

COCKPIT ARTS

England & Wales · Charity number 1029643

Details

Status	Registered
Legal form	Charitable company
Company number	02801969
Registered	1993-12-02
Register	View on the Charity Commission register

Contact

Address	Cockpit Arts Cockpit Yard Northington Street London WC1N 2NP
Phone	020 7419 1959
Email	info@cockpitstudios.org
Website	www.cockpitstudios.org

Activities

Objects: TO PROMOTE MAINTAIN, IMPROVE AND ADVANCE EDUCATION IN THE ARTS FOR THE PUBLIC BENEFIT IN PARTICULARLY BY PROVISION OF FACILITIES FOR APPLIED ARTISTS TO BE TRAINED INCLUDING WHERE POSSIBLE PERSONS DISADVANTAGED BY SOCIAL ECONOMIC OR PHYSICAL CIRCUMSTANCES AND BY THE HOLDING OF PUBLIC EXHIBITIONS OF THE WORK OF SUCH ARTISTS.

Activities: Cockpit Arts is the only creative incubator for designer-makers in the UK. The organisation supports and promotes designer-makers at all stages of their career development by providing workspace, professional development services and promotion.

Classification

- **How:** Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information, Acts As An Umbrella Or Resource Body
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, People With Disabilities, Other Defined Groups, The General Public/mankind

Geography

- Throughout London

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£1,310,055	£1,394,864	£4,280,561	9
2024-03-31	£2,319,222	£1,253,705	£4,365,370	9
2023-03-31	£2,648,938	£1,186,599	£3,299,853	9
2022-03-31	£1,904,444	£1,634,972	£1,837,514	9
2020-09-30	£904,686	£838,282	£1,568,042	12

Trustees

Name	Role	Appointed
Davina Anne Lore von Mallinckrodt	Chair	2021-04-07
Bill Amberg		2017-07-27
Cristina Garrigues Martinez		2025-11-05
Darla-Jane Gilroy		2023-08-27
David Moore		2014-06-12
Dr Anne Catherine Putz		2025-10-07
Gavin Watters		2024-07-19
Ian Smart		2024-07-19
James Edward Laurence Grand		2025-06-18
Kawshik Bhogaita		2024-12-03
Mehul Nathwani		2019-11-20
Nishita Dewan		2019-11-20
Preston Fitzgerald		2025-06-18

COCKPIT ARTS

England & Wales - Charity number 1029643

Accounts



**REPORT OF THE TRUSTEES
AND AUDITED FINANCIAL STATEMENTS FOR
YEAR ENDED 31 MARCH 2025**

Cockpit Arts

Company Number: 02801969

Charity number: 1029643

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COCKPIT ARTS
REFERENCE AND ADMINISTRATIVE INFORMATION FOR THE
YEAR ENDED 31 MARCH 2025

Status	The organisation is a charitable company limited by guarantee, incorporated on 19 March 1993 and registered as a charity on 2 December 1993 in England and Wales.	
Governing document	The company was established under a memorandum of association which established the objects and powers of the charitable company and is governed under its articles of association. The original memorandum and articles of association were replaced by special resolution on 10 December 2009 by new articles of association. The articles of association were amended by special resolutions on 3 April 2019, on 16 Sep 2021 and on 22 Apr 2022.	
Company number	2801969	
Charity number	1029643	
Registered office and operational addresses	Cockpit Yard Northington Street London WC1N 2NP	18-22 Creekside Deptford London SE8 3DZ
Trustee	Davina Mallinckrodt (Chair) Mehul Nathwani (Deputy Chair) Bill Amberg Min Bhogaita (Appointed December 2024) Nishita Dewan Preston Fitzgerald (Appointed June 2025) Lee Gage (Resigned December 2024) Darla-Jane Gilroy Patricia Godfrey (Resigned March 2025) James Grand (Appointed June 2025) Clarissa Hulse (Resigned September 2024) David Moore Sarah Samuel (Resigned December 2024) Ian Smart Gavin Watters	
Key management personnel	Jonathan Burton, Chief Executive Hugo Godfrey, Financial Controller Fabienne O'Neill, Chief Operating Officer David Crump, Head of Business Incubation Ashley Gerling, Head of Marketing and Digital	
Bank	NatWest Bank Plc PO Box 159, 332 High Holborn, London WC1V 7PS	
Solicitors	Russell Cooke 2 Putney Hill, London SW15 6AB.	
Auditors	Price Bailey LLP 3rd Floor, 24 Old Bond St London W1S 4AP	

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025**

COCKPIT TRUSTEES' REPORT 1 April 2024 - 31 March 2025

ABOUT COCKPIT

Cockpit is a centre of excellence in contemporary craft. Bridging the gap between talent and opportunity, we equip makers to succeed, creatively and commercially. Through funded workspace, training, and careers support, we open pathways for new talent to grow thriving careers. Spanning every type of craft, Cockpit makers are united by their extraordinary skill and imagination.

For over 30 years, Cockpit has nurtured and supported craftspeople at the fragile early stages of their careers. Established in 1986, we are the UK's largest, most diverse cluster of makers and the country's only craft business incubator. In 2024, Cockpit was recognised at the Social Enterprise Awards in the Education, Training & Jobs Social Enterprise of the Year (highly commended), shortlisted at The Charity Awards 2024 in the Arts Culture & Heritage category, and shortlisted in the Culture category at the Mayor of Lewisham Business Awards.

Home to a community of 165 makers, practicing over 23 different crafts – from ceramics to fine jewellery, handweaving to bespoke tailoring – we equip talented people with the tools to succeed: specialist studio space and equipment, in-house business coaching, and public showcases. Cockpit encompasses makers embarking on their professional careers as well as established creatives who act as figureheads and mentors within our creative community. We work with hundreds more makers through careers programmes, outreach, training, and consultancy in the UK and internationally.

