CRAFTSPACE

England & Wales · Charity number 1001237

Details

Other names	CRAFTSPACE TOURING
Status	Registered
Legal form	Charitable company
Company number	02492368
Registered	1990-12-12
Register	View on the Charity Commission register

Contact

Address	Unit 204 Argent Centre 60 Frederick Street Birmingham B1 3HS
Phone	01216086668
Email	INFO@CRAFTSPACE.CO.UK
Website	www.craftspace.co.uk

Activities

Objects: TO ADVANCE EDUCATION BY PROMOTING AND DEVELOPING THE KNOWLEDGE, UNDERSTANDING AND APPRECIATION OF CONTEMPORARY CRAFTS

Activities: Craftspace is a Crafts Development Agency which aims to push boundaries and perceptions around crafts practice, presentation and learning. We do this through a programme of touring exhibitions, research and participatory projects in community and educational settings.

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Classification

- **How:** Provides Services, Provides Advocacy/advice/information, Sponsors Or Undertakes Research, Other Charitable Activities
- **What:** General Charitable Purposes, Education/training, The Advancement Of Health Or Saving Of Lives, Disability, The Prevention Or Relief Of Poverty, Arts/culture/heritage/science, Economic/community Development/employment, Human Rights/religious Or Racial Harmony/equality Or Diversity, Recreation, Other Charitable Purposes
- **Who:** Children/young People, Elderly/old People, People With Disabilities, People Of A Particular Ethnic Or Racial Origin, Other Charities Or Voluntary Bodies, Other Defined Groups, The General Public/mankind

Geography

- Northern Ireland
- Scotland
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£337,561	£360,661	-	-
2024-03-31	£362,576	£331,817	-	-
2023-03-31	£340,045	£427,288	-	-
2022-03-31	£418,620	£339,297	-	-
2021-03-31	£252,652	£295,169	-	-

Trustees

Name	Role	Appointed
MATTHEW RHODES	Chair	
Andrea Collier		2019-04-17
CORINNE MILLER		
Dr Nina Pearlman		2019-04-17
Dr Rweyemamu Ndibalema		2023-01-26
KARINA THOMPSON		
Saskia Boersma		2019-04-17
Saul Jones		2019-04-17

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CRAFTSPACE

England & Wales - Charity number 1001237

Accounts

REGISTERED COMPANY NUMBER: 02492368 (England and Wales)
REGISTERED CHARITY NUMBER: 1001237

REPORT OF THE TRUSTEES AND

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

FOR

CRAFTSPACE

Prime
Chartered Accountants
161 Newhall Street
Birmingham
B3 1SW

CRAFTSPACE

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FOR THE YEAR ENDED 31 MARCH 2025

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REFERENCE AND ADMINISTRATIVE DETAILS FOR THE YEAR ENDED 31 MARCH 2025

TRUSTEES	S F Boersma A Collier S B Jones C E Miller R A Ndibalema N Pearlman M B Rhodes K Thompson
COMPANY SECRETARY	D Figueiredo
REGISTERED OFFICE	Unit 15, Highgate Craft Centre 8 Highgate Square Birmingham B12 0DU
REGISTERED COMPANY NUMBER	02492368 (England and Wales)
REGISTERED CHARITY NUMBER	1001237
INDEPENDENT EXAMINER	Prime Chartered Accountants 161 Newhall Street Birmingham B3 1SW

Introduction

Craftspace is a leading craft development organisation that champions the power of contemporary craft and making to stimulate change in society. We do this through talent development; creating opportunities for artists to innovate, experiment and collaborate and through engaging diverse communities in making for well-being, learning, enterprise, personal and skills development.

Our work contributes uniquely to the UK's rich cultural landscape, creating inspiring encounters between the public and craft which challenge traditional boundaries and perceptions of what craft is. Our approach is underpinned by a desire to be a learning organisation, testing different methodologies through building relationships with and transferring knowledge between a variety of partners and agencies.

The Board and staff of Craftspace are proud of our artistic and engagement programmes which demonstrate the role of craft in community building and as a means to care for ourselves, each other, the wider community and the environment/planet. We believe craft is a connector: between maker and object, maker and the environment, and between people in communities.

Craftspace is committed to playing a leadership role in developing and supporting the contemporary craft sector and deepening public participation in craft. I would like to thank all our investors and donors, particularly Arts Council England who invest in Craftspace as a National Portfolio Organisation.

Programme Highlights

The year began with **In:Site** festival in Birmingham Cathedral Square where 14 applied arts graduates engaged with the public through a range of hands-on making activity. Having participated in a professional development programme comprising talks, workshops and mentoring the artists brought to fruition their projects as a final outcome. The creative outputs were displayed in the cathedral for visitors to view during the week. Artists reported a range of benefits including building, confidence, supportive peer network and learning of new knowledge, know-how a nd skills.

Our **Making for Climate Change** project engaged LGBTQ+ young people aged 16+ in programme of creative craftivist (craft+activism) activities in different locations across Birmingham. It was led by an LGBTQ+ youth producer who was supported by a mentor and workshops were facilitated by 5 artists. The creation of safe space enabled participants express their views on and learn about climate change and the environment. It culminated in a Climate Cafe event at Centrala open to all with creative activities facilitated by artists. A temporary display of all the work created through the programme made visible the story of the project and provided a means for young people's voices heard and shared. Evaluation showed that participants felt very strongly motivated to do more creative things and a significant percentage had increased awareness about issues in the environment and new insight and knowledge. Similar outcomes were achieved in a climate focused six week project with **Heart of Birmingham Vocational College** whose learners have special educational needs and/or autism. A textile artist and creative producer facilitated a series of five themed workshops focusing on different actions such as re-use and repair, each linked to learning a craft skill. Evaluation showed that participants learnt new skills, gained new knowledge and built confidence. The young creative facilitator reported growth and development from the experience of working alongside a professional artist and accessing mentoring.

The end of the year saw the launch of **Made in the Middle** regional touring exhibition in partnership with the Leicester Gallery at De Montfort University. It was the ninth edition in a recurring series of exhibitions which between them have charted four decades of professional contemporary craft practice in the Midlands. At the milestone of a quarter century, the wide ranging work of 37 artists plus our associated projects draw out the many reasons why craft and making matter and are relevant. The curation includes a reflection on the cultural impact of global migration and the influence of a global diaspora on creativity. Artists reported that they felt supported to take creative risks and benefitted from networking with peers and the press coverage that the exhibition received. Associated projects included: Stories of Making and Migration, a digital commission which celebrated everyday stories of community making and Crafting Pathways in which young people participated in a unique opportunity to work one-to-one with an artis t in their studio.

CHAIR'S REPORT
FOR THE YEAR ENDED 31 MARCH 2025

Operations and Fundraising

The board and staff participated in a strategic review process with an external facilitator in order to develop a new business plan. We reflected on mission/purpose, values and value proposition, operating model and financial position/viability. As the year ended board and staff continued to explore and identify the key internal and external opportunities and challenges for Craftspace and think about the people, resources and actions required to achieve its aspirations.

Our new finance sub group of the board became embedded into financial governance providing scrutiny, advice and additional capacity. The fundraising environment continued to be incredibly challenging making the need to increase our percentage of earned income more urgent. In addition to selling artworks by artists featured in Made in the Middle exhibition we began development of producing craft kits for sale. To this end we identified regional artists to trial production of three high quality craft kits: paper, weaving and collage. Working with a graphic design company the branding was developed with the concept of 'Workshop in a Box', each kit would comprise materials, tools and instructions. Towards the end of the year there was a product testing workshop with a small group.

We continued to improve and embed our data collection, evaluation and monitoring processes through use of the Insight & Impact Toolkit. To determine the success of our reach we benchmarked our annual data participants and audiences against other visual arts organisations in the Midlands. F: Data showed where we were above and below the benchmark: for those aged 16-29 we were 21.85% above the benchmark. For those identifying as: white we were 35.92% below, straight - 16.87% below, disabled - 4.7% above, neurodiverse - 12.13% above. We therefore had greater success than others in our sector in reaching young, ethnically diverse, LGBTQ+, disabled and neurodiverse people.

During the year, the board reviewed our attitude to risk, risks policy and register. We maintained our reserves policy including a designated reserve for artistic programme development in line with our charitable objectives. With diminishing public funds and a challenging economic climate for fundraising this fund provides a vital means of innovating, seeding new ideas and testing new approaches to sustain the organisation. With some funders investing in projects in advance, we continue to hold and carry over funds in specific/restricted reserves. Funds are then brought in each year to offset expenditure for ongoing projects.
It is owing to good governance, planning and delivery that the organisation continues to be sustainable and resilient and I would like to thank all of the members of the board for their ongoing expertise, advocacy and commitment.

One of our core values is to devise projects which have lasting and positive impacts upon both individual artists, participants, organisations and their wider communities. The active legacies of many of the projects described above are testament to our ability to continue to enact our values. Many of these would not have been possible without the support of our funders and partners, and I would like to thank them all.

Finally, and most importantly, I would particularly like to thank the staff of Craftspace for their hard work and commitment in fulfilling our purpose. Not only do they continue to excel in delivering the objectives of the organisation, they are also forever looking for new ways to develop and expand our impact. We are fortunate to have such an exceptional and inspiring team.

Matthew Rhodes
Chair
October 2025

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2025. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Objectives and aims

Craftspace is a creative producer, a sharer of knowledge, expertise and experience and conduit for signposting, partnerships and making connections between people and organisations to grow engagement with craft.

Our programme is devised to stimulate artistic excellence, critical thinking, curiosity, experience and understanding of contemporary crafts in the widest social and diverse cultural contexts and across ages. We achieve this through our core activities of touring exhibitions, creative productions, research partnerships and learning, participation and engagement projects. Our activities challenge public perceptions of craft by consciously creating highly focused, high quality, enquiring, engaging and bespoke collaborations. Through this makers gain new perspectives on their practice and audiences gain deep insight and experience. In supporting artists to make new work as cultural capital we also build social and human capital through engagement with the ideas and practice of making.

In delivering our programme we evaluate our work to achieve the following outcomes:

Artists: Artistic experimentation and professional development, increased capacity to engage with audiences, connection to networks and profile.

Audiences and participants : Creative learning, transformation, well-being, skills-development, progression and social-cohesion.

ACHIEVEMENTS AND PERFORMANCE

Charitable activities

Our working process continues to involve all project partners in planning and consultation, investing staff time in providing support, sharing, reflection and evaluation. Our achievements are only possible through the exceptional skills, knowledge and expertise of our staff and board whose commitment and willingness to test different ways of working keeps the organisation at the forefront of innovation in our sector. We also acknowledge that success also derives from engaging the active support and participation of our funders, partners, clients and donors.

Artistic and Community Engagement Programme 2024/25

Activities to report on in addition to the commentary in the Chair's report:

Made in the Middle touring exhibition

As part of the exhibition curation we invited independent, early career, Nottingham-based curator Jazz Swali to select six artists whose experiences, ideas, and practices reflected the positive cultural impact of global migration to the region. We also convened and worked with an access advisory group on all aspects of developing the exhibition. The outcomes included a virtual tour of the exhibition, a pre-recorded BSL tour and audio description tour of selected works. The exhibition was opened by Darren Henley, Chief Executive of Arts Council England with 224 people attending the private view. We were pleased to secure cash sponsorship of £1100 from Fieldings Auctioneers, Lunts Castings and VSM UK Ltd to award four prizes to exhibiting artists. Press coverage included BBC TV, radio and various sector print and online coverage. The main exhibits were accompanied by a display of shop stock items by some of the artists achieving sales of £2000 at the first venue.

Statistics:
There were 150 applications to the open entry callout, significantly more than the previous exhibition. The result of extra work and investment in making the callout as accessible as possible including in-person and online briefings and application advice sessions. 60% of the selection panel of experts were from diverse Global Majority backgrounds. The panel selected 31 exhibitors. Out of 23 artists who completed the equal opportunities form, 13% were from the Global Majority and 43% identified as disabled or neurodiverse - an increase from the previous exhibition.

There were two associated projects:

Stories of Making and Migration was a digital commission to Hayley Salter, a Birmingham based photographer, film-maker and creative producer. She identified 10 people/groups in Birmingham and Leicester and recorded their stories of everyday making celebrating the importance of making within community life. A collated film was included in Made in the Middle exhibition whilst separate content was edited for the website to be ad ded later.

We began **Crafting Pathways** project, in partnership with The King's Trust (formerly The Prince's Trust) and South & City College Birmingham began. 3 artists showing in Made in the Middle were selected to provide 3 diverse young people with a unique chance to work creatively one-to-one with them in their studio for 5 days. Their placement also involved a go and see visit and other bespoke learning opportunities. Each participant aimed to complete an artwo rk for display in Made in the Middle exhibition.

Dorcas Stories from the Front Room, Caribbean textile narratives then and now exhibition

A small curation of the larger exhibition from the previous year was installed at Pannel Croft Retirement Village in Birmingham. A group of elders had created a textile panel depicting the contribution of the Caribbean Windrush generation to British life through the work they did and roles they played. This had been included in the larger exhibition and the smaller curation had the intention of taking it back for permanent display. New material was added to the curation in the form of personal archives and objects from the participating elders. Also included was a small display of garments by a local Caribbean fashion designer. A sharing event included a talk by textile artist and curator Dr Rose Sinclair and a Windrush flag ceremony. Participants reported that they felt proud and realised the value of their archives and visitors expressed appreciation for their contribution.

Shelanu Women's Craft Collective
The members met weekly to participate in studio sessions making jewellery for sale. They participated in a skills development workshop with artist Jennifer Collier at Unit Twelve in Staffordshire. They were paid to deliver three community workshops and sold work at craft fairs and other retail opportunities in the city.

Making for Climate Change with Deaf and Hard of Hearing (HoH) young people
This project was in development for delivery in the following year. In order to ensure the project was Deaf-led, we engaged consultant Deaf & HoH artist Omeima Mudawi Rawlings to develop the brief and take part in interviews for recruitment of a Deaf & HoH artist/creative producer to take a lead role. The role was advertised with a BSL video campaign resulting in a good number of Deaf & HoH applicants. Birmingham based Deaf & HoH artist Maral Mahmaghani was recruited, briefed, contracted and began developing a plan.

How to Heal, Queering the Wye final project activities included the artists Oliver Bliss and Annie Higgins delivering a non-gendered spirit form creative workshop at the Merry Monmouth event in Drybridge Park, Monmouth as part of the Wye Valley River Festival. Annie Higgins delivered a queer ecology talk and stitching workshop at Brum Buzzcut Festival at Birmingham Back to Backs to coincide with Birmingham Pride. A series of social media posts drew on themes from the resource. Artists reported that participating in project had supported their own personal development and they had gained new knowledge which enabled them to re-evaluate their queerness.
A legacy web resource was produced and uploaded to Craftspace website and included: a commissioned piece of writing from LGBTQ+ artist Annie Higgins, excerpts of a talk by LGBTQ+ Climate Activist Jasmine Isa Qureshi, visual contributions from a young LGBTQ+ participant and three making activities created by the project artists. A postcard with details of the resource was distributed more widely by other LGBTQ+ artists and projects.

Drag Declares Emergency with LGBTQ+ and disabled artist and drag king Lady Kitt is an ongoing project developed by the artist independently following an original commission in 2022/23. In this year Lady Kitt collaborated with Craftspace to co-host a creative workshop in Birmingham. The focus was climate emergency from a disability perspective. Craftspace used the opportunity to offer a paid shadowing and mentoring opportunity to a Birmingham based trans woman textile undergraduate.
Participants reported that they felt represented and heard and the shadow artist reported that they valued the work experience within a safe environment.

Consultancy

We began the second phase of a contract with Imperial College London to manage a Birmingham element of a national public engagement 'Women and Asthma' project. It brought together researchers with lived experience participants using craft to facilitate conversations. We developed a British Council funded proposal to exhibit the work of two artists from Made in the Middle exhibition at the Serendipity Arts Festival 2025 in Goa.

General operations

Towards the end of the year our Administrative Assistant returned from maternity leave and initially trialled a job share with the Administrative Assistant maternity cover however she then left and the job reverted to one person.

During the year staff took part in a learning session with Culture Counts around analysing and understanding data from our Impact & Insight toolkit dashboard. All board and staff were also involved in the strategic review process. The Director and finance sub group of the board commissioned an HR company to undertake salary benchmarking and review of pay policy.

In summary, our exhibitions, creative productions and projects have engaged excellent artists/practitioners at different stages of their career. Craftspace staff influence the sector through advocacy, giving talks, presenting at conferences, writing articles and through the roles they play on steering groups, boards and committees. Craftspace is recognised as being well positioned to influence the way contemporary crafts is practised and experienced amongst the widest social, cultural and artistic constituencies. Through its work, it has championed and demonstrated a wider civic role for artists.

Statistics and list of key exhibitions, events and projects

Exhibitions

Dorcas Stories from the Front Room, Caribbean Textile Narratives Then and Now at Pannel Croft Retirement Village, Birmingham
- Exhibition, 22.06.2024 - 18.08.2024, 58 exhibiting days, 665 estimated visitors
- Sharing Event, 12.07.2024, 60 participants

Made in the Middle at Leicester Gallery, De Montford University
30 studio visits by curator and co-curator, 31 artists selected by an expert panel from open call (out of 23 artists who completed the equal opportunities form, 13% Global Majority, 43% identified as disabled or neurodiverse), 6 invited artists (4 Global Majority, 2 Eastern European), 134 new or existing artworks.
- Launch event, 24.01.2025, 224 attendees
- Exhibition, 25.01.2025 - 22.03.2025, 6311 attendees
- Audio Described Tour, 01.03.2025, 1 attendee
- British Sign Language, 15.03.2025, 9 attendees

Other creative productions

In:Site Artist Development Programme and Festival, Birmingham Cathedral Square
Artist development programme:
- Rachel Anderson Talk & Workshop, 03.04.2024, 14 participants
- Rachel Anderson Mentoring, 10.04.2024, 10 participants

In:Site festival:
- 4 days outdoors in Birmingham Cathedral Square. 21.05.2024-24.05.2024
- 14 artists (20% Global Majority), 400 participants

Events and participatory, learning and audience development projects

Made in the Middle exhibition open callout campaign - advice sessions for artists and online networking event for selected artists
- Leicester Artists Advice Session, 09.04.2024, 4 participants
- MAC Artists Advice Session, 16.04.2024, 9 participants
- Online Artist Advice Session, 09.04.2024-15.04.2025, 5 participants
- Online Meet Up for selected artists, 08.01.2025, 17 participants

Shelanu Women's Craft Collective with migrant and refugee women
41 in-person creative studio sessions attended by 7 members
Inclusion in craft selling fairs:
- Celebrating Sanctuary, 15.06.2024
- Supersonic Festival, 01.09.2024
- MAC Christmas Fair, 05.12.2024

Shelanu Women's Craft Collective workshops in Birmingham, Black Country and Hereford
- Celebrating Sanctuary, 15.06.2024, 69 participants
- World Refugee Event, Birmingham Exchange, 20.06.2024, 30 participants
- One World Event, Sandwell College, 25.06.2024, 47 participants
- Supersonic, 01.09.2024, 18 participants

Making for Change: How to Heal, Queering the Wye, Creative workshops
- Wye River Valley Festival, 04.05.2024, 67 participants
- Brum Buzzcut Artist Talk and Workshop, 26.05.2024, 12 participants

Making for Climate Change: LGBTQ+ young people
- Engage Conference worksho, 15.05.2024, 15 participants
- Workshop at Crick Gardens with Melanie Tomlinson, 07.08.2024, 6 participants
- Workshop at the Heath Bookshop with Laura Mabbutt, 21.08.2024, 9 participants
- Workshop at the Midlands Art Centre with LGBT+ Nature Connect, 06.09.2024, 8 participants
- Climate Café Sharing Event at Centrala, 14.09.2024, 19 participants
- Workshop at Birmingham Botanical Gardens with Carolyn Morton and Birmingham and Black Country Wildlife Trust, 21.09.2024, 19 participants
- Workshop at All Saints Church with Mosaic Youth Group and Jane Thakoordin, 30.09.2024, 9 participants
- Workshop with the Energy Savings Trust Board, 04.03.2025, 17 participants

Making for Climate Change in partnership with Heart of England Vocational College, Birmingham
- 4 workshops, 06.11.2024 - 04.12.2024, 10 participants
- Sharing event, 11.12.2024, 25 participants
- MAC Waste Age Exhibition visit, 12.02.2025, 14 participants

Workshop in a Box
- Product testing event, 06.11.2024, 18 participants

Drag Declares Emergency with artist Lady Kitt disability focused Eco Drag Challenge workshop
- Costume and Banner Making Workshop at Midlands Art Centre, 21.07.2024, 15 participants

Consultancy

Imperial College London, Women and Asthma public engagement national project
Workshop, Library of Birmingham, 28.09.2024, 6 attendees

Publishing

Made in the Middle exhibition catalogue

Digital content production

Stories of Making and Migration digital commission - film and photography for website
How to Heal resource
Made in the Middle: Virtual tour, BSL pre-recorded tour, Audio Description pre-recorded tour.

Online presence

Existing archives/resources:
Making for Change Expo - 75 engaged users (a session lasting 10 seconds or more)
Made in the Middle 30 - 1602 engaged users
We Are Commoners Virtual Tour - 18 engaged users
Fourthland - 2 engaged users
Dorcas Stories from the Front Room Virtual Tour - 95 engaged users
Drag Declares Emergency - 87 engaged users

Craftspace social media
Instagram (5862 followers), Facebook (3.1K followers), Flickr, YouTube, Pinterest

Placements and volunteers
2 HE placement students from the University of Birmingham
14 volunteers

FINANCIAL REVIEW

Financial position

Total incoming resources received in the year to 31 March 2025 was £337,561 (2024: £362,576) derived mainly from donations and legacies. In the year ended 31 March 2025, there was total expenditure of £360,661 (2024: £331,817). For further detail, the income and expenditure account for the year is set out on page 13.

Reserves policy

As shown in the Statement of Financial Activities on page 13, the combined Restricted and Unrestricted funds show a net deficit of £23,100 (2024: surplus of £30,759), leaving a total funds carried forward balance of £360,831 (2024: £383,931).

Craftspace is a not-for-profit company limited by guarantee and is an educational charity. The reserves policy is devised to support the organisation's ability to be resilient and adaptable to change. In respect of reserves at the end of each financial year the company has agreed the following policy:

Unrestricted Reserves:

The company aims to maintain annual general unrestricted reserves amounting to at least three months running costs to include fixed overheads and salaries.

Designated Reserves:

Where appropriate and in line with charitable objectives and strategic plans, the company will create designated categories within unrestricted reserves to meet future capital or research and development costs. Currently the company has designated funds for:

- Artistic programme research and development. With diminishing public funds and a challenging economic climate for fundraising this strategic fund provides a vital means of innovating, seeding new ideas and testing needs and new approaches.
- IT replacement and renewal. Hardware, software, equipment and web presence. In an increasingly digital world in terms of communications and production, it is vital that Craftspace designates funds to enable it to utilise technology to operate efficiently and to innovate.
- Re-location of premises. We have a constant stock of equipment and showcases for touring exhibitions and productions in addition to our office space. Short term leases necessitate a review of options every two to three years.
- Fundraising and Business Development. This fund has arisen from Craftspace's participation in a two year Arts Council England fundraising capacity building and match funding scheme between 2017 and 2019. We were successful in raising funds which were matched pound for pound. These one-off funds have been designated for expenditure to develop or test new initiatives for generating philanthropic and general income.
- Operational overheads shortfall 2025/26. This is a new fund to mitigate for a known reduction in Arts Council England grant income in that year.

Restricted Reserves:

- Unspent amounts from grants, sponsorship and payments made in advance for specific projects or consultancy work, where the work has not finished and is in progress over more than one financial year will be identified as specific or restricted reserves. This includes sums identified within projects as contribution to general overheads which are normally transferred at the end of a project.
- Specific grant-aided income for significant capital items will be held on the balance sheets as a specific reserve against which to depreciate equipment.

Trustees approve all use and transfers of funds in restricted and unrestricted (including designated) reserves on presentation of quarterly financial accounts at each meeting.

FUTURE PLANS

This was the second year of a three year National Portfolio Organsiation funding agreement with Arts Council England. This investment enables the organisation to lever in other funds and income to develop and deliver its programme. An activity plan submitted as part of the application forms the focus of delivery for three years until March 2026. The organisation is working towards completing a strategic review of its mission, value proposition, structure and programme with production of a new business plan. Owing to the impact of changes to government Arts Council England confirmed a one year extension to our funding agreement until March 2027 and announced that we will be invited to apply for a further extension to March 2028.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Charity constitution

Craftspace is a company limited by guarantee and a registered charity governed by its memorandum and articles of association. Charity number 1001237. Company number 2492368.

