to provide solutions to the issues they face. This we also hope to continue. With around a hundred artists applying each year, it is a small way to ensure that the time people spend on the applications (a process we streamline and make as accessible as possible) is put to good use. We will also create new sharable resources based on what we discover through conversations with artists about their aspirations and priorities, their barriers and the gaps in provision we discern.

To be effective in the breadth and dimensions of our support for creatives we will continue to upskill within our team and seek to deliver a dynamic programme that embeds innovation in term of accessibility, impact and aesthetic outputs. For some years we have worked between digital and analogue tools and platforms and find that this hybrid landscape continues to gain momentum, responding to the public desire for real world experiences, physical materiality and human contact

alongside the ever-widening fields of digital interaction and engagement. This may find us exploring creative formats such as gaming, design, animation and performance as much as traditional visual artforms and participatory practices. Learning new production skills will be integral to this as well as continuing to work with artists who utilise a variety of media within their practice. What we learn we can then utilise when supporting others. It also enables us to engage with a variety of critical frameworks to provide useful feedback when the artists we support are planning and developing new projects.

During 2024/25 and 2025/26 our reach has been significantly boosted by involvement and delivery of major exhibitions, both at home and abroad. In the coming year, where we do not have a major exhibition to support or deliver, we will aim to boost our reach through sharing and presenting content across a range of media and locations. This will be achieved through screening events at which Shape-produced/ supported films are submitted and selected, as well as through online publication. We are in conversations with a new delivery partner in Australia about boosting our podcast reach, and in response to feedback at the Shape Open this year, will seek a venue location which is closer to city-based audiences and the disabled creative communities we support. After a couple of years of experimenting with channels new to us such as TikTok we anticipate using these more regularly to promote our events and artists.

The next twelve months will present challenges in terms of a continued lack of funding opportunities, and we are very aware of the challenges faced by the disabled communities we support and with whom we work. Economic hardship, rising access and living costs, as well as a long-term blockage to government support such as through the Access to Work scheme, on which so many disabled practitioners depend, continue to combine in ways that make it difficult to plan for the future. As a result, the temptation to give up an artistic practice in favour of other, perhaps more reliable, ways to earn a living becomes overwhelming for some. In spite of this, indeed to counter this, we continue to seek new ways to innovate, using digital tools to produce and distribute quality at scale. We will also seek new partnerships to explore opportunities in diverse locations, where local forms of support and community may offer other routes to sustainability. We will continue to support the ambition of our artists and to explore fields outside traditional arts spaces and funding avenues to seek out new ways to create, engage, learn and connect with audiences and support communities.

More future plans: a small sample.

NPO FUNDING UNTIL 2028

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

CRIPS UNDER COVID bid to go in during 2026.
This has been further developed in the 2025 period and will be submitted as Development Phase bid in late 2026 to the NLHF, with a development phase budget (2027- 2028) and a Delivery Phase (2029-2032).

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

SHAPE PRESENTS THE DIGITAL DAM IN VENICE 2028
Research for this was embedded in DAM 2024/25 and, upon delivery of final reporting to the main funders, Arts Council England, in early 2025, we commenced developing the next follow-on landmark iteration, this time focusing on born-digital artists, with the EOI submitted in June 2026 to ACE.

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

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

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

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

As referred to in the Financial Review and Reserves Policy section, we will continue to focus on improving our financial sustainability and maintaining our general reserves. The Reserves Plan

requires that all delivery commitments are fully funded from the diverse range of income sources which Shape has access to, rather than being partly funded from general reserves. This was set out in our plans for new income generating prospects developed from the Culture Recovery Plans for Shape Creative and Heritage services which will contribute towards maintaining general reserves in the longer term, as just one tenet of this approach.

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

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

Structure, Governance and Management

Governing Document

The organisation is a charitable company limited by guarantee, incorporated on 20 December 1979 and registered as a charity on 20 December 1979.
The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association.
The company's registered name is Shape London. It is planned to change the name to Shape Arts. The Articles of Association were reviewed in September 2021.