Creativity, innovation, and business success are fuelled by diversity. At Cockpit we foster an inclusive, ambitious culture where all aspects of diversity are seen as fundamental to creative achievement. Recognising that talent is everywhere but opportunity is not, over nearly four decades our mission has been to break down and overcome the economic and social barriers standing in the way of creative success.

This year we supported 31 emerging practitioners with awards and bursaries, offering free or subsidised studio space for 12 months, professional development and training, and introductions to buyers and curators. Funded by City of London Livery Companies, trusts and foundations, individual donors, and corporate sponsors, these sought-after places provide a grounding for artistic success. Many artists, makers, and designers who started out at Cockpit now enjoy a global reputation as leaders in their field.

Cockpit is a destination for collectors, curators, stylists and interior designers, specifiers, and architects. We bring craftspeople's work to public audiences through showcases and events, run community outreach programmes, and offer bespoke programmes for schools, colleges, and special interest groups.

As a social enterprise, we typically generate 70% of our income through earned revenue, and raise the rest from patrons, trusts and foundations, and sponsors. Our annual impact report, *The Cockpit Effect*, consistently demonstrates above average economic and business outcomes for Cockpit makers, accompanied by rich social and cultural impact. In 2024-5 we provided 2,766 hours of support to 310 makers, generating a more than 280% return on investment for the creative economy.

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025**

A voice for making in all its forms, Cockpit stands for the transformative power of craft to shape a better world. Craft brings ideas into reality, transforming raw materials into dazzling creations. We like to think we shape things for the better in just the same way: with skill, care, and imagination.

OBJECTIVES AND ACTIVITIES

Aims

In accordance with our charitable objects, Cockpit's aims are to:

- Equip talented craftspeople with the space, training, and support to start and grow thriving businesses and artistic practices.
- Promote craft careers, training, and education to protect the future of craft skills and open pathways for talent into professional practice.
- Celebrate and present contemporary craft and design to public audiences through exhibitions, publications, broadcasts, and live events.

Objectives

In meeting these aims, our objectives are to:

- Provide subsidised specialist studio space and/or equipment to craftspeople who would otherwise be unable to afford it.
- Offer creative, professional, and business development coaching and training to enable makers to set up and build successful practices and independent businesses.
- Reach and recruit makers from all backgrounds, dissolving any barriers to accessing our services.
- Design and host education and careers programmes to generate opportunities for children and young people to discover and develop craft skills.
- Open Cockpit to specialist and public audiences as a place for discovering and learning about buying, collecting, commissioning, and experiencing contemporary craft.
- Monitor and evaluate the social, cultural, and economic impact of our work and disseminate and share our findings with supporters and peers.
- Operate as a sustainable, well-run, and well-governed social enterprise, reinvesting any surpluses into delivering our charitable objects and social mission.

Public Benefit

Cockpit pays due regard to the Charity Commission's public benefit guidance when reviewing our aims and objectives and in planning and making decisions on our future activities. This commitment to public benefit is embedded in the charity's aims and objectives and is evidenced in our activities, including education and learning, community programmes, public showcases, and our commitments to overcoming economic and social inequities in sustaining craft skills for the future.

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FOR THE YEAR ENDED 31 MARCH 2025**

ACTIVITIES APRIL 2024 – MARCH 2025

Overview

Our purpose is to cultivate a thriving, equitable craft sector in which talented individuals from any background can discover their talent, develop their skill, and build a creatively and commercially successful craft business.

Along with improving the environmental sustainability of our practices, equity, diversity and inclusion remains an underpinning theme running through all aspects of our work.

In 2024-5, Cockpit's maker community numbered 165 businesses. Of these, 31 makers were supported by bursaries or Awards. In total, makers received 2,766 hours of business and professional development support from our in-house team of specialists. We continued to expand delivery UK-wide through partnerships, supporting 310 makers in total, a 13% increase compared to the previous 12 months.

During the year, we continued with our youth, careers, and community programmes, reaching 1,407 in-person participants, through hosting careers days, school and university visits to our studios, as well as participatory workshops in partnership with Arts for Dementia and community groups in Lewisham. This represents a 27% increase on the previous year.

Maker Support

Our mission is to overcome the financial and practical barriers standing in the way of creative success. In the face of rising inflation this year, our bursaries and awards have never been more vital, especially for those in the fragile early stages of their career. Cockpit directly subsidises these bursaries. We receive additional funding from City of London Livery Companies, trusts, foundations, individual donors, and corporate partners, without whose generous support we could not offer these opportunities.

During the year, we supported 31 practitioners with bursaries and awards. These provide free or heavily subsidised studio space for 12-36 months, professional development and training, one-to-one coaching, and introductions to buyers and curators. Makers are chosen based on the following criteria: i) craft excellence (skill and technique); ii) creative vision (distinctive 'voice'); iii) business vision; iv) potential for sustainable business or practice; v) commitment to being at Cockpit, and vi) the need for an award.

In addition to the support offered to makers, the Clothworkers' Company, Leathersellers' Company, and Turners' Company provide equipment and funding toward our Deptford Hubs, ensuring makers have access to professional equipment that provides as strong a foundation as possible for commercial and creative success. Multi-year awards are generously supported by the Bagri Foundation, Clothworkers' Company, Haberdashers' Company, Leathersellers' Company, and Prue MacLeod.

"Being part of the Cockpit community has been an amazing experience. The Award and access to studio equipment have been crucial in allowing me to experiment and create more woven pieces. As a recent graduate, I wouldn't have been able to take on these projects without this support, and I'm incredibly grateful for the opportunity."

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025**

Yumo Yuan, weaver and Clothworkers' Company Awardee

We welcomed 11 new studio holders during the period with 165 practitioners and maker businesses based across our two sites in Bloomsbury and Deptford. Demand for studio space continued at a high level through 2024-25 with 238 applications.