Organisational structure

The organisation is managed by voluntary Trustees comprising members with diverse business, financial, strategic and sector specific knowledge and skills, selected to work as a team, to make effective management decisions at quarterly meetings, and to be available for individual consultation to provide expertise in specialist areas. Members are recruited through recommendation, solicitation and advertising. Trustees see themselves as being primarily responsible for overall strategic direction as well as ensuring the proper governance, financial and organisational viability of Craftspace. They ratify and review all policy documents and also comment on artistic policy but do not direct it. Trustees delegate authority to the Director for strategic and financial management of the company and its staff.

In this year it had nine voting member until 23 November 2023, then it had eight, including a Chair and met four times for formal business and at other times for an informal meeting with staff. Meetings are also attended by an officer from Arts Council England who represents funder interests. The Director of the organisation acts as Secretary to the Council of Management. Craftspace is a company limited by guarantee and an educational charity.

Core Staffing for the year

Deirdre Figueiredo - Director F/T
Emma Larkinson - Operations and Development Manager P/T
Simona Matuozzo - Administrative Assistant P/T (on maternity leave until December, returned briefly and left February 25).
Smilla Kristensen - Administrative Assistant P/T maternity cover (until January 2024, appointed permanently February 25)
Lisa Falaschi - Marketing Manager P/T
Emma Daker - Exhibitions and Project Development Manager F/T
Deirdre Buckley - Learning and Engagement Manager P/T job share
Katy Sadler - Learning and Engagement Manager P/T job share

Approved by order of the board of trustees on 29.10.2025 and signed on its behalf by:

D Figueiredo

.....
D Figueiredo - Secretary

Independent examiner's report to the trustees of Craftspace ('the Company')
I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2025.

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 your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can 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 (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

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.

Jeremy Kitson
The Institute of Chartered Accountants in England and Wales

Prime
Chartered Accountants
161 Newhall Street
Birmingham
B3 1SW

Date: .....

CRAFTSPACE

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted funds £	Restricted fund £	**2025 Total funds £**	2024 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations, legacies and grants	2	**236,972**	**56,530**	**293,502**	321,288
Other trading activities	3	**13,851**	**15,228**	**29,079**	32,897
Investment income	4	**14,980**	**-**	**14,980**	8,391
Total		**265,803**	**71,758**	**337,561**	362,576
EXPENDITURE ON					
Raising funds	5	**78,990**	**-**	**78,990**	78,993
Charitable activities					
Governance costs		**6,581**	**-**	**6,581**	7,879
Support Costs		**93,578**	**26,647**	**120,225**	109,383
Costs of artistic programme and other activities		**89,063**	**65,516**	**154,579**	135,180
Other		**286**	**-**	**286**	382
Total		**268,498**	**92,163**	**360,661**	331,817
NET INCOME/(EXPENDITURE)		**(2,695)**	**(20,405)**	**(23,100)**	30,759
Transfers between funds	15	**(3,000)**	**3,000**	**-**	-
Net movement in funds		**(5,695)**	**(17,405)**	**(23,100)**	30,759
RECONCILIATION OF FUNDS					
Total funds brought forward		**231,542**	**152,389**	**383,931**	353,172
TOTAL FUNDS CARRIED FORWARD		**225,847**	**134,984**	**360,831**	383,931

The notes form part of these financial statements

BALANCE SHEET
31 MARCH 2025

	Notes	Unrestricted funds £	Restricted fund £	**2025 Total funds £**	2024 Total funds £
FIXED ASSETS					
Tangible assets	11	**860**	**-**	**860**	1,146
CURRENT ASSETS					
Stocks	12	**3,432**	**-**	**3,432**	3,388
Debtors	13	**6,299**	**-**	**6,299**	3,273
Cash at bank		**232,136**	**134,984**	**367,120**	389,731
		241,867	**134,984**	**376,851**	396,392
CREDITORS					
Amounts falling due within one year	14	**(16,880)**	**-**	**(16,880)**	(13,607)
NET CURRENT ASSETS		**224,987**	**134,984**	**359,971**	382,785
TOTAL ASSETS LESS CURRENT LIABILITIES		**225,847**	**134,984**	**360,831**	383,931
NET ASSETS		**225,847**	**134,984**	**360,831**	383,931
FUNDS	15				
Unrestricted funds				**225,847**	231,542
Restricted funds				**134,984**	152,389
TOTAL FUNDS				**360,831**	383,931

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2025.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2025 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

(a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The notes form part of these financial statements

continued...

BALANCE SHEET - continued
31 MARCH 2025

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on ··2··9·.·1··0·.··2·0··2·5. and were signed on its behalf by:

.....
M B Rhodes - Trustee

The notes form part of these financial statements

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Tangible fixed assets
Depreciation is provided on a 25% reducing balance basis in order to write off each asset over its estimated useful life.

Stocks
Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

Taxation
The charity is exempt from corporation tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension costs and other post-retirement benefits
The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

2. DONATIONS, LEGACIES AND GRANTS

	2025	2024
	£	£
Donations	**26,762**	1,704
Grants	**266,740**	319,584
	293,502	321,288

Grants received, included in the above, are as follows:

	2025	2024
	£	£
Arts Council England	**255,446**	215,446
Birmingham City University	**-**	2,500
Birmingham Cathedral	**-**	1,400
Birmingham City Council	**8,107**	1,000
Birmingham City Council - Commonwealth Legacy Fund	**-**	7,850
Birmingham Pride Foundation	**-**	2,125
Church Urban Fund - Windrush	**-**	24,000
Culture Central	**250**	-
Elmley Foundation	**-**	3,000
Energy Saving Trust	**-**	15,872
George Fentham Trust	**-**	2,200
Goldsmiths University	**-**	5,000
Heart of England Community	**2,937**	-
Hereford Bid	**-**	1,100
Herefordshire Community Foundation	**-**	1,181
High Speed (HS2) Ltd	**-**	17,000
John Feeney Trust	**-**	4,000
Oakley Trust	**-**	1,000
Radcliffe Trust	**-**	4,000
WA Cadbury	**-**	2,000
Other grants	**-**	8,910
	266,740	319,584

3. OTHER TRADING ACTIVITIES

	2025	2024
	£	£
Touring and workshop receipts	**3,111**	4,791
Exhibit, stocks and catalogue	**31**	1,097
Consultancy services	**19,062**	22,749
Sundry income	**6,875**	4,260
	29,079	32,897

continued...

4. INVESTMENT INCOME

	2025	2024
	£	£
Deposit account interest	**14,980**	8,391

5. RAISING FUNDS

Raising donations and legacies

	2025	2024
	£	£
Support costs	**78,990**	78,993

6. SUPPORT COSTS

	Management	Finance	Governance costs	Totals
	£	£	£	£
Raising donations and legacies	**78,990**	**-**	**-**	**78,990**
Governance costs	**-**	**-**	**6,581**	**6,581**
Support Costs	**98,228**	**2,357**	**-**	**100,585**
Costs of artistic programme and other activities	**24,013**	**-**	**-**	**24,013**
	201,231	**2,357**	**6,581**	**210,169**

Support costs, included in the above, are as follows:

	Raising donations and legacies	Governance costs	Support Costs
	£	£	£
Wages	**78,990**	**-**	**42,462**
Social security	**-**	**-**	**5,258**
Pensions	**-**	**-**	**4,500**
Rent, rates & utilities	**-**	**-**	**18,487**
Insurance	**-**	**-**	**3,086**
Training	**-**	**-**	**-**
Telephone	**-**	**-**	**2,025**
Postage and stationery	**-**	**-**	**1,965**
Marketing	**-**	**-**	**-**
Sundries	**-**	**-**	**9,450**
Other professional fees	**-**	**-**	**10,995**
Bank charges	**-**	**-**	**126**
Subscriptions	**-**	**-**	**2,231**
Catalyst Fundraising	**-**	**-**	**-**
Accountancy fees	**-**	**3,481**	**-**
Independent examination	**-**	**3,100**	**-**
	78,990	**6,581**	**100,585**

continued...

6. SUPPORT COSTS - continued

		2025	2024
	Costs of artistic programme and other activities	Total activities	Total activities
	£	£	£
Wages	**3,700**	**125,152**	**111,433**
Social security	**-**	**5,258**	**4,997**
Pensions	**-**	**4,500**	**4,320**
Rent, rates & utilities	**-**	**18,487**	**17,773**
Insurance	**-**	**3,086**	**3,091**
Training	**-**	**-**	**2,273**
Telephone	**-**	**2,025**	**1,329**
Postage and stationery	**-**	**1,965**	**2,291**
Marketing	**-**	**-**	**3,692**
Sundries	**-**	**9,450**	**12,121**
Other professional fees	**20,313**	**31,308**	**16,804**
Bank charges	**-**	**126**	**109**
Subscriptions	**-**	**2,231**	**2,409**
Catalyst Fundraising	**-**	**-**	**3,980**
Accountancy fees	**-**	**3,481**	**1,755**
Independent examination	**-**	**3,100**	**3,270**
	24,013	**210,169**	**191,647**

7. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2025	2024
	£	£
Depreciation - owned assets	**286**	382

8. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2025 nor for the year ended 31 March 2024.

Trustees' expenses

During the year, one trustee (2024: 0) was reimbursed expenses of £175 (2024: £0).

9. STAFF COSTS

	2025	2024
	£	£
Wages and salaries	**191,507**	183,863
Social security costs	**11,585**	11,193
Other pension costs	**11,250**	10,800
	214,342	205,856

The average monthly number of employees during the year was as follows:

	2025	2024
Employees	**7**	9

No employees received emoluments in excess of £60,000.

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds	Restricted fund	Total funds
	£	£	£
INCOME AND ENDOWMENTS FROM			
Donations, legacies and grants	226,063	95,225	321,288
Other trading activities	27,425	5,472	32,897
Investment income	8,391	-	8,391
Total	261,879	100,697	362,576
EXPENDITURE ON			
Raising funds	78,993	-	78,993
Charitable activities			
Governance costs	7,879	-	7,879
Support Costs	69,133	40,250	109,383
Costs of artistic programme and other activities	88,638	46,542	135,180
Other	382	-	382
Total	245,025	86,792	331,817
NET INCOME	16,854	13,905	30,759
Transfers between funds	(1,664)	1,664	-
Net movement in funds	15,190	15,569	30,759
RECONCILIATION OF FUNDS			
Total funds brought forward	216,352	136,820	353,172
TOTAL FUNDS CARRIED FORWARD	231,542	152,389	383,931

continued...

11. TANGIBLE FIXED ASSETS

	Fixtures and fittings £
COST	
At 1 April 2024 and 31 March 2025	**79,590**
DEPRECIATION	
At 1 April 2024	**78,444**
Charge for year	**286**
At 31 March 2025	**78,730**
NET BOOK VALUE	
At 31 March 2025	**860**
At 31 March 2024	1,146

12. STOCKS

	2025	2024
	£	£
Stock	**3,432**	3,388

13. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025	2024
	£	£
Trade debtors	**5,026**	2,000
Prepayments and accrued income	**1,273**	1,273
	6,299	3,273

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025	2024
	£	£
Trade creditors	**3,213**	2,855
Social security and other taxes	**3,817**	3,520
Other creditors	**1,308**	1,280
Accruals and deferred income	**8,542**	5,952
	16,880	13,607

continued...

15. MOVEMENT IN FUNDS

	At 1.4.24 £	Net movement in funds £	Transfers between funds £	At 31.3.25 £
Unrestricted funds				
General fund	**95,751**	**(2,695)**	**11,938**	**104,994**
Designated fund	**135,791**	**-**	**(14,938)**	**120,853**
	231,542	**(2,695)**	**(3,000)**	**225,847**
Restricted funds				
Restricted fund	**152,389**	**(20,405)**	**3,000**	**134,984**
TOTAL FUNDS	**383,931**	**(23,100)**	**-**	**360,831**

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	**265,803**	**(268,498)**	**(2,695)**
Restricted funds			
Restricted fund	**71,758**	**(92,163)**	**(20,405)**
TOTAL FUNDS	**337,561**	**(360,661)**	**(23,100)**

Comparatives for movement in funds

	At 1.4.23 £	Net movement in funds £	Transfers between funds £	At 31.3.24 £
Unrestricted funds				
General fund	98,128	16,854	(19,230)	95,752
Designated fund	118,224	-	17,566	135,790
	216,352	16,854	(1,664)	231,542
Restricted funds				
Restricted fund	136,820	13,905	1,664	152,389
TOTAL FUNDS	353,172	30,759	-	383,931

continued...

15. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	261,879	(245,025)	16,854
Restricted funds			
Restricted fund	100,697	(86,792)	13,905
TOTAL FUNDS	362,576	(331,817)	30,759

16. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2025.

CRAFTSPACE

England & Wales - Charity number 1001237

Accounts

REGISTERED COMPANY NUMBER: 02492368 (England and Wales)
REGISTERED CHARITY NUMBER: 1001237

REPORT OF THE TRUSTEES AND

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

FOR

CRAFTSPACE

Prime
Chartered Accountants
161 Newhall Street
Birmingham
B3 1SW

CRAFTSPACE

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FOR THE YEAR ENDED 31 MARCH 2024

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CRAFTSPACE

REFERENCE AND ADMINISTRATIVE DETAILS
FOR THE YEAR ENDED 31 MARCH 2024

TRUSTEES	S F Boersma Brand Consultancy A Collier Operations Manager S B Jones Director C E Miller Consultant R A Ndibalema Lecturer N Pearlman Head Of Art Collections M B Rhodes Company Director K Thompson Textile Artist R J Bateman Retired (resigned 23/11/23)
COMPANY SECRETARY	D Figueiredo
REGISTERED OFFICE	Unit 15, Highgate Craft Centre 8 Highgate Square Birmingham B12 0DU
REGISTERED COMPANY NUMBER	02492368 (England and Wales)
REGISTERED CHARITY NUMBER	1001237
INDEPENDENT EXAMINER	Prime Chartered Accountants 161 Newhall Street Birmingham B3 1SW

CHAIRMAN'S REPORT
FOR THE YEAR ENDED 31 MARCH 2024

Introduction

Craftspace is a leading craft development organisation that champions the power of contemporary craft and making to stimulate change in society. We do this through talent development; creating opportunities for artists to innovate, experiment and collaborate and through engaging diverse communities in making for well-being, learning, enterprise, personal and skills development.

Our work contributes uniquely to the UK's rich cultural landscape, creating inspiring encounters between the public and craft which challenge traditional boundaries and perceptions of what craft is. Our approach is underpinned by a desire to be a learning organisation, testing different methodologies through building relationships with and transferring knowledge between a variety of partners and agencies.

The Board and staff of Craftspace are proud of our artistic and engagement programmes which demonstrate the role of craft in community building and as a means to care for ourselves, each other, the wider community and the environment/planet. We believe craft is a connector: between maker and object, maker and the environment, and between people in communities.

Craftspace is committed to playing a leadership role in developing and supporting the contemporary craft sector and deepening public participation in craft. I would like to thank all our investors and donors, particularly Arts Council England who invest in Craftspace as a National Portfolio Organisation.

Programme Highlights

We celebrated Shelanu Craft Collective's 10th anniversary through an exhibition at the School of Jewellery which reflected on the many achievements of this shared enterprise. Shelanu which means 'belonging to us' is with and for refugee and migrant women; members make jewellery to sell and share their skills by running workshops in the community. The exhibition included the work of five UK and international creative women-focused social enterprises to show the wider context of this work. Shelanu ended the year with an invitation to showcase at the international Ferrous Festival in Hereford. We collaborated with eminent curator, researcher, academic and textile practitioner Dr Rose Sinclair to co-curate Dorcas Stories from the Front Room, Caribbean textile narratives then and now exhibition. It used the lens of craft to commemorate 75 years of Windrush showing the positive contribution that Caribbean people have made on the UK. It featured Rose Sinclair's personal craft and fashion collection, archives, photography, a community made textile artwork and work by 5 contemporary Caribbean artists and designers. We partnered Mailbox Birmingham, a business, lifestyle and retail centre, where 1557 visitors attended the exhibition over 26 exhibition days. Following our large scale 4600 Gifts project for the Commonwealth Games, we enabled an early career artist and two volunteers who were involved in its delivery to fundraise for, lead and manage Mending Stories, a legacy textile project about repair and mending. They devised a series of workshops in four of the community centres that had been involved in our gifts project building on relationships and skills. The project became a means for the artists to set up Makers Circle, a new craft collective delivering creative services. We began work on Making for Climate Change, a two year programme targeted at LGBTQIA+ and Deaf and hard-of-hearing young people. Year one development phase began with a youth focus group to discuss needs, expectations and views. We also appointed a youth Creative Producer to lead a programme of activity enabling LGBTQIA+ young people to take creative action to address the Climate Emergency using craftivism (craft + activism). Towards the end of the year we supported talent development through the selection of 14 recent graduates to feature in In:Site 2024. They participated in a professional development programme comprising a series of 7 talks, workshops and mentoring in the lead-up.

Operations and Fundraising

We began the scoping for an externally facilitated strategic review which will result in a new 3-5 year business plan. It will include reflection on mission/purpose, values and value proposition, operating model, financial position/viability and succession planning. The board and staff will explore and identify the key internal and external opportunities and challenges for Craftspace and think about the people, resources and actions required to achieve its aspirations. We began with a stakeholder survey to seek perceptions of value and impact.

An outline of our reserves policy is included the financial review on page 10. The largest amount held within our designated reserves for business development and fundraising is £52,500. This was received as a one-off amount from a match funding scheme and designated by the Trustees for long term use to support fundraising and development since Craftspace does not have specialist staff in these roles. It is also worth noting that as part of our new fundraising agreement with Arts Council England it was agreed that unrestricted reserves that have not been designated should not fall below a target of £85K.

The fundraising environment has become even more challenging for the arts with local authorities making severe cuts and competition for grants from Trusts and Foundations even more competitive.
Owing to the relentless work of our small team, we secured £100,000+ worth of grants and other income towards our programme, but this will be difficult to sustain. The operating environment remains challenging with the cost of living increasing whilst our core grant from Arts Council has remained at standstill for several years. To this end the board and executive decided to form a finance sub-group of the board to provide extra support and oversight in financial planning. In the first instance the sub-group conducted a review of financial planning and accounting practices and procedures. They also created a new designated reserve to make provision for a potential operating income shortfall in 2025/26.

We began a process to introduce and embed the Insight & Impact Toolkit for evaluation to achieve consistent impact measurement, feedback and reflection across our programme. This involved board and staff in training and planning.

We maintained our reserves policy including a designated reserve for artistic programme development in line with our charitable objectives. With diminishing public funds and a challenging economic climate for fundraising this fund provides a vital means of innovating, seeding new ideas and testing new approaches to sustain the organisation. With some funders investing in projects in advance, we continue to hold and carry over funds in specific/restricted reserves. Funds are then brought in each year to offset expenditure for ongoing projects.

It is owing to good governance, planning and delivery that the organisation continues to be sustainable and resilient and I would like to thank all of the members of the board for their ongoing expertise, advocacy and commitment.

One of our core values is to devise projects which have lasting and positive impacts upon both individual artists, participants, organisations and their wider communities. The active legacies of many of the projects described above are testament to our ability to continue to enact our values. Many of these would not have been possible without the support of our partners, and I would like to thank them all.

Finally, and most importantly, I would particularly like to thank the staff of Craftspace for their vision and commitment in fulfilling our purpose. Not only do they continue to excel in delivering the immediate objectives of the organisation, they are also forever looking for new ways to develop and expand our impact. We are fortunate to have such an exceptional and inspiring team.

Matthew Rhodes
Chair
October 2024

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2024. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Purpose

Craftspace is an independent agency working to increase opportunities for makers, as well as access to and participation in contemporary crafts for all audiences. We are committed to quality, innovation, touring, and to the development, making and presentation of crafts in the widest cultural contexts.

Values

People
- We are committed to developing people's skills, knowledge and creativity at all levels whether they are staff, participants, makers, project partners or clients.
- We aim to devise projects and services in collaboration with partner organisations and clients which have lasting and positive impacts upon both individual participants, whole organisations and their wider communities.

Artistic Programme
- We believe that quality and innovation is characterised by working inclusively in creative partnerships, by placing access at the centre of our operation and also by challenging boundaries and preconceptions around crafts practice, presentation and learning.

Audiences
- We value process and participation as a meaningful and engaging way to facilitate learning about and experiencing crafts.
- We believe that the exploration and showing of crafts in a wide range of social and culturally diverse contexts makes it more relevant to all our lives.

OBJECTIVES AND ACTIVITIES

Objectives and aims

Craftspace is a creative producer, a sharer of knowledge, expertise and experience and conduit for signposting, partnerships and making connections between people and organisations to grow engagement with craft.

Our programme is devised to stimulate artistic excellence, critical thinking, curiosity, experience and understanding of contemporary crafts in the widest social and diverse cultural contexts and across ages. We achieve this through our core activities of touring exhibitions, creative productions, research partnerships and learning, participation and engagement projects. Our activities challenge public perceptions of craft by consciously creating highly focused, high quality, enquiring, engaging and bespoke collaborations. Through this makers gain new perspectives on their practice and audiences gain deep insight and experience. In supporting artists to make new work as cultural capital we also build social and human capital through engagement with the ideas and practice of making.

In delivering our programme we evaluate our work to achieve the following outcomes:

Partnerships: Build capacity in non-arts sector partners to use creativity as an empowering tool and employ professional artists to achieve their objectives.
Artists: Artistic and personal development, increased capacity to engage with audiences, increased employment and profile, experimentation, stimulating innovation and sales of work.
Audiences: Creative learning, transformation, well-being, skills-development, progression and social-cohesion.
Venues: Increased market-share for craft, profile for craft, increased knowledge and awareness of what craft can be, cross-over and new audiences, enhanced knowledge for existing audiences and increased relevance of craft.

ACHIEVEMENT AND PERFORMANCE

Charitable activities

Our working process continues to involve all project partners in planning and consultation, investing staff time in providing support, sharing, reflection and evaluation. Our achievements are only possible through the exceptional skills, knowledge and expertise of our staff and board whose commitment and willingness to test different ways of working keeps the organisation at the forefront of innovation in our sector. We also acknowledge that success also derives from engaging the active support and participation of our funders, partners, clients and donors.

Artistic and Community Engagement Programme 2023/24

Activities to report on in addition to the commentary in the Chair's report:

We are Commoners: creative acts of commoning exhibition

Our national touring exhibition extended its tour with one final showing of a small selection of work at Velorose Gallery, London in conjunction with London Festival of Architecture. The festival theme was 'In Common' which linked well to the exhibition themes.

Dorcas Stories from the Front Room, Caribbean textile narratives then and now exhibition

Findings and data from the visitor survey showed the following:
Out of 183 visitors surveyed: 72% strongly agreed the exhibition was distinctive, 90% strongly agreed that the exhibition was insightful, 88% strongly agreed the exhibition was rigorous.
Ethnicity: 63% were non white British, of which 34% were Black (98% Black Caribbean), 10% Asian, 10% mixed (of which 42% Black Caribbean & white).

Other measures: 86% rated their overall experience as excellent, 65% said it exceeded their expectations, 47% were under 50 yrs of age, 14% disabled, 13% neurodivergent, 57% first time attending a Craftspace exhibition, 87% would highly recommend Craftspace.

Yarning: Tales from Birmingham

We commissioned Birmingham knitter Sara Fowles to record a podcast series telling five Black women's stories of yarn and knitting, including her own. Sara's story was celebrated at an event hosted by Craftspace at Unravel Festival of Yarn at Farnham Maltings. The series was uploaded to Spotify and our website for all to access. The podcasts were also include in the Dorcas Stories exhibition as an installation where visitors could knit whilst they listened, read transcripts and see knitted work by four of the women whose stories were represented.

Making for Change: Queering the Wye, How to Heal

This LGBTQIA+ youth focused project was a partnership with Queering the Wye (part of Wye Valley River Festival). A key aim was to enable young LGBTQIA+ people to feel less islolated, engage with nature and have a voice about climate change. The facilitator Aimee Blease and artists Oly Bliss and Annie Higgins all identified as LGBTQIA+. LGBTQIA+ youth aged 16-25 attended 5 weekly creative workshops in Hereford Town Centre. They were introduced to ideas around Queer ecology and creative ways to explore it including a talk by LGBTQIA+ climate activist Jasmine Qureshi. The outputs will be created into an online resource in the following year.