The Trustees are aware of the Charity Governance Code. They reviewed the procedures of the charity in May 2023 against the December 2020 updates to Code and considered the organisation is compliant with the spirt of the Code. The Trustees are aware of a few areas where the organisation is not fully aligned mostly due to the size of the organisation. Areas of non-compliance were linked to the requirements potentially causing disproportionate expenses or levels of hierarchy for the organisation. The Trustees are aware that the Charity Governance Code was further updated in November 2025 and the Trustees will in 2026/27 update our review of compliance procedures to confirm we are still compatible with the overarching spirit of the Code and for areas of existing non -any areas where it would be feasible to become more compliant.

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

Appointment of trustees

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

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

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

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

- Programme and Development
- Finance, HR and Risk

The Programme and Development Committee and the Finance, HR and Risk Committee each meet four times a year. Both have appropriate delegated authorities. Minutes of these meetings are provided to the Board. A written report is also made to the Board on any specific delegated tasks or work undertaken. Terms of reference are available and reviewed at regular intervals.

Day to day management of operations is delegated to the Senior Management Team. In 2025/26 this comprised:

Chief Executive	David Hevey
Head of Programme	Jeff Rowlings

David Hevey assumes SMT responsibility for Finance. Finance services are provided by Shape's virtual-office accountants, PEM, supported by a senior finance freelancer (Sally Yarwood).

Trustee induction and training

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

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

In the 2025-26 period, we went live with a Trustee Recruitment Call Out, resulting in four new Trustees joining the Board.

Related parties and relationships with other organisations

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

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

Remuneration policy for key management personnel

Remuneration for key management personnel is based on attracting suitably qualified people for the roles whilst taking account of available funding. All salaries are reviewed on an annual basis and the Board decides whether any uplift should be applied. Salaries were uplifted in April 2025. All staff are automatically enrolled into a pension scheme, unless they chose to opt out or remain under the previous scheme. Shape does not operate a bonus scheme.

Statement of responsibilities of the Trustees

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

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

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

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

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 2026 was 14 (2024/25:9). 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.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The Trustees' annual report has been approved by the Trustees on 30 September 2026 and signed on their behalf by

Tony Heaton
Chair

Independent examiner's report

To the members of

Shape London

I report to the charity trustees on my examination of the accounts of Shape London for the year ended 31 March 2026.

This report is made solely to the trustees as a body, in accordance with the Charities Act 2011. My examination has been undertaken so that I might state to the trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the trustees as a body, for my examination, for this report, or for the opinions I have formed.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1 Accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2 The accounts do not accord with those records; or
3 The accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination; or
4 The accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities

Independent examiner's report

To the members of

Shape London

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:
Name: Noelia Serrano FCA
The Institute of Chartered Accountants in England and Wales
Address: Sayer Vincent LLP, 110 Golden Lane, London, EC1Y 0TG
Date: 6 October 2026

Shape London

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

For the year ended 31 March 2026

	Note	Unrestricted £	Restricted £	2026 Total £	Unrestricted £	Restricted £	2025 Total £
Income from:							
Voluntary grants and donations	2	348,271	–	**348,271**	343,106	–	343,106
Charitable activities							
Arts and Partnerships	3	24,688	231,375	**256,063**	62,423	303,431	365,854
Skills, Diversity & Leadership	3	2,296	1,055	**3,351**	4,548	–	4,548
Interest receivable		1,731	–	**1,731**	1,775	–	1,775
Total income		376,986	232,430	**609,416**	411,852	303,431	715,283
Expenditure on:							
Raising funds	4	740	–	**740**	–	–	–
Charitable activities							
Arts and Partnerships	4	282,256	261,966	**544,222**	291,017	363,666	654,683
Audiences and Engagement	4	35,341	–	**35,341**	32,975	–	32,975
Skills, Diversity & Leadership	4	20,495	1,000	**21,495**	17,801	–	17,801
Total expenditure		338,832	262,966	**601,798**	341,793	363,666	705,459
Net income for the year	5	38,154	(30,536)	**7,618**	70,059	(60,235)	9,824
Transfers between funds	15	(19,544)	19,544	**–**	(19,162)	19,162	–
Net movement in funds		18,610	(10,992)	**7,618**	50,897	(41,073)	9,824
Reconciliation of funds:							
Total funds brought forward		163,000	18,093	**181,093**	112,103	59,166	171,269
Total funds carried forward		181,610	7,101	**188,711**	163,000	18,093	181,093