Through our expanded business incubation programme for makers UK-wide, we supported a total of 310 makers in the period, up 13% on the previous year.

Business Support Delivery

During the 12 months to March 2025, our business incubation team delivered 126 training workshops (+9% year on year) and 558 one-to-one coaching sessions. Over the twelve months this represents a total of 2,766 hours of business support.

All makers have access to a year-round programme of professional development and business development training, accompanied by one-to-one specialist coaching. In addition to *Make It Count*, our standard business incubation programme for awardees and new studio holders, established makers are able to access our group coaching sessions *Step It Up*. In addition, we ran monthly workshops on a range of topics relevant to craft makers with specialist speakers covering tax, exporting, SE, digital marketing, filmmaking, sales, and presentation skills, to name a few.

"I have taken part in several business courses in the past but am finding this one particularly motivational. I think that is because I am surrounded by lots of other craftspeople and many of us are tackling the same issues and insecurities – it's great to get different viewpoints from people going through the same challenges as you!"

Ella Merriman, Basketmaker's Company Awardee

"I have taken Business Incubation workshops which helped to identify the core values of my creative practices. Being able to identify and communicate it in a clearer way, helped me to get in touch to the right partners and collaborators to initiate new projects."

Chloé Rochefort, Make It Awardee

We have continued to develop our online workshop offer, allowing us to work with increasing numbers of makers outside London. Beyond our core, in-house programmes, we reached makers based outside our studios in London and UK-wide, through partnerships with QEST, Craft Scotland, Craft Northern Ireland, Farnham Maltings, and Lewisham Council.

It is notable that in addition to the business support provided, the programmes act as a catalyst for a community and collaboration framework that allows makers spread throughout the UK to connect with each other.

A major new project for 2024-25 was our Creative Enterprise Programme (CEP), which the Business Incubation team developed in response to an invitation to tender from Lewisham Council. It was designed with the specific objectives of supporting creative businesses to innovate new products and services, retain employees, and grow jobs. It required the team to extend their scope beyond craft to address the needs of a broader set of creative businesses.

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A total of 73 businesses applied for the programme, from which 55 were accepted, representing 25 different disciplines. As well as craft, disciplines included photography, film, and community projects.

"Cockpit overdelivered on all outcomes and outputs from the programme...feedback from participants was incredibly positive, and having sat in on a few sessions, the professionalism of the programme was one of the best we have seen delivered in Lewisham"

Joe Lee, Business Partnerships and Engagement Manager

"Taking part in the CEP has helped me create a clear plan for my businesses growth...This process has helped me become more focussed and intentional in my approach"

CEP Participant

"Joining this programme gave me a sense of belonging...coming week to week to the talks gave me the motivation to focus on working with clearer goals, with fresh techniques or tools and inspiring stories"

CEP Participant

In 2024-25, the Business Incubation team also developed a business development strategy, that set out how the team might widen access to key workshop strands and generate additional revenue. This includes a new programme, *Craft Your Future*, targeting aspiring professional makers that are exploring whether to turn their creativity into a career or solo business. The plan was presented and approved at the December 2024 Board Meeting.

Marketing and Digital

Key developments through 2024-25 included reframing the target audience for Open Studios, building associated data sets and exploring new marketing channels.

A six-month social media audit was carried out to ascertain baseline statistics and to optimise future activity. We launched a #MadeatCockpit feature on social media and we supported Cockpit makers with a monthly exhibition roundup.

Modest investment in our web site brought improvements to layout and user journey, more easily directing visitors to tickets and information for Open Studios and details on Venue Hire and Tours. Additional Maker Directory filters also ensured better UX.

Youth, Careers, and Community Programmes

Our youth and careers programme aims to open up a broader range of routes into the creative industries and attract a larger and more diverse intake of talent. Our community programmes bring the joy of craft to wider audiences, including families, local people, and community groups.

In the face of declining opportunities for young people, especially those from disadvantaged backgrounds, to discover and learn craft skills, we continue to build this area of our work. The opening of our new learning centre at Cockpit Deptford has transformed our capacity to deliver youth education in craft, careers advice and experiences, as well as a rich programme of community participation workshops.

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We delivered 33 events as part of our youth and community programme and welcomed 762 participants. A further 420 people attended tours, while away from Cockpit, 513 joined us for talks and other events.

We will continue to develop our activity in this area with the aim of balancing rich experiences and expanded reach.

Saturday Club for Craft & Making (part of the National Saturday Club network)

Cockpit was invited to join the National Saturday Club network as one of their first clubs for Craft & Making and the only club hosted in a working maker studio.

The Saturday Club, which has a 15-year track record of successful delivery, offers an in-depth, multi-term experience of making for local young people aged 13-16 from diverse backgrounds and with the aim of widening participation.

Participants from the 2023-24 intake shared their work at the Saturday Club Summer Exhibition at Somerset House in July 2024 with a collaborative showpiece using recycled textiles and natural dye techniques, embellished with block printing, embroidery, and patchwork. Five members attended the graduation ceremony and exhibition with their families and Cockpit Staff. The club expanded from 7 members to 14 in October 2024, all of whom are based in Lewisham, with 43% of attendees indicating 'Widening Participation' criteria – an intersectional measure used by Saturday Club Trust and Higher Education to indicate socio-economic barriers to participating in arts and educational opportunities.

"I was really inspired by the makers to pursue art as a career and make a full-time job out of my hobbies"

Saturday Club participant

Holborn Community Arts

We worked-in depth with HCA and a group of 12 young people on a three-day filmmaking project in the October half-term. The young people worked with filmmakers Mountain Way Pictures to create a short film about their experiences at Cockpit, interviewing makers. The film was released online in December.

The Creative Dimension Trust

The Creative Dimension Trust (TCDT) enables young people to work with leading global specialists to develop fine hand skills to inspire future careers. It is aimed at young people aged 14-19 and tuition and materials are free. All direct recruiting is at schools located in areas of social/economic deprivation or geographic isolation and they aim to have 80% of participants from underserved backgrounds.