Drag Declares Emergency with artist Lady Kitt - Eco Drag Challenge workshops & event

Following a digital residency with Lady Kitt in the previous year resulting in a digital exhibition and resource, we involved community participants to activate the resource through a series of eco drag challenge workshops. Artist and drag king Lady Kitt led an online costume making workshop for young LGBTQIA+ people in Wales. Two local artists facilitated a series of practical costume making workshops in Birmingham with LGBTQIA+ adult participants. Craftspace led the participants in a walking group for the Birmingham Pride parade to promote the eco drag message.

Made in the Middle exhibition audience development event in Birmingham and artists' event
In the lead up to Made in the Middle exhibition we devised a community skill share event to celebrate everyday making. The one day event took place at St Germain's Community Hub in Birmingham and involved 15 craft demonstrators from within the community and 3 professional artists who also demonstrated their skills and range of craft practices. We also began the open callout process for our forthcoming Made in the Middle exhibition with a lot of consideration given to accessibility. The first callout event was an online information and Q&A session to enable artists to learn more about the opportunity at first hand.

Consultancy
We completed delivery of an 8 week pilot creative residency for HS2 based at the HBVC, an independent specialist college for learners aged 16 to 25 with special educational needs and/or autism. It included presenting outcomes through an exhibition and a celebration event.
We completed the first phase of a contract with Imperial College London to manage a Birmingham element of a national public engagement 'Women and Asthma' project. It brought together researchers with lived experience participants using craft to facilitate conversations. We also completed evaluation work for the Canal & River Trust.

General operations
During the year staff undertook training including staff refresher training in GDPR and team attendance at a Decolonising Culture symposium. Craftspace hosted a Craft UK Network meeting in Birmingham alongside the Dorcas Stories exhibition. We recruited for a maternity cover for our administrator post requiring handover and induction.

In summary, our exhibitions, creative productions and projects have engaged excellent artists/practitioners at different stages of their career. Craftspace staff influence the sector through advocacy, giving talks, presenting at conferences, writing articles and through the roles they play on steering groups, boards and committees. Craftspace is recognised as being well positioned to influence the way contemporary crafts is practised and experienced amongst the widest social, cultural and artistic constituencies. Through its work, it has championed and demonstrated a wider civic role for makers.

Statistics and list of key exhibitions, events and projects

Exhibitions

We are Commoners national touring exhibition at Velorose Gallery, London
o Exhibition, 01.06.2023 - 30.06.2023, 304 attendees
o Closing event, 30.06.2023, 40 attendees

Dorcas Stories from the Front Room, Caribbean textile narratives then and now at the Mailbox (office, leisure and retail centre), Birmingham
o Exhibition, 23.09.2023 - 29.10.2023, 1557 visitors
o Extended shop window display, 30.10.2023 - 14.12.2023, 500 audience

Shelanu Women's Craft Collective:
o Belonging to Us, 10th anniversary exhibition, Vittoria Street Gallery, Birmingham 03.04.2023 - 28.04.2023, 600 visitors
o Belonging to Us, exhibition private view, 19.04.2023, 53 attendees
o Ferrous Festival showcase, Maylords Orchard, Hereford 15.03.2024-16.03.2024, 209 visitors

Other creative productions
o Yarning: Tales from Birmingham. A podcast series telling 5 Black women's stories of yarn and knitting
o First 4 podcasts launched as part of Dorcas Stories exhibition, displayed as a sound installation to listen to with transcripts and knitted textiles loaned from podcast participants. Uploaded to the website and spotify, 163 plays of 60sec or more between June 2023 and March 2024.
o 5th podcast commissioned to add to the series Yarning: Tales from Birmingham, Black women's stories of yarn and knitting

Shelanu Women's Craft Collective with migrant and refugee women
47 in-person creative studio sessions attended by 12 members

Inclusion in craft selling fairs:
o Supersonic Festival, 03.09.2023
o Paperdolls Handmade Market, 18.11.2023
o Jewellery Quarter Makers Market, 02.12.2023 & 07.12.2023
o MAC Christmas Fair, 09.12.2023

Events and participatory, learning and audience development projects

Dorcas Stories from the Front Room, Caribbean textile narratives then and now at the Mailbox, (office, leisure and retail centre) Birmingham
o 2 instagram live in-conversation events. One on 22nd June: 72 interactions on live event, 56 joined, 17 concurrently.
o Windrush Day Instagram Live in-conversation, 22.06.2023, 72 viewers
o Windrush 75 event, talk and panel discussion at Pannel Croft Retirement Village, 30.06.2023, 31 attendees

Dorcas Stories from the Front Room Textile Project with Caribbean residents at Pannel Croft Retirement Village, Newtown, Birmingham
o 8 workshop sessions between 06.07.2023 and 07.09.2023, 12 participants
Events alongside the exhibition at the Mailbox, Birmingham:
o Private View, 05.10.2023, 60 attendees
o Textile and jewellery workshops, 28.10.2023 - 29.10.2023, 32 participants
o Study Day in collaboration with Birmingham City University's Centre for Equality, Diversity and Inclusion, WSP, 23.10.2023, 27 participants
o Teacher Twilight talks, tour and creative jewellery workshop, 23.10.2023, 10 participants
o Exhibition Tours, 30.09.2023 - 14.12.2023, 77 attendees across 7 sessions

Mending Stories project - creative workshops in community hubs in Birmingham, 112 participants in total
o Kinmos: 25.04.2023, 9 participants; 02.05.2023, 6 participants; 09.05.2023, 8 participants; 16.05.2023 6 participants
o St Germain's Community Hub: 15.05.2023, 4 participants; 22.05.2023, 4 participants; 05.06.2023, 12 participants; 12.06.2023, 5 participants
o The Pantry South Yardley: 25.05.2023, 4 participants; 08.06.2023, 5 participants; 15.06.2023, 8 participants; 22.06.2023, 8 participants
o Benson's Community Hub: 20.04.2023, 7 participants; 27.04.2023, 6 participants; 04.05.2023, 9 participants; 11.05.2023, 11 participants
o Exhibition for a day with sharing event at the Gap Arts Project, 19.07.2023, 32 attendees

Shelanu Women's Craft Collective workshops in Birmingham, Black Country and Hereford
o Celebrating Sanctuary, the Midlands Art Centre, 17.06.2023, 34 participants
o World Refugee Day, the Exchange, 20.06.2023, 15 participants
o Refugee Week Event, Centrala, 22.06.2023, 9 participants
o Supersonic, 03.09.2023, 10 participants
o WMM peer to peer teacher training, Unity Hubb, 02.10.2023, 3 participants
o Kenji, 07.10.2023, 28 participants
o British Red Cross, 15.11.2023, 11 participants
o Avison Young, 21.11.2023, 14 participants
o Restore at St Anne's Church Hall, 28.11.2023, 14 participants
o Centrala, 20.02.2024, 10 workshop participants; 22.02.2024, 23 participants
o Ferrous Festival, 15.03.2024-16.03.2024, 25 participants

Making for Change: Queering the Wye, How to Heal?, creative workshops in Hereford, 12 participants
o In person workshop, Babar Café: 09.09.2023, 3 participants, 23.09.2023, collaborative session between 2 artists
o The Courtyard: 07.10.2023, 8 participants; 21.10.2023, 2 participants; 18.11.2023, collaborative session between 2 artists
o Online workshop, 11.11.2023, 3 participants

Making for Climate Change Focus Group
o EcoPark, Birmingham: 30.10.2023, 10 participants

Drag Declares Emergency with artist Lady Kitt - Eco Drag Challenge workshops & event
o Hybrid workshop at the Attik Youth Centre in Monmouth, 01.04.2023, 6 participants
o In-person workshop at King Henry VIII School, Abergavenny, 19.05.2023, 6 participants
Birmingham Pride creative workshops:
o Costume workshops at the Old Print Works, Birmingham, 07.05.2023, 12 participants; 21.05.2023, 10 participants
o Costume workshop, Birmingham City University campus, 20.05.2023, 15 participants
o Pride Parade, 27.05.2023, 14 participants, 40,000 street audience

Made in the Middle audience development event in Birmingham and artists' event
o Skills Share event at St Germain's Community Hub, 21.10.2023, 58 attendees
o Introduction to exhibition callout & artists' networking online, 26.03.2024, 16 attendees

In:Site artist development programme, in-person event, online talks, workshops & mentoring
o Workshop for public and artists at Birmingham Cathedral, 17.02.2024, 45 participants
Artist Development Sessions online:
o Ibukun Baldwin talk & workshop: 14 participants
o Ibukun Baldwin mentoring: 10 participants
o Lady Kitt talk & workshop: 14 participants
o Lady Kitt mentoring: 6 participants
o Alice Thatcher talk & workshop: 14 participants
o Alice Thatcher mentoring: 9 participants

Consultancy

HS2, Washwood Heath Creates pilot residency at Heart of Birmingham Vocational College (HBVC)
A series of creative workshops, exhibition and event facilitated by designers Dual Works and Craftspace
o Visit to HS2 Washwood Heath site, 20.04.2023, 13 participants
o Visit to Ward End park, 27.04.2023, 11 participants
o Onsite workshop, 04.05.2023, 13 participants
o Onsite workshop, 11.05.2023, 12 participants
o Onsite workshop, 18.05.2023, 11 participants
o Onsite outdoor workshop, 25.05.2023, 8 participants
o Onsite workshop, 08.06.2023, 7 participants
o Public workshop in the community hub with learners and external community participants 16.06.2023, 18 participants
o One day exhibition with drop-in workshop and sharing event, 22.06.2023, 47 attendees

Imperial College London, Women and Asthma public engagement national project
Located in London, Skelmersdale and Birmingham. Creative workshops involved researchers, lived experience participants and artists.
o 2 one day in-person workshops, Women's Enterprise and Community Hub, 20.05.2023, 12 participants & 30.09.2023, 12 participants
o 3 creative online workshops: 10.06.2023, 12 participants, 01.07.2023, 12 participants; 31.10.2023, 12 participants

Digital content production

Dorcas Stories from the Front Room exhibition :
o Virtual tour of exhibition commissioned and uploaded to the website, craftspace.co.uk/dorcas-stories/the-exhibition/
o 1 recorded interview of a conversation between Daniel Gayle and Rose Sinclair, part screened at Study Day and uploaded to You Tube as a resource.
o 1 recording by Head of Learning at the V&A about their Caribbean Connections resource for teachers - sent to teachers as a resource after a twilight session
o 2 film shorts interviewing the curator commissioned for social media

Made in the Middle Skill Share event
o Commissioned films:1 long form & 5 short form

Queering the Wye, How to Heal? Project
o Filmed talk given to young people by Jasmine Isa Qureshi, an ecologist, journalist, speaker and writer. She spoke about what it means to be queer, her journey as a climate activist and queer ecology. To be used in a forthcoming web resource.

Online presence

Existing archives/resources:
o The Shape of Things - online archive - approximately 1271 active users with 326 engaged sessions (more than 10 seconds).
o Making for Change Expo - 58 users, 60 engaged sessions
o Made in the Middle 30 - 38 users, 25 engaged sessions
o Crafting the Commons (research network blog)

Craftspace social media:
Instagram (4921 followers), Facebook (3K followers), Twitter (8781 followers), Flickr, YouTube and Pinterest.

Placements and volunteers
o 2 work experience students from Queensbridge School,
o 3 HE placement students: Alex Clark-Michalek, Smitakshi Naskar from the University of Birmingham and Rosie Rattier from Birmingham City University.
o 5 event and exhibition volunteers

FINANCIAL REVIEW
Financial position
Total incoming resources received in the year to 31 March 2024 was £364,077 (2023: £340,045) derived mainly from donations and legacies. In the year ended 31 March 2024, there was total expenditure of £333,318 (2023: £427,288). For further detail, the income and expenditure account for the year is set out on page 13.

FINANCIAL REVIEW

Reserves policy

As shown in the Statement of Financial Activities on page 13, the combined Restricted and Unrestricted funds show a net surplus of £30,759 (2023: deficit of £87,243), leaving a total funds carried forward balance of £383,931 (2023: £353,172).

Craftspace is a not-for-profit company limited by guarantee and is an educational charity. The reserves policy is devised to support the organisation's ability to be resilient and adaptable to change. In respect of reserves at the end of each financial year the company has agreed the following policy:

Unrestricted Reserves:

The company aims to maintain annual general unrestricted reserves amounting to at least three months running costs to include fixed overheads and salaries.

Designated Reserves:

Where appropriate and in line with charitable objectives and strategic plans, the company will create designated categories within unrestricted reserves to meet future capital or research and development costs. Currently the company has designated funds for:

- Artistic programme research and development. With diminishing public funds and a challenging economic climate for fundraising this strategic fund provides a vital means of innovating, seeding new ideas and testing needs and new approaches.
- IT replacement and renewal. Hardware, software, equipment and web presence. In an increasingly digital world in terms of communications and production, it is vital that Craftspace designates funds to enable it to utilise technology to operate efficiently and to innovate.
- Re-location of premises. We have a constant stock of equipment and showcases for touring exhibitions and productions in addition to our office space. Short term leases necessitate a review of options every two to three years.
- Fundraising and Business Development. This fund has arisen from Craftspace's participation in a two year Arts Council England fundraising capacity building and match funding scheme between 2017 and 2019. We were successful in raising funds which were matched pound for pound. These one-off funds have been designated for expenditure to develop or test new initiatives for generating philanthropic and general income.
- Operational overheads shortfall 2025/26. This is a new fund to mitigate for a known reduction in Arts Council England grant income in that year.

Restricted Reserves:

- Unspent amounts from grants, sponsorship and payments made in advance for specific projects or consultancy work, where the work has not finished and is in progress over more than one financial year will be identified as specific or restricted reserves. This includes sums identified within projects as contribution to general overheads which are normally transferred at the end of a project.
- Specific grant-aided income for significant capital items will be held on the balance sheets as a specific reserve against which to depreciate equipment.

Trustees approve all use and transfers of funds in restricted and unrestricted (including designated) reserves on presentation of quarterly financial accounts at each meeting.

FUTURE PLANS

This was the first year of a three year National Portfolio Organsiation funding agreement with Arts Council England. This investment enables the organisation to lever in other funds and income to develop and deliver its programme. An activity plan submitted as part of the application forms the focus of delivery for three years until March 2026. The organisation is working towards completing a strategic review of its mission, value proposition, structure and programme with production of a new business plan by March 2025. The Arts Council announced a one year extension to the funding agreement which will provide grant investment until March 2027.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Charity constitution

Craftspace is a company limited by guarantee and a registered charity governed by its memorandum and articles of association. Charity number 1001237. Company number 2492368.

Organisational structure

The organisation is managed by a voluntary Trustees comprising members with diverse business, financial, strategic and sector specific knowledge and skills, selected to work as a team, to make effective management decisions at quarterly meetings, and to be available for individual consultation to provide expertise in specialist areas. Members are recruited through recommendation, solicitation and advertising. Trustees see themselves as being primarily responsible for overall strategic direction as well as ensuring the proper governance, financial and organisational viability of Craftspace. They ratify and review all policy documents and also comment on artistic policy but do not direct it. Trustees delegate authority to the Director for strategic and financial management of the company and its staff.

In this year it had nine voting member until 23 November 2023, then it had eight, including a Chair and met four times for formal business and at other times for an informal meeting with staff. Meetings are also attended by an officer from Arts Council England who represents funder interests. The Director of the organisation acts as Secretary to the Council of Management. Craftspace is a company Ltd by guarantee and an educational charity.

Core staffing for the year

Deirdre Figueiredo - Director F/T
Emma Larkinson - Operations and Development Manager P/T
Simona Matuozzo - Administrative Assistant P/T (on maternity leave from December 2023).
Smilla Kristensen - Administrative Assistant P/T maternity cover (started January 2024)
Lisa Falaschi - Marketing Manager P/T
Emma Daker - Exhibitions and Project Development Manager F/T
Deirdre Buckley - Learning and Engagement Manager P/T job share
Katy Sadler - Learning and Engagement Manager P/T job share

Approved by order of the board of trustees on 24th October 2024 and signed on its behalf by:

.....
D Figueiredo - Secretary

Independent examiner's report to the trustees of Craftspace ('the Company')
I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2024.

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 your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can 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 (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

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.



Jeremy Kitson
The Institute of Chartered Accountants in England and Wales

Prime
Chartered Accountants
161 Newhall Street
Birmingham
B3 1SW

Date: 03.12.2024.

CRAFTSPACE

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted funds £	Restricted fund £	**2024 Total funds £**	2023 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	**226,063**	**95,225**	**321,288**	324,837
Other trading activities	3	**27,425**	**5,472**	**32,897**	12,030
Investment income	4	**8,391**	**-**	**8,391**	3,178
Total		**261,879**	**100,697**	**362,576**	340,045
EXPENDITURE ON					
Raising funds	5	**78,993**	**-**	**78,993**	89,206
Charitable activities					
Governance costs		**7,879**	**-**	**7,879**	5,384
Support Costs		**69,133**	**40,250**	**109,383**	105,580
Costs of artistic programme and other activities		**88,638**	**46,542**	**135,180**	226,424
Other		**382**	**-**	**382**	694
Total		**245,025**	**86,792**	**331,817**	427,288
NET INCOME/(EXPENDITURE)		**16,854**	**13,905**	**30,759**	(87,243)
Transfers between funds	15	**(1,664)**	**1,664**	**-**	-
Net movement in funds		**15,190**	**15,569**	**30,759**	(87,243)
RECONCILIATION OF FUNDS					
Total funds brought forward		**216,352**	**136,820**	**353,172**	440,415
TOTAL FUNDS CARRIED FORWARD		**231,542**	**152,389**	**383,931**	353,172

The notes form part of these financial statements

BALANCE SHEET
31 MARCH 2024

	Notes	Unrestricted funds £	Restricted fund £	2024 Total funds £	2023 Total funds £
FIXED ASSETS					
Tangible assets	11	**1,146**	-	**1,146**	1,528
CURRENT ASSETS					
Stocks	12	**3,388**	-	**3,388**	3,500
Debtors	13	**3,273**	-	**3,273**	3,048
Cash at bank		**237,342**	**152,389**	**389,731**	363,996
		244,003	**152,389**	**396,392**	370,544
CREDITORS					
Amounts falling due within one year	14	**(13,607)**	-	**(13,607)**	(18,900)
NET CURRENT ASSETS		**230,396**	**152,389**	**382,785**	351,644
TOTAL ASSETS LESS CURRENT LIABILITIES		**231,542**	**152,389**	**383,931**	353,172
NET ASSETS		**231,542**	**152,389**	**383,931**	353,172
FUNDS	15				
Unrestricted funds				**231,542**	216,352
Restricted funds				**152,389**	136,820
TOTAL FUNDS				**383,931**	353,172

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2024.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2024 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

(a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The notes form part of these financial statements

continued...

BALANCE SHEET - continued
31 MARCH 2024

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 24th October 2024 and were signed on its behalf by:

.....
M B Rhodes - Trustee

The notes form part of these financial statements

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Tangible fixed assets
Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

25% reducing balance.

Stocks
Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

Taxation
The charity is exempt from corporation tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension costs and other post-retirement benefits
The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

continued...

2. DONATIONS AND LEGACIES

	2024	2023
	£	£
Donations	1,704	1,794
Grants	319,584	323,043
	321,288	324,837

Grants received, included in the above, are as follows:

	2024	2023
	£	£
Arts Council England	215,446	252,539
Birmingham City University	2,500	-
Birmingham Cathedral	1,400	-
Birmingham City Council	1,000	10,998
Birmingham City Council - Commonwealth Legacy Fund	7,850	-
Birmingham Pride Foundation	2,125	-
Birmingham 22	-	52,466
Church Urban Fund - Windrush	24,000	-
The Civic	-	2,500
Elmley Foundation	3,000	-
Energy Saving Trust	15,872	-
George Fentham Trust	2,200	-
Goldsmiths University	5,000	-
Hereford Bid	1,100	-
Herefordshire Community Foundation	1,181	-
High Speed (HS2) Ltd	17,000	-
John Feeney Trust	4,000	-
Midlands Art Centre	-	3,000
Oakley Trust	1,000	-
Radcliffe Trust	4,000	-
The Space CIC	-	1,540
WA Cadbury	2,000	-
Other grants	8,910	-
	319,584	323,043

3. OTHER TRADING ACTIVITIES

	2024	2023
	£	£
Touring and workshop receipts	4,791	7,043
Exhibit, stocks and catalogue	1,097	3,613
Consultancy services	22,749	1,160
Sundry income	4,260	214
	32,897	12,030

continued...

4. INVESTMENT INCOME

	2024	2023
	£	£
Deposit account interest	**8,391**	3,178

5. RAISING FUNDS

Raising donations and legacies

	2024	2023
	£	£
Support costs	**78,993**	89,206

6. SUPPORT COSTS

	Management	Finance	Governance costs	Totals
	£	£	£	£
Raising donations and legacies	**78,993**	**-**	**-**	**78,993**
Governance costs	**2,854**	**-**	**5,025**	**7,879**
Support Costs	**96,132**	**6,498**	**-**	**102,630**
Costs of artistic programme and other activities	**2,145**	**-**	**-**	**2,145**
	180,124	**6,498**	**5,025**	**191,647**

Support costs, included in the above, are as follows:

	Raising donations and legacies	Governance costs	Support Costs
	£	£	£
Wages	**78,993**	**-**	**32,440**
Social security	**-**	**-**	**4,997**
Pensions	**-**	**-**	**4,320**
Rent, rates & utilities	**-**	**-**	**17,773**
Insurance	**-**	**-**	**3,091**
Training	**-**	**-**	**2,273**
Telephone	**-**	**-**	**1,329**
Postage and stationery	**-**	**-**	**2,291**
Marketing	**-**	**-**	**3,692**
Sundries	**-**	**-**	**9,976**
Other professional fees	**-**	**2,854**	**13,950**
Bank charges	**-**	**-**	**109**
Subscriptions	**-**	**-**	**2,409**
Catalyst Fundraising	**-**	**-**	**3,980**
Board expenses	**-**	**-**	**-**
Accountancy fees	**-**	**1,755**	**-**
Independent examination	**-**	**3,270**	**-**
	78,993	**7,879**	**102,630**

continued...

6. SUPPORT COSTS - continued

		2024	2023
	Costs of artistic programme and other activities	Total activities	Total activities
	£	£	£
Wages	-	111,433	131,674
Social security	-	4,997	8,371
Pensions	-	4,320	4,350
Rent, rates & utilities	-	17,773	23,428
Insurance	-	3,091	2,741
Training	-	2,273	2,275
Telephone	-	1,329	2,004
Postage and stationery	-	2,291	2,080
Marketing	-	3,692	1,400
Sundries	2,145	12,121	5,140
Other professional fees	-	16,804	6,360
Bank charges	-	109	142
Subscriptions	-	2,409	2,990
Catalyst Fundraising	-	3,980	2,492
Board expenses	-	-	122
Accountancy fees	-	1,755	2,999
Independent examination	-	3,270	2,250
	2,145	191,647	200,818

7. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2024	2023
	£	£
Depreciation - owned assets	382	694

8. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2024 nor for the year ended 31 March 2023.

continued...

8. TRUSTEES' REMUNERATION AND BENEFITS - continued

Trustees' expenses

During the year, no trustees (2023: 2) were reimbursed expenses (2023: £122).

9. STAFF COSTS

	2024	2023
	£	£
Wages and salaries	**183,863**	195,635
Social security costs	**11,193**	12,919
Other pension costs	**10,800**	10,876
	205,856	219,430

The average monthly number of employees during the year was as follows:

	2024	2023
Employees	**9**	9

No employees received emoluments in excess of £60,000.

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds	Restricted fund	Total funds
	£	£	£
INCOME AND ENDOWMENTS FROM			
Donations and legacies	217,119	107,718	324,837
Other trading activities	2,886	9,144	12,030
Investment income	3,178	-	3,178
Total	223,183	116,862	340,045
EXPENDITURE ON			
Raising funds	89,206	-	89,206
Charitable activities			
Governance costs	5,384	-	5,384
Support Costs	47,503	58,077	105,580
Costs of artistic programme and other activities	82,047	144,377	226,424
Other	694	-	694
Total	224,834	202,454	427,288
NET INCOME/(EXPENDITURE)	(1,651)	(85,592)	(87,243)
Transfers between funds	(2,404)	2,404	-
Net movement in funds	(4,055)	(83,188)	(87,243)

continued...