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

Shape London

Balance sheet

Company number: 01468164

As at 31 March 2026

	Note	£	2026 £	£	2025 £
Fixed assets:					
Tangible assets	10		-		555
			-		555
Current assets:					
Debtors	11	56,256		134,970	
Cash at bank and in hand		183,614		122,406	
		239,870		257,376	
Liabilities:					
Creditors: amounts falling due within one year	12	(51,159)		(76,838)	
Net current assets			188,711		180,538
Total net assets	14		188,711		181,093
The funds of the charity:	15				
Restricted income funds			7,101		18,093
Unrestricted income funds:					
Designated funds		63,829		45,995	
General funds		117,781		117,005	
Total unrestricted funds			181,610		163,000
Total charity funds			188,711		181,093

The opinion of the directors is that the company is entitled to the exemptions conferred by Section 477 of the Companies Act 2006 relating to small companies.

The Trustees acknowledge the following responsibilities:

(i) The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006,

(ii) The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts

Approved by the trustees on 30 September 2026 and signed on their behalf by

Tony Heaton
Chair

Jon Tibbits-Smyth
Treasurer

Shape London

Statement of cash flows

For the year ended 31 March 2026

	2026		2025	
	£	£	£	£
Cash flows from operating activities				
Net income for the reporting period (as per the statement of financial activities)	**7,618**		9,824	
Investment income	**(1,731)**		(1,775)	
Depreciation charges	**555**		4,255	
Decrease in debtors	**78,714**		51,375	
Decrease in creditors	**(25,679)**		(77,169)	
		59,477		(13,490)
Cash flows from investing activities:				
Investment income	**1,731**		1,775	
Net cash provided by investing activities		**1,731**		1,775
Change in cash and cash equivalents in the year		**61,208**		(11,715)
Cash and cash equivalents at the beginning of the year		**122,406**		134,121
Cash and cash equivalents at the end of the year		**183,614**		122,406

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

1 Accounting policies

a) Statutory information

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

b) Basis of preparation

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

Assets and liabilities are initially recognised at historical cost

c) Public benefit entity

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

d) Going concern

The trustees have reviewed budgets and forecasts to 31 March 2028 taking into account the impact of the current economic environment. These budgets and forecasts have been stressed tested to confirm if Shape would continue to have positive cash during the going concern period if none of the unsecured forecast income in the period was to materialise. The results of this test confirmed that Shape would continue to have positive cash in the going concern period even in this worst-case scenario without the need to model the impact of any mitigations (which management would perform if this scenario was to occur). Therefore the Trustees consider there to be no material uncertainties, and it is appropriate to prepare the financial statements on a going concern basis.

e) Income

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

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

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

f) Donations of gifts, services and facilities

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

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

g) Interest receivable

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

1 Accounting policies (continued)

h) Fund accounting

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

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

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

i) Expenditure and irrecoverable VAT

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

- Costs of raising funds relate to the costs incurred by the charitable company in securing new funding for new projects.
- 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.

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	73%
Audiences	4%
Skills, Diversity and Leadership	3%
Support costs	17%
Governance costs	3%

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

Arts and Partnerships	83%
Audiences	11%
Skills, Diversity and Leadership	6%

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.

1 Accounting policies (continued)

k) 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

l) Debtors

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

m) 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.

n) 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.

o) 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.

p) 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.

q) Significant estimates and judgements

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.

2 Voluntary grants and donations

	2026 Total £	2025 Total £
Grants receivable		
Arts Council England - National Portfolio Organisation	**347,327**	341,824
Donations		
Other grants and donations	**944**	1,282
	348,271	343,106

All of the above grants and donations are unrestricted (2024/25: all unrestricted).