We provided in-kind venue space for TCDT for 25 days across both sites this financial year with 300 attendees.

Discover! Creative Careers

Cockpit has been a lead for craft in the national *Discover Creative Careers* programme since 2019, running in-person careers visits for school students and online discovery sessions. Discover! produces careers materials for young people and their teachers, parents, and guardians, and offers workshops,

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talks, and careers visits to highlight career opportunities in craft, making, and design. Through 2024-25 we continued to participate as a sector lead in the Discover! Creative Careers national steering group.

In Deptford we hosted a digital career visit in partnership with Speakers for Schools and as part of Discover! Creative Careers Week. We had over 400 secondary school pupils attend. The event was recorded and is available online.

Public Craft Workshop Programme

The public craft workshop programme is designed as a mix of one-off experience sessions (e.g. in paper marbling or hand-weaving) and short courses. Some workshops are designed for adults in need (for example, older people experiencing loneliness and isolation; people experiencing dementia and their carers), others focus on families, children, and young people.

Arts for Dementia

The programme of workshops for those living with dementia and their carers expanded to Deptford in July 2024 with an 8-week programme and continued in Bloomsbury in September. 17 workshops were offered overall, with 222 participants.

Make It

We welcomed three new makers onto our youth-focused business start-up programme, *Make It*. This programme gives makers aged 25 and under, two years of business support and subsidised studio space at Cockpit.

"Having meetings with my coach really helps clear my mind and set my priorities as I tend to overthink a lot of things. The award itself did provide me with more recognition when I'm meeting new people in the industry as it is a known location and charity/company."

Lois Lo, Make It Awardee

Live Events

The Cockpit Effect

On 8 July 2024 we hosted the launch of *The Cockpit Effect*, our annual impact report, at the Art Workers' Guild in Bloomsbury. We welcomed industry guests and press to the event, which included a panel discussion moderated by CEO, Jonathan Burton with panellists Madeleine Furness and Cockpit makers Alice Burnhope and Ashley Jess Knight.

Summer Open Studios and the Cockpit Craft Garden Party

In the summer we delivered the Cockpit Craft Garden Party in Deptford and Open Studios at both sites with a combined attendance of 1,781.

The Cockpit Craft Garden Party marked the opening of the new public Craft Garden at Cockpit Deptford, landscaped by designer and environmentalist Sebastian Cox. Previously a run-down and unused yard, the garden is the reimagining of a neglected enclosed space which has been reconfigured to create a craft-inspired garden. The planting is inspired by the flora and fauna of Deptford Creek and the waterways and wetlands which characterise the local geography. Many of the plants in the garden have a functional use for craft, such as Willow (*Salix Purpurea*) used in basketry, Madder (*Rubia tinctorum*) used in natural dyes, and Flax (*Linum usitatissimum*) used to create linen.

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Head, Heart, Hand, designed by Cockpit-based artist and designer Amber Khokar, was also unveiled, celebrating stories and characters from the local area in 1,300 hand-glazed tiles. Measuring 21 metres wide and 3.5 metres high, the mural spans the whole of the façade outside the Craft Garden. Nearly 100 different hand-drawn illustrations celebrate local people and events, while a second series of tiles reads 'Head, Heart, Hand' in the 40+ languages most heard in Deptford's streets, from Bengali and Yoruba to Polish and Scots Gaelic.

At the Deptford Open Studios, we also offered a mix of bookable workshops led by makers Ashley Jess Knight, Alice Burnhope, and Kethi Copeland, and family-friendly drop-in activities designed by makers.

"It was our first time attending the event. We had a fantastic time and would definitely visit again!"

Visitor feedback from Summer Open Studios

"Summer Open Studios was a great success. As my first public event with Cockpit, showing work to a predominantly craft focussed audience was a new experience. It was a great opportunity to test out new ways/angles of talking about my work – I also made my first in-person sale! I learnt a lot, especially from engaging with the other makers"

Nicci James, Haberdashers' Awardee

Open House Festival

On 21 September Cockpit participated in the Open House Festival, the London-wide festival celebrating the city's architecture, special sites, and neighbourhoods. Cockpit hosted ticketed tours, led by architects, Cooke Fawcett.

Winter Open Studios

Open Studios in Bloomsbury saw us welcome 1,696 total visitors including a VIP Preview at which we welcomed 479 visitors. This represented a 35% increase in attendance year on year.

A new curated exhibition of works by makers from both sites, was presented at Bloomsbury Open Studios, and then travelled to Deptford for the equivalent event in the following week.

Open Studios in Deptford brought 1,108 visitors into our new spaces over three days, including 170 VIPs through Friday afternoon.

Collect

Cockpit arranged a VIP tour of Collect, the Crafts Council-organised art fair, at the end of February 2025, inviting supporters, VIPs, and journalists to join CEO Jonathan Burton and Cockpit Patron Preston Fitzgerald. Highlights of the tour included work by current Cockpit makers and alumni, as well as QEST scholars.

Research and Policy

We continued to foster a range of local and national partnerships with cultural, education, and enterprise organisations.

We contributed to development of creative industries policy through membership of sector bodies, including Social Enterprise UK, Craft UK, the Kings Cross Knowledge Quarter, and Creative UK.

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Property

Bloomsbury

Cockpit has been based at Cockpit Yard, Bloomsbury for 39 years, since 1986. The charity takes its name from the yard that is our original home. We are in negotiations with our landlord, London Borough of Camden, to further extend our lease at Cockpit Yard.

Deptford

The expansion and refurbishment of Cockpit Deptford, completed in autumn 2023, has enabled Cockpit to host an expanded programme of youth education in craft, careers advice, and experiences, as well as a rich programme of community participation workshops. Our new spaces have been well used with makers also able to book the new Education Space to host public-facing workshops.