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued

	Unrestricted funds £	Restricted fund £	Total funds £
RECONCILIATION OF FUNDS			
Total funds brought forward	220,407	220,008	440,415
TOTAL FUNDS CARRIED FORWARD	216,352	136,820	353,172

11. TANGIBLE FIXED ASSETS

	Fixtures and fittings £
COST	
At 1 April 2023 and 31 March 2024	**79,590**
DEPRECIATION	
At 1 April 2023	**78,062**
Charge for year	**382**
At 31 March 2024	**78,444**
NET BOOK VALUE	
At 31 March 2024	**1,146**
At 31 March 2023	1,528

12. STOCKS

	2024 £	2023 £
Stock	**3,388**	3,500

13. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024 £	2023 £
Trade debtors	**2,000**	771
Other debtors	**-**	54
Prepayments and accrued income	**1,273**	2,223
	3,273	3,048

continued...

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024	2023
	£	£
Trade creditors	2,855	3,779
Social security and other taxes	3,520	4,361
Other creditors	1,280	1,478
Accruals and deferred income	5,952	9,282
	13,607	18,900

15. MOVEMENT IN FUNDS

	At 1.4.23	Net movement in funds	Transfers between funds	At 31.3.24
	£	£	£	£
Unrestricted funds				
General fund	98,128	16,854	(19,230)	95,752
Designated fund	118,224	-	17,566	135,790
	216,352	16,854	(1,664)	231,542
Restricted funds				
Restricted fund	136,820	13,905	1,664	152,389
TOTAL FUNDS	353,172	30,759	-	383,931

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	261,879	(245,025)	16,854
Restricted funds			
Restricted fund	100,697	(86,792)	13,905
TOTAL FUNDS	362,576	(331,817)	30,759

continued...

15. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.4.22 £	Net movement in funds £	Transfers between funds £	At 31.3.23 £
Unrestricted funds				
General fund	112,826	625	(15,323)	98,128
Designated fund	107,581	(2,276)	12,919	118,224
	220,407	(1,651)	(2,404)	216,352
Restricted funds				
Restricted fund	220,008	(85,592)	2,404	136,820
TOTAL FUNDS	440,415	(87,243)	-	353,172

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	223,183	(222,558)	625
Designated fund	-	(2,276)	(2,276)
	223,183	(224,834)	(1,651)
Restricted funds			
Restricted fund	116,862	(202,454)	(85,592)
TOTAL FUNDS	340,045	(427,288)	(87,243)

16. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2024.

CRAFTSPACE

England & Wales - Charity number 1001237

Accounts

REGISTERED COMPANY NUMBER: 02492368 (England and Wales)
REGISTERED CHARITY NUMBER: 1001237

REPORT OF THE TRUSTEES AND

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

FOR

CRAFTSPACE

Prime
Chartered Accountants
161 Newhall Street
Birmingham
B3 1SW

CRAFTSPACE

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FOR THE YEAR ENDED 31 MARCH 2023

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REFERENCE AND ADMINISTRATIVE DETAILS FOR THE YEAR ENDED 31 MARCH 2023

TRUSTEES	S F Boersma Brand Consultancy A Collier Operations Manager S B Jones Director C E Miller Consultant R A Ndibalema Lecturer (appointed 25/1/23) N Pearlman Head Of Art Collections M B Rhodes Company Director K Thompson Textile Artist R J Bateman Retired C D O Moraes Reader In Marketing (resigned 10/11/22)
COMPANY SECRETARY	D Figueiredo
REGISTERED OFFICE	Unit 15, Highgate Craft Centre 8 Highgate Square Birmingham B12 0DU
REGISTERED COMPANY NUMBER	02492368 (England and Wales)
REGISTERED CHARITY NUMBER	1001237
INDEPENDENT EXAMINER	Prime Chartered Accountants 161 Newhall Street Birmingham B3 1SW

CHAIRMAN'S REPORT
FOR THE YEAR ENDED 31 MARCH 2023

Introduction

Craftspace is a leading craft development organisation that champions the power of contemporary craft and making to stimulate change in society. We do this through talent development; creating opportunities for artists to innovate, experiment and collaborate and through engaging diverse communities in making for well-being, learning, enterprise, personal and skills development.

Our work contributes uniquely to the UK's rich cultural landscape, creating inspiring encounters between the public and craft which challenge traditional boundaries and perceptions of where craft belongs. Our approach is underpinned by a desire to be a learning organisation, testing different methodologies through building relationships with and transferring knowledge between a variety of partners and agencies. As an organisation linking artists with communities we are uniquely placed as research partners with Higher Education, cementing our position at the forefront of current thinking and practice in the UK.

The Board and staff of Craftspace are proud of our artistic and engagement programmes which demonstrate the role of craft in community building and as a means to care for ourselves, each other, the wider community and the environment/planet. We believe craft is a connector: between maker and object, maker and the environment, and between people in communities.

Craftspace is committed to playing a leadership role in developing and supporting crafts at a regional, national and international level. I would like to thank all our investors and donors, particularly Arts Council England who invest in Craftspace as a National Portfolio Organisation.

Programme Highlights

The highlight of the year and Craftspace's most ambitious project to date was 4600 Gifts commissioned by the Birmingham 2022 Festival for the Commonwealth Games. 3700 residents took part in over 110 workshops to hand make 4600 gifts for every athlete competing in the Games as a token of welcome, friendship and as a shared, symbolic act of crafting alongside strangers, friends, family members, neighbours, colleagues and fellow pupils. Craftspace collaborated with artists Pottinger + Cole, Laura Nyahuye, Mahawa Keita and Kalandra McFarquhar to develop a concept for the gifts with ideas of upcycling, resourcefulness and the power of 'do-it-together' in mind. Two metal washers, sourced from local manufacturer Stephens Gaskets to reflect the city's industrial heritage, formed the base of the gift. These were decorated using a variety of textile techniques with upcycled fabrics and threads referencing colours of Commonwealth countries' flags. 4600 Gifts reimagined the idea of 'workshop of the world', factory and production through citizen engagement in grass roots making using locally sourced materials and skills. Unlike a mechanised factory, this production line was social, resourceful, inclusive and empowering. Made by many hands, 4600 Gifts celebrated still thriving craft skills in our communities. Seen together the gifts were a show of unity and a portrait of our diverse city of many talents at a historic moment in time. A showcase of a selection of gifts and the story of the project was hosted in The Library of Birmingham in July 2023 before being packaged for distribution to the athletes' villages.

Together with a project manager, three local artists and a group of volunteers, we worked with more than 38 partners or hosts. Gift makers came from 194 wards across the West Midlands. In Birmingham we worked in 26 of the 27 wards that have deprivation scores ranking in the 10% of most deprived areas nationally.

With a major grant from Arts Council England we continued to deliver a large scale twelve month digital commissioning project. The overarching aim was to strengthen digital skills and capacity and test creative projects to build an engaged online community with a focus on exploring intersectional and unheard stories and voices. The operational outcomes included: production of a digital strategy, training, purchase of equipment and improvements in making accessible content. The creative commissioning outcomes included three digital residencies with artists including a youth focused project, all of which resulted in the creation of resources and useful findings and data. We also devised a programme of hybrid events linked to our nationally touring exhibition We are Commoners.

This year was also the 10th edition of In:Site Festival taking place outdoors in Birmingham Cathedral Square in May. It involved the largest cohort of new graduates to date and for the first time the 19 artists recruited also benefited from a learning and mentoring development programme.

Operations and Fundraising

With the effects of the pandemic still ongoing, we met the challenge of engaging a huge number of residents in our project for the Commonwealth Games which relied on people being willing to attend face-to-face workshops with safety measures in place. Managing and delivering two very large scale projects left no capacity to fundraise for future activity until the final quarter of the year.

Two large projects necessitated a temporary increase in wages to take on extra responsibility to manage them. It also required some core staff to take on extra hours for delivery.

Our accountant of 35 years retired necessitating engagement of new accountants to produce these accounts. They have given fresh guidance in the presentational aspects of how some income and expenditure is accounted for. We will undertake a review of our accounting procedures as a matter of good practice.

We maintained our reserves policy including a designated reserve for artistic programme development in line with our charitable objectives. With diminishing public funds and a challenging economic climate for fundraising this fund provides a vital means of innovating, seeding new ideas and testing new approaches to sustain the organisation. With some funders investing in projects in advance, we continue to hold and carry over funds in specific/restricted reserves. Funds are then brought in each year to offset expenditure for ongoing projects.
It is owing to good governance, planning and delivery that the organisation continues to be sustainable and resilient and I would like to thank all of the members of the board for their ongoing expertise, advocacy and commitment.
As Craftspace continues to build strong and influential partnerships with funders and clients it is important to bear in mind the primary mission of the organisation which we continually strive to fulfil - the provision of contemporary crafts exhibitions, productions and community learning and engagement programmes which demonstrate quality and innovation; which increase access and opportunities for crafts practice in professional, well-being and learning contexts; and which develop new audiences for crafts.

One of our core values is to devise projects which have lasting and positive impacts upon both individual artists, participants, whole organisations and their wider communities. The active legacies of many of the projects described above are testament to our ability to continue to enact our values. Many of these would not have been possible without the support of our partners, and I would like to thank them all.

Finally, and most importantly, I would particularly like to thank the staff and Director of Craftspace for their vision and commitment in fulfilling our purpose. Not only do they continue to excel in delivering the immediate objectives of the organisation, they are also forever looking for new ways to develop and expand our impact. We are fortunate to have such an exceptional and inspiring team.

Matthew Rhodes
Chair
December 2023

Craftspace©

In the last 30 years...

almost **2.5 million** people saw work by...

well over **2000** artists

in almost **450** exhibitions

in over **300** venues



and we got...

1/4 million people

MAKING!

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2023. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Purpose

Craftspace is an independent agency working to increase opportunities for makers, as well as access to and participation in contemporary crafts for all audiences. We are committed to quality, innovation, touring, and to the development, making and presentation of crafts in the widest cultural contexts.

Values

People

- We are committed to developing people's skills, knowledge and creativity at all levels whether they are staff, participants, makers, project partners or clients.
- We aim to devise projects and services in collaboration with partner organisations and clients which have lasting and positive impacts upon both individual participants, whole organisations and their wider communities.

Artistic Programme

- We believe that quality and innovation is characterised by working inclusively in creative partnerships, by placing access at the centre of our operation and also by challenging boundaries and preconceptions around crafts practice, presentation and learning.

Audiences

- We value process and participation as a meaningful and engaging way to facilitate learning about and experiencing crafts.
- We believe that the exploration and showing of crafts in a wide range of social and culturally diverse contexts makes it more relevant to all our lives.

OBJECTIVES AND ACTIVITIES

Objectives and aims

Craftspace is a creative producer, a sharer of knowledge, expertise and experience and conduit for signposting, partnerships and making connections between people and organisations to grow engagement with craft.

Our programme is devised to stimulate artistic excellence, critical thinking, curiosity, experience and understanding of contemporary crafts in the widest social and diverse cultural contexts and across ages. We achieve this through our core activities of touring exhibitions, creative productions, research partnerships and learning, participation and engagement projects. Our activities challenge public perceptions of craft by consciously creating highly focused, high quality, enquiring, engaging and bespoke collaborations. Through this makers gain new perspectives on their practice and audiences gain deep insight and experience. In supporting artists to make new work as cultural capital we also build social and human capital through engagement with the ideas and practice of making.

In delivering our programme we evaluate our work to achieve the following outcomes:
Partnerships: Build capacity in non-arts sector partners to use creativity as an empowering tool and employ professional artists to achieve their objectives.
Artists: Artistic and personal development, increased capacity to engage with audiences, increased employment and profile, experimentation, stimulating innovation and sales of work.
Audiences: Creative learning, transformation, well-being, skills-development, progression and social-cohesion.
Venues: Increased market-share for craft, profile for craft, increased knowledge and awareness of what craft can be, cross-over and new audiences, enhanced knowledge for existing audiences and increased relevance of craft.

ACHIEVEMENT AND PERFORMANCE

Charitable activities

Our working process continues to involve all project partners in planning and consultation, investing staff time in providing support, sharing, reflection and evaluation. Our achievements are only possible through the exceptional skills, knowledge and expertise of our staff and board whose commitment and willingness to test different ways of working keeps the organisation at the forefront of innovation in our sector. We also acknowledge that success also derives from engaging the active support and participation of our funders, partners, clients and donors.

Artistic and Community Engagement Programme 2022/23

Activities to report on in addition to the commentary in the Chair's report:

We are Commoners: creative acts of commoning exhibition

Our national touring exhibition completed its tour to four final venues: The Civic in Barnsley, the Hub in Sleaford, the Central Library in Hull and We are the Minories pop-up gallery in Colchester. The latter venues attracted different audiences being in non-traditional spaces including an empty shop.

Digital Commissioning project

'Days of Commoning' - these were one or two day events hosted at each of the tour venues for We are Commoners exhibition to test different methods for and responses to digital and hybrid content. This included the production of short form and long form video content, live streamed talks and performances, live performances, pre-recorded content, online and physical workshops. Commissions included new performances by Co mmon Agency Projects and a film and performance by Fourthland.

Digital Residency

Disabled artist, researcher and drag king Lady Kitt produced Drag Declares Emergency #EcoDragChallenge. It focused on how the LGBTQIA+ community can use its contemporary and historic queer crafting skills to respond to the climate emergency. They collaborated with LGBTQIA+ communities, working online and in-person with groups in Barnsley, Newcastle and Birmingham to co-create content for an interactive digital exhibition and resource. Hosted on Craftspace's website, visitors can enter into an immersive environment to explore different characters, learn something about the history of drag and experiment with 'how-to' instructions for making fabulous costumes, props and make-up from natural and recycled materials. It includes images of 'before' and 'after' transformations from an #EcoDragChallenge workshop in partnership with the Shout Festival in Birmingham. The digital exhibition and resource was launched in February 2023 through a week-long instagram campaign ending in a take-over by a local Birmingham based LGBTQIA+ drag persona.

Digital Residency Youth Focus - Making for Change

Young artist Cara Standham devised a project 'Truth of The Youth' to connect with young people and give them a platform and voice to share their views and opinions. She used a combination of techniques; online survey, street interviews and live collage workshops to involve over 100 young people via youth groups, university societies and special interest groups including a D/deaf group. After analysing and reflecting on the research findings and data gathered, she produced a series of illustrations and graphics. These were curated into an exhibition at the GAP Arts in Birmingham with accompanying event, workshops and spoken word performance. The graphics were also exhibited at Joseph Chamberlain Sixth Form College. The data set is very useful for informing our future youth related programmes.

Across the whole digital project we experimented with access provision including easy read guides, BSL interpretation, audio description and live captioning.

{Queer} + {Metals} exhibition

Co-curated by Craftspace Director Deirdre Figueiredo and Dauvit Alexander in collaboration with Rebekah Frank

We were invited by Midlands Arts Centre (MAC) Birmingham to curate a second iteration of the exhibition first shown in Hereford for the Ferrous Festival in 2022. The new iteration included 6 of the same artists with the addition of two further UK based artists. The 8 artists were: Dauvit Alexander, John Moore, Mark Newman, Roxanne Simone, Annie Higgins, Theo Somerville-Scott, Gilbert Hadden and Fei He. Digital content from Rebekah Frank's residency included video interviews with 8 international artists. The exhibition was very well received with many positive and moving comments from LGBTQIA+ individuals and the wider community, demonstrating the impact of and need for such a project. MAC described it as their 'stand out' exhibition of the year. We collaborated with the Shout Festival to give a tour of the exhibition and hosted a hybrid panel discussion linked to LGBT+ History Month. It addressed the question of how 'queerness' and metalsmithing intersect and explored ideas of transformation and queering materials. An online US based panel included Rebekah Frank, Marcelo Ferreira Gustafsson, Funlola Coker and Eleanor Rose. A physical UK based panel included artists Daniel Fountain, Roxanne Simone and Dauvit Alexander.

In:Site 10th Edition
In:Site 2022 took place from 9th - 13th May 2022 in Cathedral Square. Each day the public were invited to participate in contemporary craft projects by 19 recent craft, art and design graduates, designed specifically for this outdoor city centre space. This was the first In:Site event to take place since the start of the pandemic, and was an opportunity for graduates, who had to overcome many challenges, to engage new audiences in their work.

The diverse range of artists demonstrated new and traditional techniques, skills and approaches used in contemporary making, including environmentally ethical and sustainable processes. Working with ceramics, textiles, metal, 3D printing, embroidery, screen printing, weaving, spinning, laser cutting, felting and sgraffito, they all used natural, unusual and unexpected materials in their projects. Each project showed how craft and creativity can support wellbeing and raise awareness of important issues that affect all of us. For the first time, a professional development programme prior to the festival and additional project development support from Craftspace was noted as being very beneficial to individual project outcomes at the event.

Shelanu Women's Craft Collective
Following closure of the studio during the pandemic, in-person weekly activities resumed. During the year the Collective were involved in Refugee Week, were employed to give workshops and sold their jewellery at various craft fairs. The main activity for the year was the production of a new jewellery collection facilitated by artist/jeweller Rachael Colley. The resulting range entitled 'Nurture' represents Shelanu's community garden; inspired by the plants, flowers and insects remembered from the countries the members grew up in. It is designed to be made from ethically sourced and sustainable materials and each component part can be deconstructed and either recycled, repurposed, or left to biodegrade when it reaches the end of its life. In the final quarter the group worked towards planning a 10 year celebration exhibition to take place at the School of Jewellery.

Consultancy
We won a tender from HS2 to deliver a community project. Planning began in the final quarter.
We were contracted by Imperial College London to manage a Birmingham element of a national public engagement 'Women and Asthma' project. It aimed to bring together researchers with lived experience participants using craft to facilitate conversations. Planning began in the final quarter.

General operations
A large focus of the year was working with the Digital Content Manager recruited for a fixed term contract to build digital capacity and skills within the organisation. Staff undertook training, experimented with tools to enable accessibility and worked with the Audience Agency to produce a Digital Strategy.

In summary, our exhibitions, creative productions and projects have engaged excellent artists/practitioners at different stages of their career. Craftspace staff influence the sector through advocacy, giving talks, presenting at conferences, writing articles and through the roles they play on steering groups, boards and committees. Craftspace is recognised as being well positioned to influence the way contemporary crafts is practised and experienced amongst the widest social, cultural and artistic constituencies. Through its work, it has championed and demonstrated a wider civic role for makers.

Statistics and list of key exhibitions, events and projects

Exhibitions

We are Commoners national touring exhibition. Toured to four venues across the UK. Visitors totalled 25,586.

o The Civic, Barnsley 01.04.2022 - 23.04.2022, **839** visitors
o The Hub, Sleaford 07.05.2022 - 10.07.2022, **4,100** visitors
o Hull Central Library 30.07.2022 - 17.09.2022 **20,087** visitors
o The Minories, Colchester 10.10.2022 - 03.12.2022, **560** visitors

{Queer} + {Metals} exhibition at Midlands Art Centre, Birmingham 12.11.2022 - 16.04.2023 approximately **20,000** visitors.

o An exhibition launch event on 12.11.2022 included an exhibition tour as part of SHOUT Festival (**20** attendees)
o A panel discussion event on 02.02.2023 had **52** attendees + live stream audience and included an online US based panel of artists: Rebekah Frank; Marcelo Ferreira Gustafsson; Funlola Coker; Eleanor Rose and an in-person UK based panel of artists: Daniel Fountain, Roxanne Simone and Dauvit Alexander.

4600 Gifts Showcase, Birmingham 2022 Festival for the Commonwealth Games
The Library of Birmingham, 30.06.2022 - 09.07.2022, approx. **23,109** visitors

Truth of the Youth
Two mini exhibitions for young people were developed and installed by a young artist as part of the Making for Change youth residency programme, which ran during Autumn & Winter 2022/23.
o The Gap from 02.12.2022 - 16.12.2022, **300** visitors
o Joseph Chamberlain College 01.02.2023 - 16.02.2023, **2600** visitors

Other creative productions

In:Site Festival 2022 in Cathedral Square, Birmingham from 05.05.2022 to 16.05.2022, included 19 recently graduated artists and had approximately **10,000** visitors and **1266** participants in the artists' making activities.

4600 Gifts
Participants in workshops came from 194 wards across the West Midlands.
Craftspace worked in 26 of the 27 wards of Birmingham that have deprivation scores that rank in the 10% of most deprived areas nationally.

4600 Gifts workshop delivery

3 **'Mass Makes'** with a total of **935** participants who made **1198** gifts altogether.
o Selfridges: 9 - 10.04.2022, 311 participants
o Cathedral Square: 13 - 15.05.2022, 347 participants
o Grand Central: 2 - 3.07.2022, 277 participants

9 **'Mini Makes'** with a total of **304** participants who made **524** gifts altogether.
o MAC: 05.06.2022, 69 participants
o Erdington Methodist Church: 24.05.2022, 36 participants
o Haden Hill House Museum: 27.05.2022
o WSP (Mailbox): 31.05.2022, 40 participants
o BCU (Inspire Event): 11.06.2022, 14 participants
o Ecomanix: 21.06.2022, 53 participant
o Leamington Spa Museum & Art Gallery: 24.06.2022
o Bearwood Community Hub: 25.06.2023, 41 participants
o Colmore BID: 28.06.2022, 9 participants

7 **Educational settings** involved with a total of **1,393** student participants who made **1,116** gifts all together.
o SCC (Longbridge Campus): 27.05.2022 - 18.06.2022, 170 students
o SCC (Digbeth Campus): 09.06.2022, 50 students
o BCU (Textile Dept.): 31.05.2022, 66
o CORE Education Trust (four academy schools): April-May 2022, 987 students
o Secondary school in Redditch: June 120 students

5 **'Community Makes'** with a total of **536** participants who made **896** gifts altogether.
o Moseley Road Baths: 10.03.2022 - 14.04.2022, 143 participants
o Kinmos: 12 - 14.04.2022, 37 participants, 56 gifts made.
o Lodge Road Church Centre: 26.04.2022 - 17.05.2022, 132 participants
o St Germain's Church: 29.04.2022 - 20.05.2022, 116 participants
o The Pantry/South Yardley Methodist Church: 16 - 30.06.2022, 20 participants
o Dorridge Scout Group: 54 participants
o Shelanu: 6 participants
o Community makers (individuals) 28 participants

11 **'Craft Group Makes'** with a total of **546** participants who made **1062** gifts altogether.
o Benson Hub: 25.04.2022 - 17.05.2022, 20 participants
o Well, That's Just Crafty: 4 - 24.05.2022, 93 participants
o Dosti Group : 10 - 24.05.2022, 35 participants
o Unity Hub: 11.05.2022 - 01.06.2022, 45 participants
o Mystery Stitchers: 19.05.2022, 20 participants
o BSWAID: 26.05.2022 - 12.06.2022, 30 participants

o After school primary groups: 07.06.2022 - 08.07.2022, 100 participants
o Sedgely E Townswomen Guild: 8 - 29.06.2022, 40 participants
o Harborne Resource Centre: 15.06.2022, 24 participants
o Mothership Projects: 16 - 30.06.2022, 6 participants
o Walsall Leather Museum: 21.06.2022, 53 participants

Digital Programme - special Arts Council funded 12 month project

We are Commoners exhibition associated activities:
o Day of Commoning at **The Civic**, 23.04.2022: 46 in-person attendees and 26 online attendees to the Common Agency Projects Live Stream. Including a workshop with artist Rachael Colley, a workshop with artist Lady Kitt and an exhibition tour. A live performance with Common Agency Projects attracted both an in-person and online audience.
o Day of Commoning at **The Hub**, 11.06.2022: 135 in-person attendees. Including two exhibition tours, a fashion commons activity, mapping your local commons workshop and a film screening and panel discussion. Local environmentally conscious organisations provided: a sustainable gardening workshop, a guided walk, an 'adopt a tree' activity an d an open allotment activity.
o Day of Commoning at **Hull**, 10.09.2022: 97 in-person attendees. Including an exhibition tour, artist talk with Jacky Oliver, Fashion Commons activity, Mapping Your Local Commons activity, a repair workshop with artist Alinah Azadeh, a panel dis cussion and Makerspace workshop.
o Day of Commoning at **The Minories**, 26.11.2022: 49 in-person attendees. Including A craft in Common 'Connection' workshop, Blue Fashion Commons activity, an artist talk with Freddie Robbins, an interactive performance with Common Agency Pro jects and exhibition tours.