3 Income from charitable activities

	Unrestricted £	Restricted £	2026 Total £	Unrestricted £	Restricted £	2025 Total £
Arts and Partnerships						
ACE - Disability Arts Movement (DAM) in Venice	-	-	**-**	-	49,500	49,500
ACE - Feasibility	-	-	**-**	-	3,500	3,500
Creative Scotland - Disability Arts Movement (DAM) in Venice	-	-	**-**	-	5,000	5,000
Kel Trust	5,000	-	**5,000**	-	-	
National Heritage Lottery Fund - National Disability Movement Archive and Collection (NDMAC) Delivery phase	-	224,875	**224,875**	-	219,931	219,931
Foyle Foundation	-	-	**-**	-	20,000	20,000
Fenton Arts Trust	-	-	**-**	-	5,500	5,500
Corporate donations	18,260		**18,260**	55,440		55,440
Other grants and donations	1,000	6,500	**7,500**	6,500	-	6,500
Pop up galleries	428	-	**428**	483	-	483
Sub-total for Arts and Partnerships	24,688	231,375	256,063	62,423	303,431	365,854
Skills, Diversity and Leadership						
Sales and fees charged for services	2,296	-	**2,296**	4,548	-	4,548
Other grants and donations	-	1,055	**1,055**	-	-	-
Sub-total for Skills, Diversity and Leadership	2,296	1,055	**3,351**	4,548	-	4,548
Total income from charitable activities	26,984	232,430	259,414	66,971	303,431	370,402

4a Analysis of expenditure (current year)

		Charitable activities						
	Cost of raising funds	Arts and partnerships	Audiences	Skills, Diversity and Leadership	Governance costs	Support costs	**2026 Total**	2025 Total
	£	£	£	£	£	£	**£**	£
Staff costs (Note 6)	–	253,016	21,236	12,361	9,064	32,814	**328,491**	308,862
Recruitment, training and other staff costs	–	–	–	–	21	1,896	**1,917**	1,265
Rent, insurance and services	–	439	–	–	–	5,648	**6,087**	21,536
Depreciation and loss on disposals	–	–	–	–	–	555	**555**	4,257
Communications and IT	–	39,255	–	–	–	31,181	**70,436**	59,247
Printing, stationery and postage	–	–	–	–	–	216	**216**	425
Sundry administration costs	–	95	–	–	100	845	**1,040**	2,257
Independent examiner/auditor's fees	–	–	–	–	6,000	–	**6,000**	12,112
Other professional fees	–	–	–	–	160	26,480	**26,640**	31,406
Banking, financial and bad debt provisions	–	209	–	–	–	159	**368**	1,042
Services provided - interpreters, note takers	–	2,462	–	–	1,460	–	**3,922**	3,930
Programme materials, delivery, access and marketing	740	146,463	–	2,787	–	6,136	**156,126**	259,120
	740	441,939	21,236	15,148	16,805	105,930	**601,798**	705,459
Support costs	–	88,823	11,798	5,309	–	(105,930)	**–**	–
Governance costs	–	13,460	2,307	1,038	(16,805)	–	**–**	–
Total expenditure 2026	**740**	**544,222**	**35,341**	**21,495**	**–**	**–**	**601,798**	
Total expenditure 2025	–	654,683	32,975	17,801	–	–		705,459

4b Analysis of expenditure (prior year)

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

5 Net income for the year

This is stated after charging / (crediting):

	2026 £	2025 £
Depreciation	555	4,255
Trustees' reimbursed expenses	-	1,084
Operating lease rentals:		
Property - Peckham	-	12,209
Printer / photocopier	-	282
Auditors' remuneration (excluding VAT):		
Audit fee 2024/25	-	10,100
Independent examiner's remuneration (excluding VAT)	5,000	-

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

Staff costs were as follows:

	2026 £	2025 £
Salaries and wages	239,750	219,931
Contract / temporary staff	62,718	65,901
Social security costs	22,122	19,389
Pension costs	3,901	3,641
	328,491	308,862

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

	2026 No.	2025 No.
£70,000 - £79,999	1	1

No pension contributions (2024/25: £nil) were made to a defined contribution scheme for the above member of staff during the year. The staff member left the pension scheme in September 2021.