We have continued to invest in our estate at Deptford, utilising additional UKSPF funding to convert the old first floor education space into additional studios (107A and 107B) and converting two office-meeting rooms in the north block into studios 6 and 7.

The impact of the earlier investment in the new Leather and Wood hubs has become readily apparent over the last 12 months. These spaces have brought makers together to work collaboratively on projects, sharing skills and supporting each other to fulfil larger orders. They have acted as a catalyst for creative and commercial development.

PERFORMANCE AND IMPACT

In 2024, Cockpit was recognised at the Social Enterprise Awards in the Education, Training & Jobs Social Enterprise of the Year category (highly commended), shortlisted at The Charity Awards 2024 in the Arts Culture & Heritage category, and also shortlisted in the Culture category at the Mayor of Lewisham Business Awards.

Monitoring and Evaluation

We monitor and evaluate our economic, social, and cultural impact, presenting results in an annual impact report, *The Cockpit Effect*, published online and disseminated to supporters, partners, and beneficiaries.

Organisation-wide key performance indicators (KPIs) are set at the beginning of each financial year. Each target is set in relation to a benchmark and is owned by a named member of the team. KPIs are monitored quarterly and reported to the Board of Trustees.

Our annual Partnership Reviews with beneficiaries involve in-depth, one-to-one sessions that monitor key indicators. We complement quantitative data with qualitative analysis and beneficiary case studies, including detailed six- and twelve-monthly reports on Awardees and Bursary-holders, disseminated to funders. These in-depth reports are complemented by surveys that deliver just-in-time data enabling us to be truly user-centred, understanding what works and adapting to meet beneficiary needs.

Impact

Cockpit delivers public benefit through education, training, and employment support, as well as through introducing contemporary craft to public audiences through showcases and events.

**COCKPIT ARTS
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We are home to 165 independent creative businesses. Of those, 19% are sponsored places, supported by awards and bursaries providing studio space, business coaching, and in some cases, equipment for one to three years. Makers at Cockpit practice 23 different craft disciplines, with concentrations currently in jewellery (29%), textiles (17%), and ceramics (11%).

Analysis in the 2025 edition of *The Cockpit Effect* report shows that despite tougher trading conditions, the financial performance of our community of makers was still strong. Total annual sales for Cockpit makers yielded £6.5 million and average profits increased by 4%.

Our data indicates a social and financial return on investment multiplier of 2.8, and an annual Gross Value Added from the Cockpit community of £2.8m.

With our support, our makers continued to successfully reach their markets: online sales increased slightly to 53% representing 19% of their turnover. Exports for Cockpit makers remain robust, despite the continuing challenges ensuing from Britain's exit from the European Union: 44% of Cockpit businesses exported during the year, generating revenues for those makers of £920,000 (up 50% on 2024). 33% of makers export to North America, with Europe falling back to 31%, down significantly from 84% in 2022.

Despite the compounded challenges of the cost-of-living crisis, poor macro-economic environment, and exports being hit by increased bureaucracy, our research shows that Cockpit's maker community remained resilient through the year. The healthy financial performance was a result of makers' resilience and adaptability, as well as the support they receive from Cockpit through affordable workspace and continual professional and business development.

"Having a place at Cockpit has enabled me to focus on developing both my craft and my products. Being part of a creative community across a broad range of experience and disciplines provides both practical and moral support."

Deb King, Clothworkers' Company Awardee

"Cockpit and the Award have been incredibly supportive and empowering, providing me with the resources, community, and opportunities to grow as a craftsman. I am deeply grateful for the encouragement and support, which have been pivotal in helping me reach new heights in my career."

Leonardo Frigo, globemaker and Harriet's Trust Awardee

Equity, Diversity, and Inclusion

Cockpit is committed to inclusion, diversity, and equity in all our activities, recognising that creativity and innovation are fuelled by diversity. We foster an inclusive culture where all aspects of diversity are celebrated and seen as critical to success.

With active policies in place to overcome barriers to participation, Cockpit's community is diverse, compared to the wider craft sector. As a result of our work in this area, 22% of Cockpit makers are from a Global Majority background, compared to 4%-11% in craft as a whole (Crafts Council, 2016 and 2025).

We are committed to tackling systemic injustices in order to cultivate an even more diverse community – makers, team, Board, and partners – creating an environment where anyone, from any background, can develop their talents, do their best work, and realise their full potential.

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Cockpit reaffirmed its existing commitment to Equity, Diversity, and Inclusion (EDI) with training for staff and makers covering the Four Dimensions of Racism. Cockpit aims to:

- Open up access to starting a successful professional career in craft to everyone with talent
- Actively address structural barriers, including systemic racism, inequality of access to education and training, and socio-economic barriers
- Promote and celebrate the diversity of the community of makers at Cockpit
- Continually deepen our learning and evolve our understanding of diversity and inclusion
- Build a more diverse, inclusive, and cohesive community: makers, team, Trustees, partners

Our EDI policy is comprehensive, going well beyond our legal duties. It addresses all protected characteristics, with a focus on addressing structural inequities relating to race, disability, and socio-economic background.

All Cockpit studio bursaries and awards are designed to remove barriers to starting up in practice, especially socio-economic barriers. An Award or Bursary at Cockpit includes studio space in London, as well as business support, and membership of a vibrant craft community, giving emerging makers the space and time to develop their business or practice.

"The Dyers Award has afforded me a welcoming, light-filled, shared studio space at Cockpit Bloomsbury. I love being based here – this creative enclave of makers is not only inspiring on a daily basis. It's ideal for meeting clients face to face, allowing them a window into my creative process. I have also hugely appreciated the Cockpit business incubation programme that's dedicated to developing careers in craft."