Lady Kitt Digital Residency
The outcomes of the residency included:
o An Eco Drag workshop as part of Shout Festival of Queer Art & Culture 2022, 11 attendees.
o An Eco Drag workshop with Queering the Wye - a project led by Aimee Blease-Bourne, that aims to create an archive of LGBTQ+ experiences and collect ideas, concerns, dreams and wishes about art, nature and being LGBTQ+ here and now - 14 attendees.

o An online exhibition and resource: Drag Declares Emergency. 874 views online between 06.02.2023-31.03.2023.
o A weekend Instagram takeover/campaign during February 23 featuring drag persona, Maxx Gentleman, undertaking the Eco Drag Challenge in real time. 5 posts reached 3599 accounts over 2 days.

Making for Change - Truth of the Youth
The outcomes of the residency included:
o An online survey, which had 60 responses from young people, including 10 responses from the young D/deaf community and responses from the young LGBTQ+ community.
o 5 collage workshops for young people aged 16-25 at Centrala, Coventry University, Coventry College, The Gap and Birmingham Hippodrome. 99 attendees altogether.
- These collages formed part of a large scale commissioned collage artwork by Cara Standham.
o 15 recorded interviews with local young people.
o A sharing event at The Gap which had 35 young people attend and included live spoken word performances and workshops as well as being live streamed.
o A spoken word workshop at The Gap, 8 attendees.
o Two exhibitions, at The Gap and at Joseph Chamberlain College.

Shelanu Women's Craft Collective with migrant and refugee women
39 in person sessions attended by 12 members

Inclusion in craft selling fairs:
o Brum's Refugee Week Healing Party, 23.06.2022
o Supersonic Festival, 10.07.2022
o Paperdolls Handmade Market, 19 - 20.11.2022
o MAC Christmas Fair, 3 & 10.12.2022
o Christmas in Cathedral Square, 01.12.2022

Events and participatory, learning and audience development projects

Shelanu Women's Craft Collective workshops
o Social Enterprise Drive Wellness Festival, 10.06.2022, 17 workshop participants
o Celebrating Sanctuary Refugee Week event, 18.06.2022, 26 workshop participants
o Brum's Refugee Week Healing Party, 23.06.2022, 31 workshop participants.
o Supersonic festival (workshops), 10.07.2022, 36 workshop participants.
o Near Neighbours workshop, 03.08.2022, 28 workshop participants.
o Secret Summer Party workshop, 06.09.2022, 12 workshop participants.
o Festive paper lantern workshop at MAC, 07.11.2022, 43 workshop participants.

Makers & Movers project, early year's children and their families
o Early Years Alliance clay workshop, 4 participants
o Mentoring sessions, online, involving 1 artist.

Craftspace+ supporters scheme event
o Crafting Conversations: talk & workshop with Mahawa Keita at WSP (Mailbox) 02.11.2022
o Crafting Conversations: talk with Woo Jin Joo (Online) 11.01.2023
o Festive orange garland workshop for WSP employees with Rachael Colley 22.11.2022

Other online presence
o **The Shape of Things** - online exhibition - approximately 1000 visitors.
o **Active Project Blog** s: Crafting the Commons (research network blog)
o **Craftspace social media** : Instagram, Twitter, Flickr, Facebook, YouTube and Pinterest.

Placements
Lorna Carter, Charlotte Blazier and Aisha Khan Birmingham City University (BCU) textiles completed their work experience placements supporting the 4600 Gifts project. Selpha Carey Kung'u BCU textiles student undertook a placement with Shelanu.

FINANCIAL REVIEW

Financial position
Total incoming resources received in the year to 31 March 2023 was £340,045 (2022: £418,620) derived mainly from donations and legacies. In the year ended 31 March 2023, there was total expenditure of £427,288 (2022: £339,297). For further detail, the income and expenditure account for the year is set out on page 13.

Reserves policy
As shown in the Statement of Financial Activities on page 13, the combined Restricted and Unrestricted funds show a net deficit of £87,243 (2022: surplus of £79,323), leaving a total funds carried forward balance of £353,172 (2022: £440,415).

Craftspace is a not-for-profit company limited by guarantee and is an educational charity. The reserves policy is devised to support the organisation's ability to be resilient and adaptable to change.
In respect of reserves at the end of each financial year the company has agreed the following policy:

Unrestricted Reserves:
- The company aims to maintain annual general unrestricted reserves amounting to at least three months running costs to include fixed overheads and salaries.

Designated Reserves:
- Where appropriate and in line with charitable objectives and strategic plans, the company will create designated categories within unrestricted reserves to meet future capital or research and development costs. Currently the company has designated funds for:
  - Artistic programme research and development. With diminishing public funds and a challenging economic climate for fundraising this strategic fund provides a vital means of innovating, seeding new ideas and testing needs and new approaches.
  - IT replacement and renewal. Hardware, software, equipment and web presence. In an increasingly digital world in terms of communications and production, it is vital that Craftspace designates funds to enable it to utilise technology to operate efficiently and to innovate.
  - Re-location of premises. We have a constant stock of equipment and showcases for touring exhibitions and productions in addition to our office space. Short term leases necessitate a review of options every two to three years.
  - Fundraising and Business Development. This fund has arisen from Craftspace's participation in a two year Arts Council England fundraising capacity building and match funding scheme between 2017 and 2019. We were successful in raising funds which were matched pound for pound. These one-off funds have been designated for expenditure to develop or test new initiatives for generating philanthropic and general income.

Restricted Reserves:
- Unspent amounts from grants, sponsorship and payments made in advance for specific projects or consultancy work, where the work has not finished and is in progress over more than one financial year will be identified as specific or restricted reserves. This includes sums identified within projects as contribution to general overheads which are normally transferred at the end of a project.
- Specific grant-aided income for significant capital items will be held on the balance sheets as a specific reserve against which to depreciate equipment.

Trustees approve all use and transfers of funds in restricted and unrestricted (including designated) reserves on presentation of quarterly financial accounts at each meeting.

FUTURE PLANS

This was the final year of our four year National Portfolio Organsiation funding agreement with Arts Council England. This investment enables the organisation to lever in other funds and income to develop and deliver its programme. An application submitted in May 2022 to remain in the Arts Council's national portfolio from 2023-2026 was successful. An activity plan was submitted as part of the application and forms the focus of delivery. The organisation is working towards completing a strategic review of its mission, value proposition, structure and programme in 2024.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Charity constitution

Craftspace is a company limited by guarantee and a registered charity governed by its memorandum and articles of association. Charity number 1001237. Company number 2492368.

Organisational structure

The organisation is managed by a voluntary Trustees comprising members with diverse business, financial, strategic and sector specific knowledge and skills, selected to work as a team, to make effective management decisions at quarterly meetings, and to be available for individual consultation to provide expertise in specialist areas. Members are recruited through recommendation, solicitation and advertising. Trustees see themselves as being primarily responsible for overall strategic direction as well as ensuring the proper governance, financial and organisational viability of Craftspace. They ratify and review all policy documents and also comment on artistic policy but do not direct it. Trustees delegate authority to the Director for strategic and financial management of the company and its staff.

In this year it had eight voting members including a Chair and met four times for formal business and at other times for an informal meeting with staff. Meetings are also attended by an officer from Arts Council England who represents funder interests. The Director of the organisation acts as Secretary to the Council of Management. Craftspace is a company Ltd by guarantee and an educational charity.

Staffing for the year

Deirdre Figueiredo - Director F/T
Emma Larkinson - Operations and Development Manager P/T
Simona Matuozzo - Administrative Assistant P/T
Lisa Falaschi - Marketing Assistant P/T
Emma Daker - Exhibitions and Project Development Manager F/T
Deirdre Buckley - Learning and Engagement Manager P/T job share
Katy Sadler - Learning and Engagement Manager P/T job share
Anthony Amao - Digital Content Manager P/T fixed term contract - (finished January 2023)

Approved by order of the board of trustees on 7 December 2023 and signed on its behalf by:

D Figueiredo - Secretary

Independent examiner's report to the trustees of Craftspace ('the Company')
I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2023.

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 your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Association of Chartered Certified Accountants, 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 (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

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.

L Dudley

Leigh Dudley
The Association of Chartered Certified Accountants

Prime
Chartered Accountants
161 Newhall Street
Birmingham
B3 1SW

Date: .....11.12.2023.....

CRAFTSPACE

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2023

	Notes	Unrestricted funds £	Restricted fund £	2023 Total funds £	2022 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	**217,119**	**107,718**	**324,837**	391,670
Other trading activities	3	**2,886**	**9,144**	**12,030**	25,101
Investment income	4	**3,178**	**-**	**3,178**	1,849
Total		**223,183**	**116,862**	**340,045**	418,620
EXPENDITURE ON					
Raising funds	5	**89,206**	**-**	**89,206**	70,029
Charitable activities					
Governance costs		**5,384**	**-**	**5,384**	100
Support Costs		**47,503**	**58,077**	**105,580**	69,558
Costs of artistic programme and other activities		**82,047**	**144,377**	**226,424**	198,870
Other		**694**	**-**	**694**	740
Total		**224,834**	**202,454**	**427,288**	339,297
NET INCOME/(EXPENDITURE)		**(1,651)**	**(85,592)**	**(87,243)**	79,323
Transfers between funds	15	**(2,404)**	**2,404**	**-**	-
Net movement in funds		**(4,055)**	**(83,188)**	**(87,243)**	79,323
RECONCILIATION OF FUNDS					
Total funds brought forward		**220,407**	**220,008**	**440,415**	361,092
TOTAL FUNDS CARRIED FORWARD		**216,352**	**136,820**	**353,172**	440,415

The notes form part of these financial statements

CRAFTSPACE

BALANCE SHEET
31 MARCH 2023

	Notes	Unrestricted funds £	Restricted fund £	2023 Total funds £	2022 Total funds £
FIXED ASSETS					
Tangible assets	11	**1,528**	**-**	**1,528**	2,222
CURRENT ASSETS					
Stocks	12	**3,500**	**-**	**3,500**	4,354
Debtors	13	**3,048**	**-**	**3,048**	8,352
Cash at bank		**227,176**	**136,820**	**363,996**	452,483
		233,724	**136,820**	**370,544**	465,189
CREDITORS					
Amounts falling due within one year	14	**(18,900)**	**-**	**(18,900)**	(26,996)
NET CURRENT ASSETS		**214,824**	**136,820**	**351,644**	438,193
TOTAL ASSETS LESS CURRENT LIABILITIES		**216,352**	**136,820**	**353,172**	440,415
NET ASSETS		**216,352**	**136,820**	**353,172**	440,415
FUNDS	15				
Unrestricted funds				**216,352**	220,407
Restricted funds				**136,820**	220,008
TOTAL FUNDS				**353,172**	440,415

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2023.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2023 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

(a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The notes form part of these financial statements

continued...

BALANCE SHEET - continued
31 MARCH 2023

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 7 December 2023 and were signed on its behalf by:



M B Rhodes - Trustee

The notes form part of these financial statements

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Tangible fixed assets
Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Stocks
Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

Taxation
The charity is exempt from corporation tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension costs and other post-retirement benefits
The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

continued...

2. DONATIONS AND LEGACIES

	2023	2022
	£	£
Donations	1,794	1,414
Grants	323,043	390,256
	324,837	391,670

Grants received, included in the above, are as follows:

	2023	2022
	£	£
Arts Council England	252,539	255,717
Birmingham City Council	10,998	11,500
Birmingham 22	52,466	84,000
The Civic	2,500	-
Garfield Weston	-	16,800
Harry Payne Trust	-	1,500
Midlands Art Centre	3,000	-
Nottingham Trent University	-	5,039
Radcliffe Trust	-	3,000
The Space CIC	1,540	11,700
Turner Trust	-	1,000
	323,043	390,256

3. OTHER TRADING ACTIVITIES

	2023	2022
	£	£
Touring and workshop receipts	7,043	11,675
Exhibit, stocks and catalogue	3,613	882
Cost recovery from projects	-	5,798
Consultancy services	1,160	5,996
Sundry income	214	750
	12,030	25,101

4. INVESTMENT INCOME

	2023	2022
	£	£
Deposit account interest	3,178	1,849

continued...

5. RAISING FUNDS

Raising donations and legacies

	2023	2022
	£	£
Support costs	89,206	70,029

6. SUPPORT COSTS

	Management	Finance	Governance costs	Totals
	£	£	£	£
Raising donations and legacies	89,206	-	-	89,206
Governance costs	13	-	5,371	5,384
Support Costs	74,901	31,327	-	106,228
	164,120	31,327	5,371	200,818

Support costs, included in the above, are as follows:

	Raising donations and legacies	Governance costs	Support Costs	2023 Total activities	2022 Total activities
	£	£	£	£	£
Wages	83,632	-	48,042	131,674	95,229
Social security	5,574	-	2,797	8,371	6,078
Pensions	-	-	4,350	4,350	3,769
Insurance	-	-	2,741	2,741	-
Telephone	-	-	2,004	2,004	1,967
Postage and stationery	-	-	2,080	2,080	1,472
Advertising	-	-	1,400	1,400	1,359
Sundries	-	13	5,127	5,140	973
Travel costs	-	-	-	-	1,227
Other professional fees	-	-	6,360	6,360	2,927
Rates and water	-	-	23,428	23,428	16,227
Bank charges	-	-	142	142	97
Subscriptions	-	-	2,990	2,990	882
Training	-	-	2,275	2,275	1,870
Equipment hire	-	-	-	-	3,303
Catalyst Fundraising	-	-	2,492	2,492	-
Board expenses	-	122	-	122	87
Accountancy fees	-	2,999	-	2,999	-
Independent examination	-	2,250	-	2,250	2,220
	89,206	5,384	106,228	200,818	139,687

continued...

7. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2023	2022
	£	£
Depreciation - owned assets	**694**	740

8. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2023 nor for the year ended 31 March 2022.

Trustees' expenses

During the year, 2 trustees (2022: 2) were reimbursed expenses amounting to £122 (2022: £87).

9. STAFF COSTS

	2023	2022
	£	£
Wages and salaries	**195,635**	175,408
Social security costs	**12,919**	11,767
Other pension costs	**10,876**	3,769
	219,430	190,944

The average monthly number of employees during the year was as follows:

	2023	2022
Employees	**9**	7

No employees received emoluments in excess of £60,000.

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds	Restricted fund	Total funds
	£	£	£
INCOME AND ENDOWMENTS FROM			
Donations and legacies	227,564	164,106	391,670
Other trading activities	25,101	-	25,101
Investment income	1,849	-	1,849
Total	254,514	164,106	418,620
EXPENDITURE ON			
Raising funds	70,029	-	70,029
Charitable activities			
Governance costs	100	-	100
Support Costs	62,195	7,363	69,558

continued...

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued

	Unrestricted funds £	Restricted fund £	Total funds £
Costs of artistic programme and other activities	87,649	111,221	198,870
Other	740	-	740
Total	220,713	118,584	339,297
NET INCOME	33,801	45,522	79,323
Transfers between funds	(39,047)	39,047	-
Net movement in funds	(5,246)	84,569	79,323
RECONCILIATION OF FUNDS			
Total funds brought forward	225,653	135,439	361,092
TOTAL FUNDS CARRIED FORWARD	220,407	220,008	440,415

11. TANGIBLE FIXED ASSETS

	Fixtures and fittings £
COST	
At 1 April 2022 and 31 March 2023	**79,590**
DEPRECIATION	
At 1 April 2022	**77,368**
Charge for year	**694**
At 31 March 2023	**78,062**
NET BOOK VALUE	
At 31 March 2023	**1,528**
At 31 March 2022	2,222

continued...

12. STOCKS

	2023	2022
	£	£
Stock	3,500	4,354

13. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Trade debtors	771	6,178
Other debtors	54	-
Prepayments and accrued income	2,223	2,174
	3,048	8,352

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Trade creditors	3,779	7,842
Social security and other taxes	4,361	5,834
Other creditors	1,478	2,154
Accruals and deferred income	9,282	11,166
	18,900	26,996

15. MOVEMENT IN FUNDS

	At 1.4.22	Net movement in funds	Transfers between funds	At 31.3.23
	£	£	£	£
Unrestricted funds				
General fund	112,826	625	(15,323)	98,128
Designated fund	107,581	(2,276)	12,919	118,224
	220,407	(1,651)	(2,404)	216,352
Restricted funds				
Restricted fund	220,008	(85,592)	2,404	136,820
TOTAL FUNDS	440,415	(87,243)	-	353,172

continued...

15. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	**223,183**	**(222,558)**	**625**
Designated fund	**-**	**(2,276)**	**(2,276)**
	223,183	**(224,834)**	**(1,651)**
Restricted funds			
Restricted fund	**116,862**	**(202,454)**	**(85,592)**
TOTAL FUNDS	**340,045**	**(427,288)**	**(87,243)**

Comparatives for movement in funds

	At 1.4.21 £	Net movement in funds £	Transfers between funds £	At 31.3.22 £
Unrestricted funds				
General fund	111,097	33,801	(37,317)	107,581
Designated fund	114,556	-	(1,730)	112,826
	225,653	33,801	(39,047)	220,407
Restricted funds				
Restricted fund	135,439	45,522	39,047	220,008
TOTAL FUNDS	361,092	79,323	-	440,415

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	254,514	(220,713)	33,801
Restricted funds			
Restricted fund	164,106	(118,584)	45,522
TOTAL FUNDS	418,620	(339,297)	79,323

continued...

16. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2023.

CRAFTSPACE

England & Wales - Charity number 1001237

Accounts

Craftspace

(a company limited by guarantee)

Report and accounts

for the year ended
31 March 2022

Company number 2492368

Charity registration number 1001237

Craftspace©

ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

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Craftspace©

CONSTITUTION
Craftspace is a company limited by guarantee and a registered charity governed by its memorandum and articles of association. Charity number 1001237. Company number 2492368.

DIRECTORS
R Bateman
S Boersma
A Chatterjee (resigned February 2022)
A Collier
S Jones
C Miller
C Moraes
N Pearlman
M Rhodes
K Thompson

SECRETARY
Deirdre Figueiredo

INDEPENDENT EXAMINERS
Guest Wilson Chartered Accountants
8 Wolverton Road
Snitterfield
Stratford upon Avon
Warwickshire
CV37 0HB

REGISTERED OFFICE
Unit 15
Highgate Craft Centre
8 Highgate Square
Birmingham
B12 0DU

Craftspace

Purpose

Craftspace is an independent agency working to increase opportunities for makers, as well as access to and participation in contemporary crafts for all audiences. We are committed to **quality, innovation, touring,** and to the development, making and presentation of crafts in the widest cultural contexts.



Values

People

- We are committed to developing people's skills, knowledge and creativity at all levels whether they are staff, participants, makers, project partners or clients.
- We aim to devise projects and services in collaboration with partner organisations and clients which have lasting and positive impacts upon both individual participants, whole organisations and their wider communities.

Artistic Programme

- We believe that quality and innovation is characterised by working inclusively in creative partnerships, by placing access at the centre of our operation and also by challenging boundaries and preconceptions around crafts practice, presentation and learning.

Audiences

- We value process and participation as a meaningful and engaging way to facilitate learning about and experiencing crafts.
- We believe that the exploration and showing of crafts in a wide range of social and culturally diverse contexts makes it more relevant to all our lives.

Developing people, ideas and opportunities through contemporary craft

Craftspace©

In the last 30 years...

almost **2.5 million** people saw work by...

well over **2000** artists

in almost **450** exhibitions

in over **300** venues



and we got...

1/4 million people

MAKING!

Craftspace

CHAIR'S REPORT

For the year ended 31 March 2022

Introduction

Craftspace is a leading craft development organisation that champions the power of contemporary craft and making to stimulate change in society. We do this through talent development; creating opportunities for artists to innovate, experiment and collaborate and through engaging diverse communities in making for well-being, learning, enterprise, personal and skills development.

Our work contributes uniquely to the UK's rich cultural landscape, creating inspiring encounters between the public and craft which challenge traditional boundaries and perceptions of where craft belongs. Our approach is underpinned by a desire to be a learning organisation, testing different methodologies through building relationships with and transferring knowledge between a variety of partners and agencies. As an organisation linking artists with communities we are uniquely placed as research partners with Higher Education, cementing our position at the forefront of current thinking and practice in the UK.

The Board and staff of Craftspace are proud of our artistic and engagement programmes which demonstrate the role of craft in community building and as a means to care for ourselves, each other, the wider community and the environment/planet. We believe craft is a connector: between maker and object, maker and the environment, and between people in communities.

Craftspace is committed to playing a leadership role in developing and supporting crafts at a regional, national and international level. I would like to thank all our investors and donors, particularly Arts Council England who invest in Craftspace as a National Portfolio Organisation and the Trustees of Garfield Weston and Radcliffe Trusts and Birmingham City Council who supported our activities with significant grants throughout the continuing challenges of a pandemic.

Programme Highlights

Our national touring exhibition **'We are Commoners: Creative Acts of Commoning'** was installed in March 21 but could not open to the public until restrictions in Wales were lifted in May 21. It then continued its tour to three further venues in Devon, Leicester and Barnsley. At each venue we organised 'Days of Commoning' experimenting with hybrid digital and in-person participatory events, tours and talks. In response to the pandemic and possible further lockdowns we commissioned our first ever virtual exhibition tour accessed via our website. A satellite showcase of Birmingham-related projects was exhibited at Midlands Arts Centre in the autumn. Our Arts and Humanities Research Council funded **'Crafting the Commons'** research Network continued to run in partnership with Nottingham Trent University. A half day symposium **'Crafting Worlds in Common'** was held on zoom in June. 97 people attended and 180 people registered and got access to the recordings. The keynote was given by Peter Linebaugh, US based, world-renowned historian and thinker about the commons. There were speakers and panellists from the UK, Norway, US and Puerto Rico.

We were proud to co-curate and present **{Queer} + {Metals}** digital project and the world's first such exhibition to explore the multiplicity of **queerness** in relation to **metalwork and metalsmithing. The project became a** means to empower, affirm and express solidarity between LGBTQIA+ creatives, making visible the ways they are shaping, disrupting and contributing to contemporary craft and design practices. It began with an international digital residency with San Francisco based artist and writer Rebekah Frank. The physical exhibition, shown as part of the Ferrous Festival in Hereford, featured work by 7 UK artists with a further 24 international artists represented digitally through video interviews and an Instagram campaign.

We secured a £130k grant for our most ambitious project ever. Commissioned by Birmingham 2022 Festival for the Commonwealth Games, **4600 Gifts** aimed to invite the people of Birmingham to make handmade gifts with individual messages for every athlete competing in the games. In the final two quarters of the year we appointed a project manager and five artists who worked collectively to develop and test a concept. By March we had appointed a team of volunteers and a further two artists to begin delivery of 110 workshops running through to July 2022.

Operations and Fundraising

In another disrupted year, government guidelines required people to work from home until mid-July which also restricted the possibility of resuming our face to face programming. We continued to work with audiences and participants digitally with a gradual return to face to face contact in the summer. There was a further directive to work from home in mid-December 21 through to the end of January 22. The organisation adapted well to hybrid ways of working and remained resilient.

During this year we secured and began to work on a major digital commissioning, training and organisation development programme with a £93k grant from Arts Council England. We employed The Audience Agency to undertake a digital skills audit, provide training in understanding metrics and produce a digital audience development strategy. We also appointed a Digital Content Manager on a fixed term contract.

Fundraising was still impacted from the pandemic with trusts and foundations gradually re-opening their schemes. Whilst Craftspace had secured two major grants totalling £223k to deliver two major projects in 2022, this meant we did not have the capacity to focus on additional fundraising. The long tail of Covid continued to pose a risk to the organisation in relation to fundraising for future projects.

We maintained our reserves policy including a designated reserve for artistic programme development in line with our charitable objectives. With diminishing public funds and a challenging economic climate for fundraising this fund provides a vital means of innovating, seeding new ideas and testing new approaches to sustain the organisation. With some funders investing in projects in advance, we continue to hold and carry over funds in specific/restricted reserves. Funds are then brought in each year to offset expenditure for ongoing projects.

Despite predicting an in-year deficit in the profit and loss accounts owing to COVID-19, prudent financial planning, sound policies, good management controls and constant review of operating costs have ensured the organisation maintained a viable and healthy financial position.

It is owing to good governance, planning and delivery that the organisation continues to be sustainable and resilient and I would like to thank all of the members of the board for their ongoing expertise, advocacy and commitment.