The total employee benefits including pension contributions and employer's national insurance of the key management personnel were £150,933 (2024/25: £142,547). Key management personnel comprise the Chief Executive and the Head of Programme who have been delegated day to day decision-making.

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2024/25: £nil). No charity trustee received payment for professional or other services supplied to the charity (2024/25: £nil).

During the year, no trustees received reimbursement of expenses (2024/25: £1,084 reimbursed to 7 trustees). The expenses in 2024/25 related to travel, accommodation and subsistence to attend Board meetings.

7 Staff numbers

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

	2026 No.	2025 No.
	5.0	4.8

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

Arts and Partnerships	**3.5**	3.2
Audiences and Engagement	**0.6**	0.6
Skills, Diversity and Leadership	**0.3**	0.3
Support	**0.1**	0.1
Governance	**0.1**	0.1
	4.6	4.3

8 Related party transactions

The Chief Executive rents space in Folkestone and during 2025/26 the whole space provided a production base for NDMAC and Out of London NPO Uplift. Shape's Programme and Projects contributed £6,000 being 100% of the total rent charge in respect of the area for the period from 1 April 2025 - 31 March 2026 (2024/25: £6,000). During the year, no other contributions were made to the space at Folkestone (2024/25: £1,500 towards the cost of the refurbishment of the kitchen and toilet facilities).

The Chief Executive's son, Liam Roden, was employed by Shape as Lead Content Producer, NDMAC on a full-time fixed-term contract to 31 March 2026, earning £41,764 (2024/25: £28,780) in salary and receiving £2,770 (2024/25: £1,548) in employee expense reimbursements during 2025/26. Liam was appointed to this post on 15 July 2024,having previously provided freelance services to Shape, following an open recruitment process. He was identified as the suitable appointee and the Trustees and the Funder approved both the process and appointment. At the year-end, no amount was due to Liam Roden (2024/25: £Nil).

During the year, Liam Roden did not receive any fees in respect of freelance work (2024/25: £18,473).

The Chief Executive's partner (Nina Shen - CT20 Projects CIC) is a delivery partner who was engaged on DAM in Venice, NDMAC, Feasibility and NPO Uplift. In 2025/26, fees amounting to £4,292 were paid to CT20 Projects CIC (2024/25: £10,684).

From 15 October 2024 to 14 September 2025, the charity licensed storage space at Nina Shen's Honor Oak freehold premises. The monthly rent was £250 plus an appropriate share of rates (no charitable business rates relief was available). The total paid in 2025/26 for the whole period was £5,928.

Tony Heaton (Chair of the trustees) did not receive any grants during the year (2024/25: £1,000 grant second instalment).

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

9 Taxation

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

10 Tangible fixed assets

	IT equipment and software £	Furniture, fittings and equipment £	**Total £**
Cost or valuation			
At the start and end of the year	40,132	1,570	**41,702**
Additions	–	–	**–**
Disposals	–	–	**–**
At the end of the year	40,132	1,570	**41,702**
Depreciation			
At the start of the year	39,577	1,570	**41,147**
Charge for the year	555	–	**555**
Disposals	–	–	**–**
At the end of the year	40,132	1,570	**41,702**
Net book value			
At the end of the year	–	–	**–**
At the start of the year	555	–	555

11 Debtors

	2026 £	2025 £
Trade debtors	**625**	989
Other debtors	**832**	–
Prepayments	**16,621**	12,745
Accrued income	**1,106**	–
Grants receivable	**37,072**	121,236
	56,256	134,970

12 Creditors: amounts falling due within one year

	2026 £	2025 £
Trade creditors	**13,540**	1,192
Taxation and social security	**7,087**	6,555
Other creditors	**8,883**	15,426
Accruals	**21,649**	51,665
Deferred income (Note 13)	**–**	2,000
	51,159	76,838

13 Deferred income

Deferred income comprises:

	Grants in advance	2026 £	2025 £
Balance at the beginning of the year	2,000	**2,000**	–
Amount released to income in the year		**(2,000)**	–
Amount deferred in the year	–	**–**	2,000
Balance at the end of the year	2,000	**–**	2,000