Kathryn Tomasetti, dyer/weaver and Dyers' Company Awardee

In addition, we are committed to continuing to tackle other structural inequities. This year we continued to support two makers on the New Craft Award, open to those from backgrounds currently underrepresented in craft, and another on the Bagri Foundation Award, developed in 2023 to support makers with Asian heritage, or from the Asian diaspora.

"I don't think I would have been able to enter into the high-end interiors crafts sector without this Award. The Award has afforded me the time and space to gear my practice towards this environment but also has acted as a workshop that I can invite potential clients into and generate more work. The Award has enabled me to further explore ways in which my practice can sustain me."

Kamilah Ahmed, New Craft Awardee

"I find the atmosphere and the community welcoming and nurturing, and I've been enjoying my time fully setting up the space for the Award duration. The space is much more than what I imagined it would be, especially to have a single studio space in London and yet feeling supported by the community around."

Woo Jin Joo, Bagri Foundation Awardee

Equity, Diversity, and Inclusion work is led by the COO and CEO and is overseen by the People Committee of the Board of Trustees. As with all our activities and governance, we review and are guided by the Charity Governance Code.

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025**

Environment

With its roots in materials and provenance, craft practice makes a distinctive contribution towards environmental sustainability. Many Cockpit makers have been in the vanguard of adopting circular economy principles and zero waste techniques, and championing the use of recycled, renewable, and non-extractive materials. These includes strategies such as using recycled and Fairtrade precious metals, wood from sustainable sources, natural dyes, and deadstock waste from the fashion and textiles industries.

We set an annual environmental strategy and action plan, the aims of which are to:

1. Minimise the generation of waste and maximise reuse and recycling
2. Provide training and knowledge exchange for makers on environmental responsibility
3. Be a voice and champion for craft's contribution to environmental responsibility
4. Maximise the energy efficiency of our buildings

Detailed objectives to deliver these aims are set in the following areas: buildings, operations, training, behaviour, procurement, advocacy. Progress against these objectives are monitored annually.

The Deptford redevelopment has afforded an opportunity to improve areas of our building's environmental performance, including through installation of air source heat pumps. In addition, the new Craft Graden, with support from Thames Water, has drawn on rewilding and sustainable principles with plants that can be directly used in craft practice, including for natural dyes and weaving.

Financial Resilience and Fundraising Performance

Through careful financial management, cost control, and tenacious fundraising, Cockpit navigated a challenging year.

The charity's reserves policy is to hold free reserves equivalent to three months' running costs. Free reserves are unrestricted funds in net current assets less long term liabilities.

On expenditure, we continued careful cost control, keeping a close watch on inflation. Our three-year energy contract ended in August 2024 and we had planned for a significant rise. We were able to mitigate this somewhat, eventually negotiating a 27% rise in electricity costs over two years, while a new two-year deal for gas at Cockpit Deptford brought an increase of 52%. Inflation fell from 4% in January 2024 to 2.3% in October, but given volatile energy costs, the Board of Trustees agreed to increase Licence fees by 6% in October 2024 to ensure any additional costs were covered.

On fundraising, we continued to be guided by our four-year Development Strategy 2023-27 supporting Cockpit to achieve its ambitions and grow activity and impact. The strategy sets out how we plan to grow multi-year funding to above 73%, increase unrestricted funding, taking a full cost recovery approach, and draw on the talents of the full team and Trustees to deliver our fundraising activities across trusts and foundations, individual donors and patrons, and corporate philanthropic partners. The Board of Trustees also approved a plan to employ KAYA Partnership on a consulting contract to support outreach to potential corporate sponsors and partners, with this to run through the financial year.

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025**

The strategy is supported by a fundraising delivery plan for the year with clear quarterly aims to make the most of limited resource. The team is effectively supported by the Commercial and Fundraising Committee of the Cockpit Board. We are registered with the Fundraising Regulator and abide by the Regulator's Code of Conduct.

We achieved 88% (£274,047) of the fundraising target set at the beginning of the period (£313,150) – this showed a marked year-on-year increase, up from 70% (£223,437 of £317,400 target) in the previous year. A difficult fundraising climate, in which funders reported unprecedented levels of demand for support, proved challenging. However, Trust and Foundation performance remained strong for revenue support and forecast figures through 2025 are similarly positive. Our long-standing Head of Development left Cockpit in October 2024, and the Board of Trustees agreed that in recruiting for a replacement the role should become full time, with Emily Lloyd joining Cockpit in early December.

The investment in Cockpit Deptford continues to support our long-term financial resilience strategy. Bringing previously unused space into operation, it has increased our capacity for earned revenue and means we can grow our charitable impact to support more makers and radically transform our learning, education, and family offer. Over the year, we have also developed strategies to further grow other revenue streams: building audiences for open studios events and implementing plans to increase tours and venue hire income through improved marketing. Individual fundraising continues to be challenging. Cockpit's core supporters are loyal advocates, and we continue to recruit new donors through our public events and online presence. However, we must build further awareness and increase engagement with Cockpit's mission and makers if we are to cultivate high value individual philanthropic giving.

In this challenging fundraising context, we are especially grateful to all the funders who continued their support of our bursaries, awards, and young people's programmes. This enabled us to directly support 31 makers during the year, while our youth and community programmes enabled us to reach 1407 participants, up 27% on last year.

FUTURE PLANS

Our priorities for 2025-26 are consistent year on year: Growing Spaces, Growing Communities, and Growing Audiences.

Growing Spaces: Capitalise on the new facilities at Deptford to accommodate more makers and support their growth. Optimise our Bloomsbury Studios, exploring opportunities to open up new studio space within the existing footprint. Explore potential for a third Cockpit space.

Growing Communities: Extend our community and youth programmes to reach more, and more diverse, people. Enrich our offer to makers and cultivate a strong maker community at Cockpit and beyond our studios. Train our makers to train the next generation of craftspeople.