As Craftspace continues to build strong and influential partnerships with funders and clients it is important to bear in mind the primary mission of the organisation which we continually strive to fulfil - the provision of contemporary crafts exhibitions, productions and community learning and engagement programmes which demonstrate quality and innovation; which increase access and opportunities for crafts practice in professional, well-being and learning contexts; and which develop new audiences for crafts.

One of our core values is to devise projects which have lasting and positive impacts upon both individual artists, participants, whole organisations and their wider communities. The active legacies of many of the projects described above are testament to our ability to continue to enact our values. Many

of these would not have been possible without the support of our partners, and I would like to thank them all.

Finally, and most importantly, I would particularly like to thank the staff and Director of Craftspace for their vision and commitment in fulfilling our purpose. Not only do they continue to excel in delivering the immediate objectives of the organisation, they are also forever looking for new ways to develop and expand our impact. We are fortunate to have such an exceptional and inspiring team.



Matthew Rhodes
Chair
6 December 2022

DIRECTORS' REPORT

The directors present their report and accounts for the year ended 31 March 2022.

PRINCIPAL ACTIVITY
The objects of the company, as stated in its memorandum of association are:

'To advance the education of the public by promoting and developing the knowledge, understanding and appreciation of contemporary crafts primarily in the West Midlands'

Craftspace achieves this by developing exhibitions, creative productions and learning programmes and resources, undertaking research and offering consultancy.

FINANCIAL RESULTS AND REVIEW OF THE BUSINESS
The income and expenditure account for the year is set out on page 15.

Craftspace is a creative producer, a sharer of knowledge, expertise and experience and conduit for signposting, partnerships and making connections between people and organisations to grow engagement with craft.

Our programme is devised to stimulate artistic excellence, critical thinking, curiosity, experience and understanding of contemporary crafts in the widest social and diverse cultural contexts and across ages. We achieve this through our core activities of touring exhibitions, creative productions, research partnerships and learning, participation and engagement projects. Our activities challenge public perceptions of craft by consciously creating highly focused, high quality, enquiring, engaging and bespoke collaborations. Through this makers gain new perspectives on their practice and audiences gain deep insight and experience. In supporting artists to make new work as cultural capital we also build social and human capital through engagement with the ideas and practice of making.

In delivering our programme we evaluate our work to achieve the following outcomes:
***Partnerships*:** Build capacity in non-arts sector partners to use creativity as an empowering tool and employ professional artists to achieve their objectives.
***Artists*:** Artistic and personal development, increased capacity to engage with audiences, increased employment and profile, experimentation, stimulating innovation and sales of work.
***Audiences*:** Creative learning, transformation, well-being, skills-development, progression and social-cohesion.
***Venues*:** Increased market-share for craft, profile for craft, increased knowledge and awareness of what craft can be, cross-over and new audiences, enhanced knowledge for existing audiences and increased relevance of craft.

Our working process continues to involve all project partners in planning and consultation, investing staff time in providing support, sharing, reflection and evaluation. Our achievements are only possible through the exceptional skills, knowledge and expertise of our staff and board whose commitment and willingness to test different ways of working keeps the organisation at the forefront of innovation in our sector. We also acknowledge that success also derives from engaging the active support and participation of our funders, partners, clients and donors.

Artistic and Community Engagement Programme 2021/22
Activities to report on in addition to the commentary in the Chair's report:

We are Commoners: creative acts of commoning
Concurrently to our national touring exhibition, we organised a smaller showcase of Birmingham related artist's projects shown in the Community Gallery at Midlands Arts Centre. We worked with local groups to engage with the **'Craft in Common'** resource by Alinah Azadeh displaying their work in the exhibition. Groups included: a friendship and support group for women carers, Primary School after school clubs, the University of Birmingham Women's Network, pupils from Joseph Chamberlain Sixth Form College, D/deaf participants from different groups facilitated by Deaf Explorer; LGBTQIA+ participants in partnership with SHOUT festival. We continued to promote the resource which was independently used by a primary school in London, New Brewery Arts in Cirencester and Oriel Davies

Gallery in Wales. We also employed Alinah Azadeh to offer zoom workshops for the Salvation Army's group of survivors of trafficking based in Nottingham and Newcastle with making kits supplied by post.

In:Site Festival
We took the decision to postpone the 10th iteration of this event until May 2022. However a cohort of 20 new graduates were recruited and invited to respond to the setting (site, space, people, history) and to take an environmental focus in their projects. For the first time, with funds from the Radcliffe Trust, we were able to offer a professional development programme. It began in September with an in-person development day alongside a showcase of artwork from past In:Site participants in Cathedral Square and inside the Cathedral itself. The programme was structured as:

- **In:Site Learn** professional development programme of events and mentoring with experienced artists, makers, industry professionals and Craftspace.
- **In:Site Live** a commission to develop and deliver a new site-specific, participatory or publicly engaged live project for a public audience in Cathedral Square in Birmingham in Spring 2022.
- **In:Site Online** a showcase of recent work Craftspace website and promoted across social media.

Makers and Movers – Families
Funded by Birmingham City Council and working in partnership with MotherShip, this project delivered craft and movement workshops to early years children and their parents and carers in Birmingham with community organisations Go Woman Alliance and Billesley Ark Early Help Team. Lead maker Cathy Miles, movement artist Ruth Jacombs and a shadow artist collaborated to deliver in-person sessions and take home activity packs. As part of the project the team participated in online anti-racism in early education training delivered The Black Nursery Manager.

Making my Mark
Funded by Birmingham City Council this project continued, giving young people aged 16-25 the opportunity to connect to making and communicate something about themselves and the things they care about. Using a combination of bespoke making kits, online workshops and workshop videos created by artist Seleena Laverne Daye we connected with 100 young people either independently or through targeted youth organisations including; British Red Cross Surviving to Thriving Project, Birmingham and Solihull Women's Aid Young Women's Refuge, Birmingham Settlement Youth Programme, Oaklands Youth Centre and Joseph Chamberlain College. Young people sent photos of their pieces for inclusion in an interactive digital artwork created by shadow artist Sharonjit Kaur Sutton who also received mentoring arranged by Craftspace. 8 young people completed Arts Award Discover. Staff and artists also participated in accessibility training as part of development work with SENSE. Artist Seleena Laverne Daye delivered an accessible workshop and created two accessible videos for inclusion on the SENSE Activity Finder website.

Shelanu Women's Craft Collective
Weekly activities continued online whilst there was a requirement to work from home and the studio was closed. Members were supplied with tools and materials for continuing to make at home.
The 'Upskill & Reimagine' training continued using a lottery COVID-19 emergency grant to enable members to become more resilient through learning digital skills to develop online workshops. These were piloted with community groups and they gave one paid workshop.
Selling opportunities at craft fairs moved online owing the pandemic. Shelanu were selected for the Great Northern Contemporary Craft Fair's summer and Christmas online fairs and Paperdolls Discovery season. Shelanu was also featured in the publication 'Shedding the Shackles: Women's Empowerment Through Craft' by textile artist Lynne Stein.

Women's Maker Movement, Friendship : Craft : Enterprise
After a halt owing to the pandemic, we completed the sixth and final cohort of in-person activity with community partner Unity Hubb in Birmingham. Creative jewellery sessions were delivered by Shelanu members and business enterprise sessions by ISe. There was a display and sharing event to celebrate achievements.

Consultancy
We worked with the **British Council** 'Crafting Futures' programme in Argentina developing a good practice guide for designers to collaborate with artisan communities. We were commissioned by **The Space and Coventry Libraries** to link excluded communities and the library together through a participatory craft project. We were commissioned by **Shout Festival** to organise a pilot project using our existing making resources to enable inter-generational exchange within the LGBTQIA+ community

working with LGBTQIA+ artists Karina Thompson and Jacob Monk. Our Director was commissioned by the **Craft Study Centre** in Farnham to co-curate the exhibition 'Presence and Absence' with a focus on de-colonising collections and providing a commentary on the lack of cultural diversity in their collections.

General operations
We recruited for a vacant post of Administrative Assistant. We began working with local fundraiser Karen Daw to support our capacity, identify prospects and work towards fundraising events. We took a risk in experimenting with investing in the production of merchandise to sell alongside our 'We are Commoners' exhibition.

In summary, our exhibitions, creative productions and projects have engaged excellent artists/practitioners at different stages of their career. Craftspace staff influence the sector through advocacy, giving talks, presenting at conferences, writing articles and through the roles they play on steering groups, boards and committees. Craftspace is recognised as being well positioned to influence the way contemporary crafts is practised and experienced amongst the widest social, cultural and artistic constituencies. Through its work, it has championed and demonstrated a wider civic role for makers.

Statistics:
Owing to continued government requirement to work from home and other related limitations our in-person programme and planning processes were affected.

List of key exhibitions, events and projects

Exhibitions

- **We are Commoners** national touring exhibition. Toured to four venues across the UK. Visitors totalled 13,834.
    - Oriel Davies 26/03/21 – 06/21, 2830 visitors
    - Leicester (De Montfort) 10/06/21– 28/08/21, 2846 visitors
    - Devon Guild (now Make Southwest) 18/09/21 – 13/11/21, 5571 visitors
    - The Civic, Barnsley 05/02/22 – 23/04/22, 2587 visitors (up to end of March 22)
- **We are Commoners** showcase exhibition at Midlands Art Centre, Birmingham. 9/10/21 – 16/01/22. Approx.12,000 visitors.

- **In:Site Festival Revisited 2021** outdoor art trail in Birmingham Cathedral Square featuring existing work by 9 artists and a display inside the Cathedral featuring existing work by 6 In:Site artists, 08/09/21 – 14/09/21, estimated 500 visitors.

- **{Queer} + {Metals}** exhibition at Ferrous Festival in Herefordshire. 25/03/22 – 03/04/22, approximately 733 visitors.
    - An exhibition launch event on 26/03/22 included a talk and exhibition tour (55 attendees), a panel discussion with 6 artists/practitioners (45 attendees) and a performance by drag artist Fei He (35 attendees).

Other creative productions
- **4600 Gifts** Concept development, November 2021 – March 2022. x 5 artists.
    - **Development session/s** with artists & athlete, 3 workshops
    - **Focus Group Workshop** involving 3 artists/practitioners and 12 participants
- **4600 Gifts start of workshop delivery,** Moseley Road Baths, 3 workshops,17/03/22 – 31/03/22, 6 sessions with a total of 59 participants. Involving 2 artists and volunteers.

Digital Programme
- **Days of Commoning** – a programme of hybrid (online & in-person) events in collaboration with the 'We are Commoners' exhibition tour venues.
    - Day of Commoning at MAC, 17/10/21, 152 in-person attendees and an estimated 25 online attendees. Including a 'Celebration of Stitch event, a workshop with artist Rachael Colley, an artist talk with Rachael Colley, a panel discussion and a D/deaf artist led BSL Tour, 12 attendees.
    - Day of Commoning at Devon Guild (Make Southwest), 13/11/21, 27 in-person attendees. Including a Commoning Marketplace with local environmentally conscious organisations, a

Blue Fashion Commons event (18 participants), an on-line panel discussion on the theme of 'Re-imagining clothing as a shared community resource' in collaboration with the Digital Craft Festival (102 views), a performance by Common Agency Projects (7 participants) and an exhibition tour (2 participants).

- **Rebekah Frank Digital Residency** – a research commission exploring queerness in relation to the expansive field of metalworking and metalsmithing. The outcomes of the residency included an Instagram campaign during March 22 featuring a selection of survey respondents, video interviews with eight respondents and an essay by Rebekah Frank reflecting on the findings.
    - 119 artists worldwide responded to a survey devised by Rebekah Frank to research thoughts about queerness and metalworking.
    - x 16 artists featured in one month-long Instagram campaign, 1528 views
    - x 8 video interviews, 73 views and also screened in the {Queer} + {Metals} exhibition at the Ferrous Festival in March 22.

Digital Commissions

- **We are Commoners exhibition Virtual Tour** – launched on 24/06/21 on the Craftspace website. Online views 838 (between 24/06/21 & 31/03/22).
- **Making My Mark** - 3 x instructional videos commissioned from Seleena Laverne Daye, which had 173 views. 3 further accessible videos produced for work with SENSE.
  Interactive artwork commissioned from Sharonjit Kaur Sutton, with an accessible version

Digital Resources: ongoing availability on our website

- **We are Commoners exhibition** – a range of films and x 4 downloadable making instructables.
- **Craft in Common** making resource, x 5 videos.
- **Making for Change Expo** exhibition and resource – new interactive resources added during the year.

Shelanu Women's Craft Collective – inclusion in craft selling fairs

Weekly zoom sessions all year

- Great Northern Contemporary Craft Fair, 4 – 5 December 21
- Paperdolls Handmade Markets:
    - 6 month online discovery 1/03/21 – 21/08/21
    - Online Summer Market 19 – 20 June 21,
    - Christmas Market 28 November 21
      18 online shop referrals
- MAC Christmas Fair, 4 December 21
- Christmas in Cathedral Square, 16 December 21

Events and participatory, learning and audience development projects

- **Shelanu** Women's Craft Collective enterprise project with migrant and refugee women. 53 sessions (39 online sessions, 14 in-person sessions) 12 members
    - **Film Making Training** with Rachel Gillies learning how to film/use equipment to enable the group to facilitate online workshops.
    - **Formed in Foleshill:** members facilitated creative sessions supported by Craftspace for members of Broad Street Wellness Junction in Coventry, to explore their family histories and cultural background through making.
    - **Orange Hearts for Together with Refugees:** members created origami hearts for the Birmingham City of Sanctuary campaign.

- **Women's Maker Movement** in partnership with Unity Hubb and delivered by Shelanu members. 9 participatory jewellery making workshop sessions exploring identity and place and business enterprise awareness sessions with a cohort of 8 women. 1 sharing event on 10/09/21, 18 attendees.

- **Making For Change - Making My Mark** a series of workshops with Artist Seleena Laverne Day for British Red Cross, Oakland Young People's Centre and SENSE.
    - British Red Cross: 4 online teaching sessions, 18 participants.
    - Oakland Young People's Centre: 3 online teaching sessions, 8 participants.
    - SENSE: 3 online teaching sessions, 12 participants.

- **Makers & Movers project,** early year's children and their families. 6 creative sessions at two centres.
    - **Go Woman Alliance (GOAL),** 20 participants
    - **Billesley Ark,** 24 participants
    - **Mentoring sessions** for shadow artist, 10/02/22 – 17/03/22. 3 sessions involving 1 artist.

- **In:Site Learn**
    - Artists' Development Day, included a talk and peer networking event and:
        - A demonstration/workshop with artist Naomi Clarke and a guided tour of the Cathedral and grounds. 16 participants over 2 sessions.
    - Talks & Mentoring
        - Ibukun Baldwin & Stefano Santilli, 29 November 21
        - Rebekah Frank, 9 December 21
        - Laura Slater & Anna Ray, 11 January 22
        - Julia Rowntree, February 22

- **We are Commoners exhibition associated activities:**
    - **Craft in Common** Talk and participatory 'Connection' workshop stitching a message to reach out and connect with people to counter feelings of isolation and loneliness with University of Birmingham, Women's Network. Involving 1 artist and 25 participants.
    - **Craft in Common** Making a medal for everyday courage workshop with Salvation Army Survivor Support Service, Anti-Trafficking & Modern Slavery. Newcastle Online Women CONNECT. Involving 1 artist and 8 participants.
    - **Craft in Common** Exhibition tour of 'We are Commoners' Showcase at MAC followed by talk and making a medal for everyday courage workshop with Joseph Chamberlain College. Involving 1 artist and 20 participants.
    - **Crafting Worlds in Common Symposium** with the Crafting Commons Network, Nottingham Trent University and Exeter University. 24th June 2021. Online. Involving 6 artists/practitioners and 97 attendees.

- **Hey Craft! Workshops** with the Crafts Council
    - Online Making for Change, Zine making workshop, involving 1 artist and 8 participants.
    - Online Everyday Courage Medals workshop, involving 1 artist and 9 participants.

- **Craftspace+ supporters scheme event**
  Crafting Conversations online paid event with artist Linda Brothwell and cultural geographer Leila Dawney, offering an insight to their collaboration for 'We are Commoners' exhibition. 9th June 21, 15 attendees.

Other online presence

- **The Shape of Things –** online exhibition – approximately 1000 visitors.
- **Active Project Blogs:** Crafting the Commons (research network blog)
- **Craftspace social media:** Instagram, Twitter, Flickr, Facebook, You Tube and Pinterest.
- **Placements**
- Lorna Carter & Charlotte Blazier from BCU Textiles began their work experience placement at the end of March 2022, supporting the 4600 Gifts programme.

Staffing for the year

Deirdre Figueiredo – Director F/T
Emma Larkinson – Operations and Development Manager P/T
Simona Matuozzo – Administrative Assistant P/T– Started on 1st September 2021
Charlotte Birtles - Administrative Assistant P/T Freelance March 2021 - September 2021
Lisa Falaschi – Marketing Assistant P/T
Emma Daker – Exhibitions and Project Development Manager F/T
Deirdre Buckley – Learning and Engagement Manager P/T job share
Katy Sadler - Learning and Engagement Manager P/T job share
Anthony Amao – Digital Content Manager P/T fixed term contract – Started on 1st January 2022

PLANS FOR THE FUTURE

This was the final year of our four year National Portfolio Organsiation funding agreement with Arts Council England. This investment enables the organisation to lever in other funds and income to develop and deliver its programme. Owing to COVID-19 the Arts Council delayed its cycle of National Portfolio Organisation application process due in 2020 and offered an additional year of funding to cover 2002-23. An application was submitted in May 2022 to remain in the Arts Council's national portfolio from 2023-2026.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The organisation is managed by a voluntary Council of Management comprising members with diverse business, financial, strategic and sector specific knowledge and skills, selected to work as a team, to make effective management decisions at quarterly meetings, and to be available for individual consultation to provide expertise in specialist areas. Members are recruited through recommendation, solicitation and advertising. The Council of Management sees itself as being primarily responsible for overall strategic direction as well as ensuring the proper governance, financial and organisational viability of Craftspace. It ratifies and reviews all policy documents. It also comments on artistic policy but does not direct it. The Council of Management delegates authority to the Director for strategic and financial management of the company and its staff.

In this year it had eight voting members including a Chair and met four times for formal business and at other times for an informal meeting with staff. Meetings are also attended by an officer from Arts Council England who represents funder interests. The Director of the organisation acts as Secretary to the Council of Management. Craftspace is a company Ltd by guarantee and an educational charity.

DIRECTORS AND THEIR INTERESTS

The directors of the company during the year are listed on page 2.

RESERVES POLICY

Craftspace is a not-for-profit company limited by guarantee and is an educational charity. The reserves policy is devised to support the organisation's ability to be resilient and adaptable to change.
In respect of reserves at the end of each financial year the company has agreed the following policy:

Unrestricted Reserves:

- The company aims to maintain annual general unrestricted reserves amounting to at least three months running costs to include fixed overheads and salaries.

Designated Reserves:

- Where appropriate and in line with charitable objectives and strategic plans, the company will create designated categories within unrestricted reserves to meet future capital or research and development costs. Currently the company has designated funds for:
  - *Artistic programme research and development.* With diminishing public funds and a challenging economic climate for fundraising this strategic fund provides a vital means of innovating, seeding new ideas and testing needs and new approaches.
  - *IT replacement and renewal.* Hardware, software, equipment and web presence. In an increasingly digital world in terms of communications and production, it is vital that Craftspace designates funds to enable it to utilise technology to operate efficiently and to innovate.
  - *Re-location of premises.* We have a constant stock of equipment and showcases for touring exhibitions and productions in addition to our office space. Short term leases necessitate a review of options every two to three years.
  - *Fundraising and Business Development.* This fund has arisen from Craftspace's participation in a two year Arts Council England fundraising capacity building and match funding scheme between 2017 and 2019. We were successful in raising funds which were matched pound for pound. These one-off funds have been designated for expenditure to develop or test new initiatives for generating philanthropic and general income.

Restricted Reserves:

- Unspent amounts from grants, sponsorship and payments made in advance for specific projects or consultancy work, where the work has not finished and is in progress over more than one financial year will be identified as specific or restricted reserves. This includes sums identified within projects as contribution to general overheads which are normally transferred at the end of a project.
- Specific grant-aided income for significant capital items will be held on the balance sheets as a specific reserve against which to depreciate equipment.

The Council of Management approves all use and transfers of funds in restricted and unrestricted (including designated) reserves on presentation of quarterly financial accounts at each meeting.

RISK MANAGEMENT

The Directors are responsible for the company's systems of risk management and for keeping those systems under review. These are planned and operated in order to manage and minimise risk of failure, whether financial or operational, to meet the company's objectives.

To this end the Directors have produced a formal Risk Management Policy with a risks register which is monitored and reviewed on a six monthly basis. Significant risks are also reported as a standing agenda item at each board meeting.

DIRECTORS' RESPONSIBILITIES FOR THE ACCOUNTS

Company law requires the directors to prepare accounts for each financial year which give a true and fair view of the state of affairs of the company and of the income and expenditure for that period. In preparing those accounts the directors are required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- prepare the accounts on the going concern basis unless it is inappropriate to presume that the company will continue in business.

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

AUDIT EXEMPTION

The Directors are satisfied that the company was entitled to exemption from audit under section 477 of the Companies Act 2006 and section 144(2) of the Charities Act 2011. These accounts have not, therefore, been subjected to audit.

By order of the Board

D Figueiredo
Secretary to the Board and Executive Director of Craftspace
6 December 2022

INDEPENDENT EXAMINER'S REPORT
to the Directors of Craftspace

I report on the financial statements of Craftspace for the year ended 31 March 2021 on pages 17 to 22.

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

Respective responsibilities of Trustees and examiner
As described on pages 14 & 15 the company's Directors are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view. The Directors consider that an audit is not required for this year under the Charities Act 2011, s.144(2) ("the 2011 Act") and that an independent examination is needed. I am qualified to undertake the examination, being a qualified member of ICAEW.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- Examine the accounts under s.145 of the 2011 Act;
- To follow the procedures laid down in the general Directions given by the Charity Commission under s.145(5)(b) of the 2011 Act; and
- To state whether particular matters have come to my attention.

Basis of independent examiner's report
My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as Directors concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement
In connection with my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that in any material respect the requirements:

- to keep accounting records in accordance with the Companies Act 2006 s.386; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of the Companies Act 2006, s.396 and the methods and principles of FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



NAME: NEIL WILSON
RELEVANT PROFESSIONAL QUALIFICATION OR BODY: ICAEW
8 Wolverton Road, Snitterfield, Stratford upon Avon, CV37 0HB
6 December 2022

INCOME AND EXPENDITURE ACCOUNT AND STATEMENT OF FINANCIAL ACTIVITIES for the year ended 31 March 2022

	Notes	Restricted funds £	Unrestricted funds: General £	Unrestricted funds: Designated £	Total 2022 £	Total 2021 £
Income	2					
Income from generated funds						
Voluntary income: grants		164,106	227,564	-	**391,670**	234,852
Interest receivable		-	1,849	-	**1,849**	2,682
		164,106	229,413	-	**393,519**	237,534
Income from operating activities						
Artistic programmes and consultancy income		-	25,101	-	**25,101**	15,118
Total income		**164,106**	**254,514**	-	**418,620**	252,652
Expenditure	3					
Charitable activities						
Cost of artistic programmes and other activities		111,221	87,649	-	**198,870**	140,014
Support costs		7,363	60,715	-	**68,078**	71,541
Expenditure on raising funds		-	70,029	-	**70,029**	81,394
Governance		-	2,320	-	**2,320**	2,220
Total expenditure		118,584	220,713	-	**339,297**	295,169
NET INCOME/(EXPENDITURE) FOR THE YEAR		**45,522**	**33,801**	-	**79,323**	(42,517)
Net transfers between funds		**39,047**	**(37,317)**	**(1,730)**	-	(59)
Reconciliation of funds						
Fund balances brought forward at 1 April		**135,439**	**111,097**	**114,556**	**361,092**	403,668
FUND BALANCES CARRIED FORWARD AT 31 MARCH	7	**220,008**	**107,581**	**112,826**	**440,415**	£ 361,092

The statement of financial activities includes all gains and losses recognised in the year.

All incoming resources and resources expended derive from continuing activities.