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

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

	General unrestricted £	Designated £	Restricted £	**Total funds £**
Tangible fixed assets	–	–	–	**–**
Net current assets	117,781	63,829	7,101	**188,711**
Net assets at the end of the year	**117,781**	**63,829**	**7,101**	**188,711**

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

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

15a Movements in funds (current year)

	At 1 April 2025 £	Income and gains £	Expenditure and losses £	Transfers £	**At 31 March 2026 £**
Restricted funds:					
Arts and Partnerships	18,093	231,375	(261,966)	19,544	**7,046**
Skills, Diversity and Leadership	–	1,055	(1,000)	–	**55**
Total restricted funds	18,093	232,430	(262,966)	19,544	7,101
Unrestricted funds:					
Designated funds:					
Tangible fixed assets	555	–	–	(555)	**–**
Programme – Strategic delivery and development	45,440	–	–	(1,284)	**44,156**
Programme – Uplift delivery	–	–	–	18,673	**18,673**
NDACA	–	–	–	1,000	**1,000**
Total designated funds	45,995	–	–	17,834	**63,829**
General funds	117,005	376,986	(338,832)	(37,378)	117,781
Total unrestricted funds	163,000	376,986	(338,832)	(19,544)	**181,610**
Total funds	181,093	609,416	(601,798)	–	**188,711**

15b Movements in funds (prior year)

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

Purposes of funds

Restricted funds – £7,101 are funds which represent monies given for specific purposes and projects as described below:

Arts and Partnerships
– NDMAC £1,862. Funding towards the NDMAC (National Disability Movement Archive and Collection) project
–Adam Reynolds Award (ARA) £5,000 – Funding towards 2026/27 ARA delivery Remaining balance £184 for Programme.

Skills, Diversity and Leadership
– Bursary awards donation (Amanda Stewart) £55 – Funding towards 2026/27 student bursary support and awards.

Designated funds – £63,829 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:

– Programme: Strategic delivery and development £44,156 – the Board created this fund to ensure the strategic delivery and development of the Programme whilst new projects and their funding are being secured. It aims to provide 'going concern' assurance that internal resources are designated to support any funding shortfalls during 2026/27 and 2027/28. Funds of £19,544 were transferred in 2025/26 to restricted funds in respect of the Adam Reynolds Award (ARA) project.

– Programme :Uplift £18,673 funding from 2025/26 designated for NPO Uplift delivery in 2026/27 and 2027/28 in respect of specific staff costs.

NDACA £1,000 to contribute to the resources of the NDACA Wing in BNU and promote NDACA and NDMAC in Buckinghamshire and the local area.

General Funds – £117,781 – 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. Transfers of £37,933 were made to Designated funds as noted . Transfers from Designated funds £555 were made in respect of fixed asset depreciation.

15 Movements in funds (continued)

Heritage Lottery Fund - funding disclosure statement

	At the start of the year	Income	Expenditure	At the end of the year
	£	£	£	£
National Disability Movement Archive and Collection (NDMAC) Delivery Phase - commenced December 2022 to November 2026				
Heritage Lottery Fund (receivable) - 2025/26	-	224,875	(224,875)	-
Match Funds - Grant	-	1,500	(1,500)	-
Expenditure to be met from General Reserves as third-party match funds not secured	(42,128)	-	(16,470)	**(58,598)**
	(42,128)	226,375	(242,845)	**(58,598)**
Other delivery - Non cash				
In Kind - Volunteers	-	-	-	-
In Kind - Other	-	-	-	-
Total Delivery Phase delivery	(42,128)	226,375	(242,845)	**(58,598)**
Designated Reserves - Match Funds for 2025/26 specific deliveries	-	-	423	**423**
Unrestricted General reserves transfer to provide internal match funding as third-party match funds not secured. Intended to meet current and any forecast deficit to end of project.	60,037	-	-	**60,037**
	17,909	226,375	(242,422)	1,862

16 Operating lease commitments

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

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

17 Legal status of the charity

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