Growing Audiences: Increase the number and quality of visitors to our public events and expand and diversify digital audiences. Build Cockpit's profile as a leading national centre for contemporary craft.

We will deliver these in 2025-26 through the following actions:

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025**

1. Craft a long-range strategic plan

We will design a new, five-year strategic plan, consolidating and building on successes to date. We will appraise our business model, continuing to consolidate existing revenue streams and diversify into new areas of business to optimise our economic, cultural, and social impact.

2. Empower more makers

We will expand our consultancy offer by sustaining existing partnerships and developing new partners as we continue to extend our services with the aim of reaching a wider range of makers, at Cockpit and UK-wide.

We will develop our digital business support model to reach and support more makers UK-wide and globally with business coaching, training, and professional development.

We will continue to subsidise studios and sustain our Bursaries and Awards programme, focusing on redressing the greatest structural inequities. We will attract makers working in a wider range of practices, including collectible craft, experimental work, ecologically sustainable practices, and socially engaged practices.

3. Encourage future makers

Creation of the new learning centre at Deptford has enabled us to step up the growth of our young people's programmes to open routes into craft careers. The new spaces are enabling us to expand our services, accommodate and support more makers, and, for the first time, open to the public all year round to offer a rich community and youth education programme for local people.

4. Build public audiences

Implementing a new marketing, communications, and digital strategy, we will grow audiences and bring contemporary craft to more people through a rich programme of events, talks, and exhibitions.

We will create new cultural, education, and commercial partnerships and consolidate our position as a leading voice for contemporary craft, to reach new audiences and generate opportunities for makers.

5. Measure and communicate impact

We will continue our commitment to impact measurement – complementing rigorous quantitative data with case studies that reveal the rich stories behind our work. We will share our social, economic, and artistic results through events, publications, and online.

6. Invest in organisational development

We will build on our organisational development programme, with a focus this year on staff and Board development, to sustain an ambitious, healthy, happy, motivated, and well-functioning organisation.

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025**

7. Secure long-term resilience

We completed our Deptford capital development project in September 2023, bringing online a new studio block, and indoor and outdoor community and public spaces, creating new commercial and social benefits. In Bloomsbury, we will negotiate a new, long-term lease with London Borough of Camden. We will step up activity to research and secure a third studio site.

We continue to implement our long-term fundraising and revenue generation strategy, maintaining our strong relationships with charitable trusts and foundations. We are diversifying our funding base, growing corporate social responsibility partnerships and philanthropic giving, to further strengthen Cockpit's resilience and our ability to deliver our social and cultural mission.

LEGAL STRUCTURE, GOVERNANCE, AND MANAGEMENT

Governing Document

Cockpit was established as a charitable company limited by guarantee in 1993. The company was established under a Memorandum of Association, stating the objects and powers of the charitable company, and is governed and administered in accordance with its Articles of Association.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 31 March 2024 was 11 (2023: 11). The Trustees are members of the charity; this entitles them only to voting rights.

A trading arm, Cockpit Arts & Exhibitions Ltd, is a dormant limited company with no accounting transactions at present. As a result, the trading arm has not been consolidated in these financial statements.

Trustee Recruitment, Appointment, and Induction

The Board of Trustees comprises individuals who are both trustees and non-executive directors of the company. Trustees serve for three years and are eligible for re-election for up to two further terms of three years each. All members of the Board serve in an individual capacity with a duty to support Cockpit rather than to act as representatives of a particular interest group.

Trustees are recruited through an open process. Vacancies are advertised widely, with an emphasis on recruiting from a diverse range of backgrounds to meet the organisation's skills and knowledge needs. Applications are shortlisted by the Nominations Committee, which comprises the Chair, two Trustees, and the CEO. Following interview of shortlisted candidates, recommendations for appointment are proposed to the full Board for their consideration and approval.

During the period, four Trustees stepped down from the Board, Clarissa Hulse (July 2024), Lee Gage (December 2024), Sarah Samuel (December 2024) and Patricia Godfrey (March 2025). Advertisements for new Trustees were placed in March 2025.

On appointment, Trustees receive an induction pack comprising the governing documents, most recent annual report, recent performance reports, strategic planning documents, corporate policies, impact reports, and any other relevant materials. They are also provided with up-to-date materials on charity governance, including Charity Commission guidance, the Charity Governance Code, and

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025**

Cultural Governance Alliance guidance. New Trustees meet with staff to understand their roles in the organisation and are invited to attend Cockpit events. All Trustees take part in an annual Away Day as well as quarterly Board meetings. Opportunities for Trustee training are provided, including a full, annual governance briefing and update from Russell-Cooke solicitors.

The charity formally reviews and assesses its performance and conduct in relation to The Governance Code, with input from all Trustees and senior executive staff. The review is discussed annually by the Board.

Management and Decision-making

Trustees are responsible for making decisions on Cockpit's long-term direction and activities, and for ensuring that all Board responsibilities delegated to staff are carried out.

An annual business plan sets out how the charity's activities will deliver its aims and objectives, within the context of a longer-range, five-year strategic plan.

Trustee sub-committees provide detailed analysis and recommendations on specific activity areas. The committees are the Finance Audit & Risk Committee (quarterly), Commercial & Fundraising Committee (quarterly), People Committee (three times a year), Nominations Committee (meeting as required), and Property Committee (three times a year). Other sub-committees and working groups are convened where required. Committee members are nominated by the Chair of the Board of Trustees and approved by the Board.

Executive Team

The Board appoints a Chief Executive to shape Cockpit's strategic direction and lead the organisation. The Chief Executive formally reports on progress to the full Board every quarter, as well as to Board subcommittees.

Staff remuneration is subject to an annual inflationary review, with any additional pay increase dependent on change of role scope or responsibility. Recommendations on remuneration made by the Finance & Business Committee are subject to approval by the full Board of Trustees.

We are an accredited London Living Wage Employer.