BALANCE SHEET
as at 31 March 2022

	Notes	2022 £	2021 £
FIXED ASSETS			
Tangible assets	4	**2,222**	2,962
CURRENT ASSETS			
Debtors		**12,706**	11,982
Cash at bank and in hand		**452,483**	404,344
		465,189	416,326
CREDITORS: amounts falling due within one year	5	**(26,996)**	(58,196)
NET CURRENT ASSETS		**438,193**	358,130
NET ASSETS		**£ 440,415**	£ 361,092
UNRESTRICTED FUNDS – GENERAL		**112,826**	111,097
UNRESTRICTED FUNDS – DESIGNATED		**107,581**	114,556
RESTRICTED FUNDS		**220,008**	135,439
	6, 7	**£ 440,415**	£ 361,092

For the year ended 31 March 2022 the company is entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies and section 144(2) of the Charities Act 2011. The members have not required the company to obtain an audit of its accounts in accordance with section 476.

The directors have acknowledged their responsibilities for: selecting suitable accounting policies and then applying them consistently; observing the methods and principles in the Charities SORP; making judgements and estimates that are reasonable and prudent; stating whether applicable UK accounting standards have been followed, subject to any departures disclosed and explained in the financial statements; and preparing the accounts on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

M Rhodes
Director

6 December 2022

NOTES TO THE ACCOUNTS
at 31 March 2022

1 ACCOUNTING POLICIES

Company and charitable status

Craftspace, a public benefit entity, is incorporated in England and Wales as a company limited by guarantee not having a share capital. Each member has undertaken to contribute to the assets in the event of winding up a sum not exceeding £1. The charity is a registered charity. The registered office is given on page 2.

Basis of preparation and assessment of going concern

The financial statements are prepared under the historical cost convention, in accordance with the Statement of Recommended Practice "Accounting and Reporting by Charities (SORP 2015)" applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the UK and Republic of Ireland (FRS 102), effective 1 January 2015 and the Companies Act 2006.

In preparing the accounts, the directors have considered whether in applying the accounting policies required by FRS 102 and the Charities SORP FRS 102 the restatement of comparative items was required. At the date of transition in applying the requirements of FRS 102 no adjustments were required.

The directors consider that there are no material uncertainties about the Charity's ability to continue as a going concern.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Charitable status and taxation

The company is a charity and is therefore exempt under section 505 of the Income and Corporation Taxes Act 1988 from corporation tax.

Fixed assets and depreciation

All fixed assets are initially recorded at cost. Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost or valuation, less estimated residual value based on prices prevailing at the date of acquisition or revaluation, of each asset evenly over its expected useful life as follows:

Computer and other office equipment	-	over 5 years

Income

Income from donations and grants, including capital grants, is included in incoming resources when these are receivable, except when donors specify that donations and grants given to the charity must be used in future accounting periods, in which case the income is deferred until those periods.

All other income is accounted for on an accruals basis.

Expenditure

Expenditure is accounted for on an accruals basis and allocated to the appropriate heading in the accounts. Where expenditure is incurred which relates to more than one cost category, the expenditure is apportioned over all relevant headings. The bases of apportionment used reflect time and resources expended on various activities or in support of those activities.

Pensions

The company operates a defined contribution pension scheme. Contributions are charged in the profit and loss account as they become payable in accordance with the rules of the scheme.

Fund accounting
Funds held by the charity are either:

- Unrestricted general funds – these are funds which can be used in accordance with the charitable objects at the discretion of the Directors.
- Designated fund – these are a separate funds allotted at the discretion of the Directors from other unrestricted funds.
- Restricted funds – these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

2 INCOME

	Restricted £	Unrestricted £	**2022 £**	2021 £
VOLUNTARY INCOME: GRANTS/DONATIONS				
Arts Council England	46,367	209,350	**255,717**	201,542
Arts Council England, Catalyst funds to devolve	-	-	**-**	-
Arts Council England, Catalyst match fund	-	-	**-**	-
Heart of England Community Foundation	-	-	**-**	-
Saintbury Trust	-	-	**-**	-
Garfield Weston	-	16,800	**16,800**	-
British Council	-	-	**-**	-
Arts & Humanities Research Council	-	-	**-**	-
Nottingham Trent University	1,300	-	**1,300**	-
Birmingham City Council	11,500	-	**11,500**	10,900
Radcliffe Trust	3,000	-	**3,000**	-
Turner Trust	1,000	-	**1,000**	-
Harry Payne Trust	1,500	-	**1,500**	-
Grimmett Trust	-	-	**-**	-
Birmingham 2022	84,000	-	**84,000**	-
Nottingham Trent University	3,739	-	**3,739**	4,800
The Space CIC	11,700	-	**11,700**	500
Shape of Things Ltd	-	-	**-**	5,900
National Lottery Community Fund	-	-	**-**	9,650
Donations	-	1,414	**1,414**	1,560
	164,106	227,564	**391,670**	234,852

	2022 £	2021 £
INCOME FROM ARTISTIC PROGRAMME & OPERATING ACTIVITIES (ALL UNRESTRICTED)		
Touring and workshop receipts	**11,675**	6,972
Exhibit, stocks and catalogue sales	**882**	755
Full cost recovery from projects	**5,798**	2,400
Consultancy services	**5,996**	4,808
Sundry income	**750**	183
	25,101	15,118

3 EXPENDITURE

Charitable activities

	2022 £	2021 £
COST OF ARTISTIC PROGRAMME AND OTHER ACTIVITIES		
Exhibition and projects (marketing, publicity and catalogue)	**7,532**	3,663
Catalyst funds devolved	**-**	-
Transportation, packaging and travel	**7,455**	4,500
Artists' fees and expenses	**39,853**	30,234
Exhibition and Project materials, fittings and costs	**9,524**	11,561
Professional fees and costs including design, artwork & curation	**44,701**	10,369
Core salaries allocated to project delivery	**85,868**	77,591
Venue rental and hospitality	**2,751**	1,698
Other	**1,186**	398
	198,870	140,014

Allocation of overhead costs

Overhead costs are allocated on a basis consistent with the use of resources

	Charitable activities – Support costs £	Fundraising costs £	Governance costs £	2022 £	2021 £
Wages and salaries (the average number of employees in the year was 7 (2021 - 7))	31,278	70,029	-	**101,307**	103,847
Pension costs	3,769	-	-	**3,769**	3,601
Recruitment costs	-	-	-	**-**	-
Travel	1,227	-	-	**1,227**	316
Catalyst fundraising	-	-	-	**-**	7,101
Printing and stationery	1,472	-	-	**1,472**	2,248
Telephone and postage	1,967	-	-	**1,967**	2,151
Rent, services and insurance	16,227	-	-	**16,227**	15,855
Removal cost	-	-	-	**-**	-
Independent Examiner remuneration	-	-	2,220	**2,220**	2,220
Depreciation of owned fixed assets	740	-	-	**740**	987
Other professional costs	2,927	-	-	**2,927**	2,523
Bank charges	97	-	-	**97**	74
Subscriptions	882	-	-	**882**	992
Training	1,870	-	-	**1,870**	533
Equipment hire and maintenance (including IT maintenance contract)	3,303	-	-	**3,303**	5,120
Marketing	1,359	-	-	**1,359**	6,873
Business development	-	-	-	**-**	200
Board member expenses	-	-	87	**87**	-
Other	960	-	13	**973**	514
	68,078	70,029	2,320	**140,427**	155,155

4 TANGIBLE FIXED ASSETS

	Computer and other office equipment £
Cost	
1 April 2021	79,590
Additions	-
31 March 2022	79,590
Depreciation	
1 April 2021	76,628
Charge for the year	740
31 March 2022	77,368
Net book value	
31 March 2022	**2,222**
1 April 2021	2,962

5 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022 £	2021 £
Other creditors	**9,996**	18,892
Other taxes and social security	**5,834**	3,733
Accruals and deferred income	**11,166**	35,571
	26,996	58,196

6 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General Unrestricted Fund £	Designated Unrestricted Funds £	Restricted Fund £	**Total £**
Tangible fixed assets	2,222	-	-	**2,222**
Cash at bank and in hand	124,894	107,581	220,008	**452,483**
Other net current assets/(liabilities)	(14,290)	-	-	**(14,290)**
	112,826	107,581	220,008	**440,415**

7 ANALYSIS OF FUNDS MOVEMENTS

	Balance at 1 April 2021 £	Incoming resources £	Expenditure £	Transfers £	Balance at 31 March 2022 £
Unrestricted Funds					
General These are funds which can be used in accordance with the charitable objects at the discretion of the Directors	111,097	254,514	(220,713)	(32,072)	112,826
Designated – Artistic programme research & development This is a fund set aside by the Directors out of unrestricted general funds for research & development	11,614	-	-	-	11,614
Designated – creative producer This is a fund set aside by the Directors out of unrestricted general funds for the Creative Producer scheme and for creative apprenticeships	12,137	-	-	(6,786)	5,351
Designated – premises (including display equipment storage) & relocation This is a fund set aside by the Directors out of unrestricted general funds for future relocation costs	14,114	-	-	-	14,114
Designated – IT renewal This is a fund set aside by the Directors out of unrestricted general funds for computer and other IT projects	9,391	-	-	-	9,391
Designated – Fundraising/business development This is a fund arising from an Arts Council Catalyst Evolve match funding scheme ,set aside for fundraising activities and business development	67,300	-	-	(189)	67,111
Total Unrestricted Funds	225,653	254,514	(220,713)	(39,047)	220,407
Restricted Funds These are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes	135,439	164,106	(118,584)	39,047	220,008
	361,092	418,620	(339,297)	-	440,415

8 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.

CRAFTSPACE

England & Wales - Charity number 1001237

Accounts

Craftspace

(a company limited by guarantee)

Report and accounts

for the year ended
31 March 2021

Company number 2492368

Charity registration number 1001237

Craftspace©

ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

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Craftspace©

CONSTITUTION
Craftspace is a company limited by guarantee and a registered charity governed by its memorandum and articles of association. Charity number 1001237. Company number 2492368.

DIRECTORS
R Bateman
S Boersma
A Chatterjee
A Collier
S Jones
C Miller
C Moraes
N Pearlman
M Rhodes
K Thompson

SECRETARY
Deirdre Figueiredo

INDEPENDENT EXAMINERS
Guest Wilson Chartered Accountants
8 Wolverton Road
Snitterfield
Stratford upon Avon
Warwickshire
CV37 0HB

REGISTERED OFFICE
Unit 15
Highgate Craft Centre
8 Highgate Square
Birmingham
B12 0DU

Craftspace©

Purpose

Craftspace is an independent agency working to increase opportunities for makers, as well as access to and participation in contemporary crafts for all audiences. We are committed to **quality, innovation, touring,** and to the development, making and presentation of crafts in the widest cultural contexts.



Values

People

- We are committed to developing people's skills, knowledge and creativity at all levels whether they are staff, participants, makers, project partners or clients.
- We aim to devise projects and services in collaboration with partner organisations and clients which have lasting and positive impacts upon both individual participants, whole organisations and their wider communities.

Artistic Programme

- We believe that quality and innovation is characterised by working inclusively in creative partnerships, by placing access at the centre of our operation and also by challenging boundaries and preconceptions around crafts practice, presentation and learning.

Audiences

- We value process and participation as a meaningful and engaging way to facilitate learning about and experiencing crafts.
- We believe that the exploration and showing of crafts in a wide range of social and culturally diverse contexts makes it more relevant to all our lives.

Developing people, ideas and opportunities through contemporary craft

Craftspace©

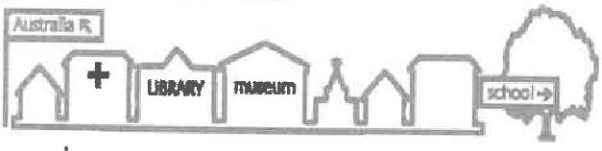
In the last 30 years...

almost **2.5 million** people saw work by...

well over **2000** artists

in almost **450** exhibitions

in over **300** venues



and we got...

1/4 million people

MAKING!

Craftspace

CHAIR'S REPORT
For the year ended 31 March 2021

Introduction

Craftspace is a leading craft development organisation that champions the power of contemporary craft and making to make change in society. We do this through talent development; creating opportunities for artists to innovate, experiment and collaborate and through engaging diverse communities in making for well-being, learning, enterprise, personal and skills development.

Our work contributes uniquely to the UK's rich cultural landscape, creating inspiring encounters between the public and craft which challenge traditional boundaries and perceptions of where craft belongs. Our approach is underpinned by a desire to be a learning organisation, testing different methodologies through building relationships with and transferring knowledge between a variety of partners and agencies. As an organisation linking artists with communities we are uniquely placed as research partners with Higher Education, cementing our position at the forefront of current thinking and practice in the UK.

The Board and staff of Craftspace are proud of our artistic and engagement programmes that demonstrate how craft develops know-how, material knowledge, skill, inventiveness, tenacity, monetary value and entrepreneurship in a wide number of contexts and in a way which contributes positively to economic, social, well-being and employment outcomes.

Craftspace is committed to playing a leadership role in developing and supporting crafts at a regional, national and international level. I would like to thank all our investors and donors, particularly Arts Council England who invest in Craftspace as a National Portfolio Organisation and the Trustees of Garfield Weston who supported our activities with a significant grant in this challenging year.

COVID-19 Pandemic

From the beginning of the year the national lockdown put a stop to all our physical in-person work and staff adapted to an unprecedented, uncertain and challenging environment. A priority was continuing to support artists by honouring contracts and re-configuring projects for digital engagement. Our firm belief in the power of craft and making to enable collective wellbeing and resilience in times of crisis underpinned our determination to create shared resources for actions of care, coping, getting through and recovery.

A highlight of the year was to be awarded The 2020 Achates Philanthropy Prize. Craftspace was one of 8 National Showcase organisations selected from 121 nominees. The judges were impressed by "the breadth of work carried out since March alongside its decision to honour pre-existing commissions and financial commitments to artists and freelancers". Our Craft in Common project with artist, Alinah Azadeh, was noted by the judges as a good example of reimagining a residency as an online resource. Achates Philanthropy Foundation Chair, Caroline McCormick, said: "Despite its small scale the work of Craftspace during Covid was considered by the judges to be an exemplary illustration of how to invest in artists whilst also considering the priorities of audiences. Many congratulations to Craftspace on its astounding, outstanding achievement."

Artistic and Community Engagement Programme Highlights

'We are Commoners: creative acts of commoning' national touring exhibition

We continued to support commissioned artists' projects for the exhibition which was due to launch in September 2020 but was postponed until 2021. Birmingham and Norway projects included:

Craft in Common by Alinah Azadeh

Alinah Azadeh had been due to begin a residency in Birmingham in March 2020 but this was curtailed by lockdown. Craftspace collaborated with Alinah to re-configure the residency as a digital video resource for making things together in solidarity to get through difficult times. The themes were courage, care, connection, loss and repair. Downloadable instructions were also available. Craftspace staff made up 150 craft packs which were distributed via food banks, to community group leaders and by post to anyone requesting them. We released the videos weekly in partnership with Balsall Heath News Online who embedded it on their website. The Active Wellbeing Society also embedded it as part of their Virtual Wellbeing: Keeping Healthy at Home offer. Following release of the online resource Alinah and Craftspace delivered participatory Zoom workshops for community groups such as the Salvation Army's Anti-Trafficking & Modern Slavery Survivor Support Groups.

Justine Boussard and Alice McLean's project with Walsall Rd Allotments in Birmingham

This physical project was adapted to run online facilitating plot holders at Walsall Road Allotments to design a token to commemorate a successful campaign to save their allotments from the council's regeneration plans for the Commonwealth Games. Plot holders worked collectively via Zoom workshops including a session on casting.

Portability project by Ele Carpenter for the Embroidered Digital Commons commission

This stitch based project was due to take place physically but was conducted via Zoom. 30 stitchers were recruited to participate in making a collaborative artwork through an open call. Ele and student volunteers ran workshops online and kits were posted out to participants to stitch their patch.

A Room Between the Rooms by Lise Bjorne Linnert & Gelawesh Waledkhani in Norway

Our commission to these two artists collaborating for the first time was adapted for lockdown. They worked with undocumented migrants to address what commons means to a vulnerable group in society. Workshops took place outdoors and via Zoom producing a range of creative expressions and a film that would be exhibited as an installation.

Making for Change Expo

An on-going project by and for young people aged 18-25 that encourages positive social change through combining craft with activism. In 2020 we planned a physical Expo of 11 years' work to be youth-led through the creation of two opportunities; a curator and documenter/social media content producer. Lockdown started within two weeks of the young people taking up their posts, however they proposed an online exhibition and rose to the challenge of collaborating with our support and investment in external mentoring. The resulting exhibition and resource, funded with a grant from the Saintbury Trust, came to fruition in the autumn. In parallel we worked with Eden Muslim Girls Academy to offer arts awards in lockdown. We created an online resource of images, zine, patch making

instructionals, films and examples of craftivist campaigns by young people. We delivered for pupils many of whom may not have had access to them. The teacher used the resource to conduct lessons on Microsoft Teams with a class of Year 7 pupils. 16 of the pupils went on to complete a Discover Arts Award.

Shelanu women's craft collective

We had to close the studio/workshop for the majority of the year to comply with lockdown however, we maintained contact and activity with members through Zoom. During the year we received a Covid emergency related grant from the National Lottery Community Fund Awards For All to purchase IT equipment and upskill Shelanu in digital literacy and skills and film making. This enabled them to develop a digital workshop offer thus building resilience into their operating model.

Operations and Fundraising

The sudden and major disruption to the organisation, whilst not catastrophic in the short term, resulted in a loss of consultancy and other income. The working environment was very difficult with many staff of partner organisations being furloughed and therefore out of contact. Two venues pulled out of our major touring exhibition owing to closure significantly reducing the funds available for production and therefore jeopardising its viability. Applications that were in progress were shelved as most funders, Trusts and Foundations closed their regular schemes to focus on emergency funding which was not suitable for Craftspace. This posed a significant risk to future programming.

Because of its strong financial position, the organisation was able to continue to employ all staff without recourse to the furlough scheme and demonstrated resilience in being able to continue to operate and put systems in place for staff to work remotely from home. A lot of staff time was taken up with constant scenario planning, problem solving and the steep learning curve of working digitally.

In an effort to diversify income and build our resilience through trading, we launched our first web shop and invested in a few products commissioned from artists in addition to Shelanu's jewellery range. Having launched Craftspace+ supporters scheme at the end of 2019, the in-person events to grow membership planned had to be cancelled. We began to trial online events with a successful in-conversation with world renowned American craftivist Betsy Greer.

We maintained our reserves policy including a designated reserve for artistic programme development in line with our charitable objectives. With diminishing public funds and a challenging economic climate for fundraising this fund provides a vital means of innovating, seeding new ideas and testing new approaches to sustain the organisation. With some funders investing in projects in advance, we continue to hold and carry over funds in specific/restricted reserves. Funds are then brought in each year to offset expenditure for ongoing projects.

Despite predicting an in-year deficit in the profit and loss accounts owing to COVID-19, prudent financial planning, sound policies, good management controls and constant review of operating costs have ensured the organisation maintained a viable and healthy financial position.

It is owing to good governance, planning and delivery that the organisation continues to be sustainable and resilient and I would like to thank all of the members of the board for their ongoing expertise, advocacy and commitment.

Craftspace©

As Craftspace continues to build strong and influential partnerships with funders and clients it is important to bear in mind the primary mission of the organisation which we continually strive to fulfil - the provision of contemporary crafts exhibitions, productions and community learning and engagement programmes which demonstrate quality and innovation; which increase access and opportunities for crafts practice in professional, well-being and learning contexts; and which develop new audiences for crafts.

One of our core values is to devise projects which have lasting and positive impacts upon both individual artists, participants, whole organisations and their wider communities. The active legacies of many of the projects described above are testament to our ability to continue to enact our values. Many of these would not have been possible without the support of our partners, and I would like to thank them all.

Finally, and most importantly, I would particularly like to thank the staff and Director of Craftspace for their vision and commitment in fulfilling our purpose. Not only do they continue to excel in delivering the immediate objectives of the organisation, they are also forever looking for new ways to develop and expand our impact. We are fortunate to have such an exceptional and inspiring team.



Matthew Rhodes
Chair
8 December 2021

DIRECTORS' REPORT

The directors present their report and accounts for the year ended 31 March 2021.

PRINCIPAL ACTIVITY
The objects of the company, as stated in its memorandum of association are:

'To advance the education of the public by promoting and developing the knowledge, understanding and appreciation of contemporary crafts primarily in the West Midlands'

Craftspace achieves this by developing exhibitions, creative productions and learning programmes and resources, undertaking research and offering consultancy.

FINANCIAL RESULTS AND REVIEW OF THE BUSINESS
The income and expenditure account for the year is set out on page 15.

Craftspace is a creative producer, a sharer of knowledge, expertise and experience and conduit for signposting, partnerships and making connections between people and organisations to grow engagement with craft.

Our programme is devised to stimulate artistic excellence, critical thinking, curiosity, experience and understanding of contemporary crafts in the widest social and diverse cultural contexts and across ages. We achieve this through our core activities of touring exhibitions, creative productions, research partnerships and learning, participation and engagement projects. Our activities challenge public perceptions of craft by consciously creating highly focused, high quality, enquiring, engaging and bespoke collaborations. Through this makers gain new perspectives on their practice and audiences gain deep insight and experience. In supporting artists to make new work as cultural capital we also build social and human capital through engagement with the ideas and practice of making.

In delivering our programme we evaluate our work to achieve the following outcomes:
***Partnerships*:** Build capacity in non-arts sector partners to use creativity as an empowering tool and employ professional artists to achieve their objectives.
***Artists*:** Artistic and personal development, increased capacity to engage with audiences, increased employment and profile, experimentation, stimulating innovation and sales of work.
***Audiences*:** Creative learning, transformation, well-being, skills-development, progression and social-cohesion.
***Venues*:** Increased market-share for craft, profile for craft, increased knowledge and awareness of what craft can be, cross-over and new audiences, enhanced knowledge for existing audiences and increased relevance of craft.

Our working process continues to involve all project partners in planning and consultation, investing staff time in providing support, sharing, reflection and evaluation. Our achievements are only possible through the exceptional skills, knowledge and expertise of our staff and board whose commitment and willingness to test different ways of working keeps the organisation at the forefront of innovation in our sector. We also acknowledge that success also derives from engaging the active support and participation of our funders, partners, clients and donors.

Artistic and Community Engagement Programme 2020/21
Activities to report on in addition to the commentary in the Chair's report:

During the year we responded to requests from community partners for materials and equipment for people they were supporting with wellbeing activities during lockdown. **Birmingham and Solihull Women's Aid** asked for help to source a free sewing machine requested by women in a refuge. We donated a machine from our stock. **Hope Projects** who support asylum seekers whose applications

have been rejected and have no recourse to public funding contacted us to ask if we could support women in their houses who wanted to learn to knit. We donated a parcel of yarns and knitting needles from our supplies and researched the best free web based tutorials to learn knitting for beginners.

We are Commoners: creative acts of commoning national touring exhibition
We supported 26 artists to continue developing their commissioned artworks for the exhibition, many in challenging circumstances in which they could not access their studios.

- **Craft in Common by Alinah Azadeh**. The digital resource was used for a Black History Month project. We have commissioned four young early career artists and a Birmingham-based Drag Queen to make a medal for everyday courage for a Black person of their choice. These were shared through an Instagram campaign.

Two residencies associated with the exhibition were challenging to progress with staff in our partner organisations on furlough. However during the latter part of the year they continued to persevere through online tools.

- In partnership with Heart of Glass in St Helen's Merseyside, artist Kate Hodgson began her R&D to work with young women in Parr. She produced a zine to send out to young people as a starting point.
- In partnership with Oriel Davies Gallery, Designer Hefin Jones adapted his residency to work online with young people.

Crafting the Commons Research Network in partnership with Nottingham Trent University involving exhibiting artists, curators and academics continued in lockdown with a digital workshop, a series of exchanges and discussions and articles written by network members published on a blog.

In:Site Festival revisited
Owing to the uncertainty of the year we took the decision to postpone the in-person event to May 2022. To maintain a presence in the square at the usual time of year in September, we installed existing artworks from previous festivals with an online guide to the artwork. We experimented with offering an online talk and enamelling workshop with In:Site alumni Naomi Clarke. It proved popular and was fully booked. Kits were posted out to participants.

Shelanu Women's Craft Collective
Weekly activities moved online and members were supplied with tools and materials for continuing to make at home. During the year they visited online exhibitions as part of their sessions and participated in national initiatives ranging from making patches for a Corona Quilt, to performing daily activities during Refugee Week.

Making my Mark
We secured a grant from Birmingham City Council's Next Generation scheme to engage young people in the Making For Change Expo. Partnerships were developed with The British Red Cross Surviving to Thriving Project for young refugees, Birmingham and Solihull Women's Aid (BSWA) and Sense for Deafblind people and people living with complex disabilities. We began recruitment for the role of Shadow Artist/Youth Advocate which was built in as an opportunity to support development of emerging artists in the local ecology.

Consultancy
We were commissioned by the British Council to deliver and report on a series of 12 digital circle conversations between craft professionals and practitioners involved in the Crafting Futures global programme. The conversation between participants in South and South East Asia and the UK were on the themes of: Crafts' Role in Crisis, Craft Industry and the Circular Economy, Crafts, Health and Well-being, The Local Ecology of crafts and Cosmopolitan-Localism. The report helped to inform the World Crafts Council's conference on the same themes.

The Director undertook mentoring for makers involved in the Crafts Council's Hothouse Scheme and a Clore Leadership Fellow.

Advocacy

Our Director was invited to give the prestigious annual Peter Dormer lecture about the pioneering work of Craftspace over 30 years. This was delivered online enabling the highest attendance of any previous lecture.

General operations

One member of staff reduced their hours significantly for the year owing to the demands of home schooling. Despite their own personal pandemic related challenges, the staff of Craftspace worked tirelessly to adapt and work in an agile way for the benefit of artists and audiences. They also participated in sector meetings online to share intelligence and learning from the challenges faced and contribute to thinking about actions for recovery.

In summary, our exhibitions, creative productions and projects have engaged excellent artists/practitioners at different stages of their career. Craftspace staff influence the sector through advocacy, giving talks, presenting at conferences, writing articles and through the roles they play on steering groups, boards and committees. Craftspace is recognised as being well positioned to influence the way contemporary crafts is practised and experienced amongst the widest social, cultural and artistic constituencies. Through its work, it has championed and demonstrated a wider role for makers in civic society.

Statistics:

Owing to national and local lockdowns across the whole year, our in-person programme was halted barring one or two outdoor activities in summer 2020. Therefore there are no physical statistics to report except an estimate for In:Site outdoor art trail as most participation with groups and individuals took place online. We can only report some digital statistics where they are available. We employed or commissioned approximately 31 artists and 9 freelancers in the delivery of our programme.

List of key exhibitions, events and projects

Exhibitions

- **We are Commoners** national touring exhibition. Was installed at Oriel Davies Gallery for the original opening date of 26th March. We held a digital private view to mark the occasion. There were 17 projects featured by 26 artists from the UK, Norway and Mexico.Online
    - Private View event at Oriel Davis Gallery, 60 Attendees
- **In:Site Festival Revisited 2020** outdoor art trail in Birmingham Cathedral Square featuring existing work by 9 artists, 11/09/20 – 17/09/20, estimated 00 visitors

Other creative productions

- **Black History Month** commission x 5 courage medals by early career Black artists; Toni de Jesus, Meron Wolde, Onome Otite and Jacob Monk and Drag Queen Yshee Black. Showcased on Instagram 21st-25th October 2020

Digital Commissions re-configured in lockdown

- **Craft in Common** video making resource, launched June 2020 – 212 views on vimeo, 764 Overall views online. 150 craft packs distributed for making an everyday courage medal.
- **Making for Change Expo** exhibition and resource launched August 2020. 220 users, 300 video views, 80 downloads

Commissioned films

- **Finbar Marcel**, 'Acts of Care' for 'We are Commoners' exhibition digital resources
- **Claudia Rodrigues**, Nets, newly edited and English subtitles added for 'We are Commoners' exhibition
- **Making for Change Expo,** x 7 craftivism manifesto videos commissioned: Betsy Greer, Jane Thakoordin, Seleena Laverne Daye, Hayley Salter, Sarah Lopez, Jabez Walsh & Daljinder Johal.

Commissioned resources

- X 4 artist produced instructable makes by Deirdre Nelson, Amy Twigger Holroyd, Rachael Colley, and Justine Boussard with Alice McLean. These were published in the 'We are Commoners' exhibition guide.

Shelanu Women's Craft Collective – inclusion in craft selling fairs

- Great Northern Contemporary Craft Fair, 21-22nd November 2021, 40 website referrals
- Paperdolls Handmade Christmas Market Online, 21st & 22nd November 2020, 12,566 visitors to website

Participatory, learning and audience development projects: online Zoom sessions/workshops

- **Shelanu** Women's Craft Collective enterprise project with migrant and refugee women. 48 sessions on Zoom, 11 members.
    - **Upskill Reimagine** education sessions for the members. Learning how to use and facilitate zoom sessions
    - **Craft in Common:** making care vessels, physical outdoor workshop for Shelanu members in semi-lockdown
    - **Corona Quilt: Drawing Together.** 2 sessions with 4 member participants
- **Making For Change Expo**
  Arts Awards at Eden Girls Academy. 3 teaching sessions, 40 participants. 14 Discover Awards
  Go Woman! Alliance, 1 session with 4 participants
  Workshop with Seleena Laverne Daye, 1 session with 12 participants
- **In;Site** Enamel workshops with artist Naomi Clarke. 11 participants over 2 sessions.
- **We are Commoners exhibition associated activities:**
- **Portability** stitching together sessions. 4 online workshops involving 'We are Commoners' artist Ele Carpenter and 3 volunteers with 30 participants
- **Craft in Common** Making a medal for everyday courage workshop with Salvation Army Survivor Support Service (West Midlands), Anti-Trafficking & Modern Slavery involving 1 artist and 15 participants.
- **Craft in Common** Making a medal for everyday courage workshop with Go Woman! Alliance, Dosti group involving 1 artist and 10 participants.
- **A Room Between the Rooms commission Norway,** *Lise Bjørne Linnert* & Gelawesh Waledkhkani workshop,15 participants
- **Common Ground** Walsall Road Allotments commissioned project, workshop facilitated on zoom by artists Justine Boussard & Alice McLean, 18 allotment holder participants.

Other online presence

- **The Shape of Things –** online exhibition – approximately 1000 visitors.
- **Active Project Blogs:** Crafting the Commons (research network blog)
- **Craftspace social media:** Instagram, Twitter, Flickr, Facebook, You Tube and Pinterest.

Research and Development

Crafting the Commons

An Arts and Humanities Research Council funded research network in partnership with Nottingham Trent University involving 24 academics, curators and artists.

- 19 blog with posts with original writing/content by network
- Network workshop online 19th May 2020, 15 participants.

Consultancy

- **British Council Crafting Futures: Digital Craft Circles,** 12 online sessions with 24 participants
- **Commonwealth Consultation with artist Shaheen Ahmed,** 3 workshops in Eden Girls Academy, Clifton Road Mosque and in the Balsall Heath area of Birmingham. 31 participants overall

Placements

Volunteers - Lucy Butterfields & Irene Zorini (on furlough from The Globe) to create the Shelanu Impact Report.

Staffing for the year

Deirdre Figueiredo – Director F/T
Emma Larkinson – Operations and Development Manager P/T
Amy Kirkham – Administrative Assistant P/T job share – left in August 2020
Ilhan Adam - Administrative Assistant P/T September 2021 – March 2021
Lisa Falaschi – Marketing Assistant P/T
Emma Daker – Exhibitions and Project Development Manager F/T
Deirdre Buckley – Learning and Engagement Manager P/T job share
Katy Sadler - Learning and Engagement Manager P/T job share
Started in March 2020:
Hayley Salter – Making for Change Expo documentor/social media P/T fixed term contract
Daljinder Johal – Making for Change Expo curator P/T fixed term contract

PLANS FOR THE FUTURE

This was the third year of our four year National Portfolio Organisation funding agreement with Arts Council England. This investment enables the organisation to lever in other funds and income to develop and deliver its programme. Owing to COVID-19 the Arts Council delayed its cycle of National Portfolio Organisation application process due in 2020 and announced an offer of a fifth and additional year funding agreement through submission of a one year business plan for 2021-22.
We will apply to remain in the Arts Council's national portfolio from 2023-2026.

With lockdown still in place at the close of the year March 2021, the future remained uncertain both in terms of income generation and delivering activities. Towards the end of the year we submitted two large scale funding bids to the Arts Council for digital commissioning and to the Commonwealth 2022 Cultural Programme for an ambitious project. If successful these will provide income, build capacity and skills and generate substantial activity and content whilst testing different approaches to audience development and commissioning.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The organisation is managed by a voluntary Council of Management comprising members with diverse business, financial, strategic and sector specific knowledge and skills, selected to work as a team, to make effective management decisions at quarterly meetings, and to be available for individual consultation to provide expertise in specialist areas. Members are recruited through recommendation, solicitation and advertising. The Council of Management sees itself as being primarily responsible for overall strategic direction as well as ensuring the proper governance, financial and organisational viability of Craftspace. It ratifies and reviews all policy documents. It also comments on artistic policy but does not direct it. The Council of Management delegates authority to the Director for strategic and financial management of the company and its staff.

In this year it had eight voting members including a Chair and met four times for formal business and at other times for an informal meeting with staff. Meetings are also attended by an officer from Arts Council England who represents funder interests. The Director of the organisation acts as Secretary to the Council of Management. Craftspace is a company Ltd by guarantee and an educational charity.

DIRECTORS AND THEIR INTERESTS
The directors of the company during the year are listed on page 2.

RESERVES POLICY
Craftspace is a not-for-profit company limited by guarantee and is an educational charity. The reserves policy is devised to support the organisation's ability to be resilient and adaptable to change.
In respect of reserves at the end of each financial year the company has agreed the following policy:

Unrestricted Reserves:

- The company aims to maintain annual general unrestricted reserves amounting to at least three months running costs to include fixed overheads and salaries.

Designated Reserves:

- Where appropriate and in line with charitable objectives and strategic plans, the company will create designated categories within unrestricted reserves to meet future capital or research and development costs. Currently the company has designated funds for:
  - *Artistic programme research and development.* With diminishing public funds and a challenging economic climate for fundraising this strategic fund provides a vital means of innovating, seeding new ideas and testing needs and new approaches.
  - *IT replacement and renewal.* Hardware, software, equipment and web presence. In an increasingly digital world in terms of communications and production, it is vital that Craftspace designates funds to enable it to utilise technology to operate efficiently and to innovate.
  - *Re-location of premises.* We have a constant stock of equipment and showcases for touring exhibitions and productions in addition to our office space. Short term leases necessitate a review of options every two to three years.
  - *Fundraising and Business Development.* This fund has arisen from Craftspace's participation in a two year Arts Council England fundraising capacity building and match funding scheme between 2017 and 2019. We were successful in raising funds which were matched pound for pound. These one-off funds have been designated for expenditure to develop or test new initiatives for generating philanthropic and general income.

Restricted Reserves:

- Unspent amounts from grants, sponsorship and payments made in advance for specific projects or consultancy work, where the work has not finished and is in progress over more than one financial year will be identified as specific or restricted reserves. This includes sums identified within projects as contribution to general overheads which are normally transferred at the end of a project.
- Specific grant-aided income for significant capital items will be held on the balance sheets as a specific reserve against which to depreciate equipment.

The Council of Management approves all use and transfers of funds in restricted and unrestricted (including designated) reserves on presentation of quarterly financial accounts at each meeting.

RISK MANAGEMENT
The Directors are responsible for the company's systems of risk management and for keeping those systems under review. These are planned and operated in order to manage and minimise risk of failure, whether financial or operational, to meet the company's objectives.

To this end the Directors have produced a formal Risk Management Policy with a risks register which is monitored and reviewed on a six monthly basis. Significant risks are also reported as a standing agenda item at each board meeting.

DIRECTORS' RESPONSIBILITIES FOR THE ACCOUNTS
Company law requires the directors to prepare accounts for each financial year which give a true and fair view of the state of affairs of the company and of the income and expenditure for that period. In preparing those accounts the directors are required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- prepare the accounts on the going concern basis unless it is inappropriate to presume that the company will continue in business.

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

AUDIT EXEMPTION

The Directors are satisfied that the company was entitled to exemption from audit under section 477 of the Companies Act 2006 and section 144(2) of the Charities Act 2011. These accounts have not, therefore, been subjected to audit.

By order of the Board



D Figueiredo
Secretary to the Board and Executive Director of Craftspace
8 December 2021

INDEPENDENT EXAMINER'S REPORT
to the Directors of Craftspace

I report on the financial statements of Craftspace for the year ended 31 March 2021 on pages 17 to 22.

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

Respective responsibilities of Trustees and examiner
As described on pages 14 & 15 the company's Directors are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view. The Directors consider that an audit is not required for this year under the Charities Act 2011, s.144(2) ("the 2011 Act") and that an independent examination is needed. I am qualified to undertake the examination, being a qualified member of ICAEW.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- Examine the accounts under s.145 of the 2011 Act;
- To follow the procedures laid down in the general Directions given by the Charity Commission under s.145(5)(b) of the 2011 Act; and
- To state whether particular matters have come to my attention.

Basis of independent examiner's report
My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as Directors concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement
In connection with my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that in any material respect the requirements:

- to keep accounting records in accordance with the Companies Act 2006 s.386; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of the Companies Act 2006, s.396 and the methods and principles of FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



NAME: NEIL WILSON
RELEVANT PROFESSIONAL QUALIFICATION OR BODY: ICAEW
8 Wolverton Road, Snitterfield, Stratford upon Avon, CV37 0HB
8 December 2021

INCOME AND EXPENDITURE ACCOUNT AND STATEMENT OF FINANCIAL ACTIVITIES for the year ended 31 March 2021

	Notes	Restricted funds £	Unrestricted funds: General £	Unrestricted funds: Designated £	Total 2021 £	Total 2020 £
Income	2					
Income from generated funds						
Voluntary income: grants		31,750	203,102	-	**234,852**	287,983
Interest receivable		-	2,682	-	**2,682**	3,033
		31,750	205,784	-	**237,534**	291,016
Income from operating activities						
Artistic programmes and consultancy income		-	15,118	-	**15,118**	26,443
Total income		31,750	220,902	-	**252,652**	317,459
Expenditure	3					
Charitable activities						
Cost of artistic programmes and other activities		77,384	62,630	-	**140,014**	141,678
Support costs		7,154	64,387	-	**71,541**	72,758
Expenditure on raising funds		-	81,394	-	**81,394**	84,320
Governance		-	2,220	-	**2,220**	2,191
Total expenditure		84,538	210,631	-	**295,169**	300,947
NET INCOME/(EXPENDITURE) FOR THE YEAR		(52,788)	10,271	-	**(42,517)**	16,512
Net transfers between funds		16,640	(14,795)	(1,904)	**(59)**	2,120
Reconciliation of funds						
Fund balances brought forward at 1 April		171,587	115,621	116,460	**403,668**	385,036
FUND BALANCES CARRIED FORWARD AT 31 MARCH	7	135,439	111,097	114,556	**£ 361,092**	£ 403,668

The statement of financial activities includes all gains and losses recognised in the year.

All incoming resources and resources expended derive from continuing activities.

Craftspace

BALANCE SHEET
as at 31 March 2021

	Notes	2021 £	2020 £
FIXED ASSETS			
Tangible assets	4	**2,962**	3,949
CURRENT ASSETS			
Debtors		**11,982**	4,820
Cash at bank and in hand		**404,344**	405,178
		416,326	409,998
CREDITORS: amounts falling due within one year	5	**(58,196)**	(10,279)
NET CURRENT ASSETS		**358,130**	399,719
NET ASSETS		**£ 361,092**	£ 403,668
UNRESTRICTED FUNDS – GENERAL		**111,097**	115,621
UNRESTRICTED FUNDS – DESIGNATED		**114,556**	116,460
RESTRICTED FUNDS		**135,439**	171,587
	6, 7	**£ 361,092**	£ 403,668

For the year ended 31 March 2021 the company is entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies and section 144(2) of the Charities Act 2011. The members have not required the company to obtain an audit of its accounts in accordance with section 476.

The directors have acknowledged their responsibilities for: selecting suitable accounting policies and then applying them consistently; observing the methods and principles in the Charities SORP; making judgements and estimates that are reasonable and prudent; stating whether applicable UK accounting standards have been followed, subject to any departures disclosed and explained in the financial statements; and preparing the accounts on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

M Rhodes
Director

8 December 2021

NOTES TO THE ACCOUNTS
at 31 March 2021

1 ACCOUNTING POLICIES

Company and charitable status

Craftspace, a public benefit entity, is incorporated in England and Wales as a company limited by guarantee not having a share capital. Each member has undertaken to contribute to the assets in the event of winding up a sum not exceeding £1. The charity is a registered charity. The registered office is given on page 2.

Basis of preparation and assessment of going concern

The financial statements are prepared under the historical cost convention, in accordance with the Statement of Recommended Practice "Accounting and Reporting by Charities (SORP 2015)" applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the UK and Republic of Ireland (FRS 102), effective 1 January 2015 and the Companies Act 2006.

In preparing the accounts, the directors have considered whether in applying the accounting policies required by FRS 102 and the Charities SORP FRS 102 the restatement of comparative items was required. At the date of transition in applying the requirements of FRS 102 no adjustments were required.

The directors consider that there are no material uncertainties about the Charity's ability to continue as a going concern.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Charitable status and taxation

The company is a charity and is therefore exempt under section 505 of the Income and Corporation Taxes Act 1988 from corporation tax.

Fixed assets and depreciation

All fixed assets are initially recorded at cost. Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost or valuation, less estimated residual value based on prices prevailing at the date of acquisition or revaluation, of each asset evenly over its expected useful life as follows:

Computer and other office equipment	-	over 5 years

Income

Income from donations and grants, including capital grants, is included in incoming resources when these are receivable, except when donors specify that donations and grants given to the charity must be used in future accounting periods, in which case the income is deferred until those periods.

All other income is accounted for on an accruals basis.

Expenditure

Expenditure is accounted for on an accruals basis and allocated to the appropriate heading in the accounts. Where expenditure is incurred which relates to more than one cost category, the expenditure is apportioned over all relevant headings. The bases of apportionment used reflect time and resources expended on various activities or in support of those activities.

Pensions

The company operates a defined contribution pension scheme. Contributions are charged in the profit and loss account as they become payable in accordance with the rules of the scheme.

Fund accounting
Funds held by the charity are either:

- Unrestricted general funds – these are funds which can be used in accordance with the charitable objects at the discretion of the Directors.
- Designated fund – these are a separate funds allotted at the discretion of the Directors from other unrestricted funds.
- Restricted funds – these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

2 INCOME

	Restricted £	Unrestricted £	**2021 £**	2020 £
VOLUNTARY INCOME: GRANTS/DONATIONS				
Arts Council England	-	201,542	**201,542**	231,553
Arts Council England, Catalyst funds to devolve	-	-	**-**	12,072
Arts Council England, Catalyst match fund	-	-	**-**	10,787
Heart of England Community Foundation	-	-	**-**	9,994
Saintbury Trust	-	-	**-**	5,000
Midland Arts Centre	-	-	**-**	5,000
British Council	-	-	**-**	2,700
Arts & Humanities Research Council	-	-	**-**	2,441
George Fentham Trust	-	-	**-**	1,500
Birmingham City Council	10,900	-	**10,900**	1,350
Oakley Charitable Trust	-	-	**-**	1,000
The Cole Charitable Trust	-	-	**-**	1,000
Ditchling Museum of Art & Craft	-	-	**-**	702
Grimmett Trust	-	-	**-**	500
Counterpoint	-	-	**-**	400
Nottingham Trent University	4,800	-	**4,800**	-
Embassy of Mexico	500	-	**500**	-
Shape of Things Ltd	5,900	-	**5,900**	-
National Lottery Community Fund	9,650	-	**9,650**	-
Donations	-	1,560	**1,560**	1,984
	31,750	203,102	**234,852**	287,983

	2021 £	2020 £
INCOME FROM ARTISTIC PROGRAMME & OPERATING ACTIVITIES (ALL UNRESTRICTED)		
Touring and workshop receipts	**6,972**	1,322
Exhibit, stocks and catalogue sales	**755**	4,435
Full cost recovery from projects	**2,400**	2,150
Consultancy services	**4,808**	18,486
Sundry income	**183**	50
	15,118	26,443

3 EXPENDITURE

Charitable activities

	2021 £	2020 £
COST OF ARTISTIC PROGRAMME AND OTHER ACTIVITIES		
Exhibition and projects (marketing, publicity and catalogue)	**3,663**	1,241
Catalyst funds devolved	**-**	12,072
Transportation, packaging and travel	**4,500**	9,524
Artists' fees and expenses	**30,234**	13,493
Exhibition and Project materials, fittings and costs	**11,561**	3,746
Professional fees and costs including design, artwork & curation	**10,369**	17,971
Core salaries allocated to project delivery	**77,591**	74,480
Venue rental and hospitality	**1,698**	8,872
Other	**398**	279
	140,014	141,678

Allocation of overhead costs

Overhead costs are allocated on a basis consistent with the use of resources

	Charitable activities – Support costs £	Fundraising costs £	Governance costs £	2021 £	2020 £
Wages and salaries (the average number of employees in the year was 7 (2019 - 7))	29,554	74,293	-	**103,847**	105,911
Pension costs	3,601	-	-	**3,601**	3,802
Recruitment costs	-	-	-	**-**	-
Travel	316	-	-	**316**	1,143
Catalyst fundraising	-	7,101	-	**7,101**	8,691
Printing and stationery	2,248	-	-	**2,248**	2,280
Telephone and postage	2,151	-	-	**2,151**	2,005
Rent, services and insurance	15,855	-	-	**15,855**	15,353
Removal cost	-	-	-	**-**	701
Auditors remuneration	-	-	2,220	**2,220**	2,178
Depreciation of owned fixed assets	987	-	-	**987**	1,316
Other professional costs	2,523	-	-	**2,523**	2,796
Bank charges	74	-	-	**74**	63
Subscriptions	992	-	-	**992**	460
Training	533	-	-	**533**	1,695
Equipment hire and maintenance (including IT maintenance contract)	5,120	-	-	**5,120**	4,170
Marketing	6,873	-	-	**6,873**	2,640
Business development	200	-	-	**200**	2,442
Board member expenses	-	-	-	**-**	238
Other	514	-	-	**514**	1,385
	71,541	81,394	2,220	**155,155**	159,269

4 TANGIBLE FIXED ASSETS

	Computer and other office equipment £
Cost	
1 April 2020	79,590
Additions	-
31 March 2021	79,590
Depreciation	
1 April 2020	75,641
Charge for the year	987
31 March 2021	76,628
Net book value	
31 March 2021	**2,962**
1 April 2020	3,949

5 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021 £	2020 £
Other creditors	**18,892**	3,780
Other taxes and social security	**3,733**	3,813
Accruals and deferred income	**35,571**	2,686
	58,196	10,279

6 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General Unrestricted Fund £	Designated Unrestricted Funds £	Restricted Fund £	**Total £**
Tangible fixed assets	2,962	-	-	**2,962**
Cash at bank and in hand	154,349	114,556	135,439	**404,344**
Other net current assets	(46,214)	-	-	**(46,214)**
	111,097	114,556	135,439	**361,092**

7 ANALYSIS OF FUNDS MOVEMENTS

	Balance at 1 April 2020 £	Incoming resources £	Expenditure £	Transfers £	Balance at 31 March 2021 £
Unrestricted Funds					
General These are funds which can be used in accordance with the charitable objects at the discretion of the Directors	115,621	220,902	(210,631)	(14,795)	111,097
Designated – Artistic programme research & development This is a fund set aside by the Directors out of unrestricted general funds for research & development	13,614	-	-	(2,000)	11,614
Designated – creative producer This is a fund set aside by the Directors out of unrestricted general funds for the Creative Producer scheme and for creative apprenticeships	14,137	-	-	(2,000)	12,137
Designated – premises (including display equipment storage) & relocation This is a fund set aside by the Directors out of unrestricted general funds for future relocation costs	14,114	-	-	-	14,114
Designated – IT renewal This is a fund set aside by the Directors out of unrestricted general funds for computer and other IT projects	12,095	-	-	(2,704)	9,391
Designated – Fundraising/business development This is a fund arising from an Arts Council Catalyst Evolve match funding scheme ,set aside for fundraising activities and business development	62,500	-	-	4,800	67,300
Total Unrestricted Funds	232,081	220,902	(210,631)	(16,699)	225,653
Restricted Funds These are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes	171,587	31,750	(84,538)	16,640	135,439
	403,668	252,652	(295,169)	(59)	361,092

8 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.