RISK MANAGEMENT

The Trustees meet regularly to review the financial position and to ensure that effective management and controls are in place. The Finance, Audit and Risk Committee and the Board of Trustees each review the charity's risk register quarterly. Attending to all risk categories (strategic, operational, legal, reputational), they monitor risk status (probability, impact, and proximity) and take action to manage each risk as appropriate (mitigate, transfer, accept, avoid, or exploit).

Principal risks identified in relation to the charity's finances are generating sufficient fundraising income and the risk of premises in Camden becoming unaffordable. Trustees have ensured that there are sufficient reserves to meet all the charity's immediate liabilities and to continue to do so in the short term.

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025**

To mitigate the risk of any potential fundraising shortfall in the future, the charity has successfully diversified earned and traded income, implemented a new fundraising strategy, and actively cultivated new funding sources.

Cockpit is registered with the Fundraising Regulator and abides by the Regulator's Code of Fundraising Practice. Fundraising is carried out by the CEO and the Head of Development. We received no complaints about fundraising activity in the period.

The charity is in regular communication with property officers at Camden Council to negotiate an affordable, longer-term lease on our Bloomsbury premises, with increased space to meet growing demand for studios. The charity is receiving advice from an external agent to support the negotiations.

This year, we reassessed cyber security risks in response to heightened cyber threats globally. All staff receive regular cyber security training and assessments, with quarterly refreshers. Additional security measures and two-factor authentication have been implemented. The charity is protected by cyber insurance.

FINANCIAL REVIEW

Income

Total income for the year 1 April 2024 to 31 March 2025 was £1,310,055, compared with £2,319,222 in the previous year. The income for the current year includes £25,000 in capital funds compared to £1,161,050 in the previous year.

Cockpit was commissioned by QEST (the Queen Elizabeth Scholarship Trust) to deliver professional and business development programmes for QEST Scholars. We also delivered bespoke professional development programmes for Craft Scotland, Goldsmiths University of London and Craft NI. Total revenue from consultancy was £21,634.

Income from venue hire, tours, and Open Studios events continued to recover through 2024-5.

Cockpit again received generous support from charitable trusts and foundations, enabling us to offer bursaries and awards to talented craftspeople to develop their careers, and support of education and community programmes. We are grateful to the 29 May 1961 Charitable Trust, The Arts Society, The Arts Society GLA, Bagri Foundation, The Clothworkers' Company, The Company of Arts Scholars Charitable Trust, The Dyers' Company Charitable Trust, John S Cohen Foundation, D'Oyly Carte Charitable Trust, Garfield Weston Foundation, The Haberdashers' Company, Harriet's Trust, The Leathersellers' Foundation, The Mila Charitable Organisation, Newby Trust, The Radcliffe Trust, Thistle Trust, Schroder Foundation, The Worshipful Company of Basketmakers, The Worshipful Company of Broderers, The Worshipful Company of Feltmakers, The Worshipful Company of Glass Sellers of London, The Worshipful Company of Weavers, and The Worshipful Company of Turners.

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025**

We remain grateful for the support of our Deptford capital project and public art commission from City Bridge Trust, The Clothworkers' Company, Cockayne – Grants for the Arts, Foyle Foundation, Garfield Weston Foundation, The Haberdashers' Company, Lewisham Council, Thames Water, The Leathersellers' Foundation, The London Community Foundation, Mayor of London, Stride, The Worshipful Company of Turners, and all those who contributed to our Art Happens crowdfunding campaign.

We thank Prue McLeod for her generous support of our business start-up programme, Make It, for makers aged 25 and under, and to Dr Veronica White and Maureen White for their support of the ALMAW Award.

We are grateful to The Swire Charitable Trust and Marsh Charitable Trust for their contributions towards core costs.

We are grateful for support from Jill Humphrey and Sarah Burgess, Margaret Tomlin, Ian Synge and Friends, and Clear Insurance Management for funding essential Prizes for our maker community. We are also grateful to our many individual donors, our Patrons, Champions, Friends +, and Friends, who gave generously in support of our work.

Cockpit is registered with the Fundraising Regulator and abides by the Regulator's Code of Fundraising Practice.

Expenditure

Total expenditure in the year was £1,394,864 compared with expenditure of £1,253,705 in the year ended 31 March 2024. Funds spent on business support programmes in the year were £548,049 compared with £514,469 in the previous year.

Movement in funds

The net expenditure was £84,809 for the year ended 31 March 2024. There is a surplus for the year on unrestricted funds of £18,075.

RESERVES POLICY

The charity's reserves target is to hold free reserves equivalent to three months' running costs. Free reserves is unrestricted funds in net current assets less long term liabilities.

Free reserves at 31 March 2025 are in deficit by £124,084 and three months of unrestricted expenditure at 31 March 2025 is £267,072. At 31st March 2025, the charity held the following reserves:

General unrestricted funds	532,167
Restricted funds	3,748,394

	4,280,561
	=====

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025**

STATEMENT OF TRUSTEES RESPONSIBILITIES

The trustees who served during the period were:

Davina Mallinckrodt (Chair)
Mehul Nathwani (Deputy Chair)
Bill Amberg
Min Bhogaita (Appointed 3 December 2024)
Nishita Dewan
Lee Gage (Resigned 6 December 2024)
Darla-Jane Gilroy
Patricia Godfrey (Resigned 4 March 2025)
Clarissa Hulse (Resigned 1 September 2024)
Pablo Lloyd (Resigned 30 April 2024)
David Moore
Sarah Samuel (Resigned 6 December 2024)
Ian Smart (Appointed 19 July 2024)
Gavin Watters (Appointed 19 July 2024)

The Trustees, who are also directors of Cockpit for the purposes of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

- select suitable accounting policies and apply them consistently;
- observe methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charitable company will continue in operation.

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

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025**

So far as the Trustees are aware:

1. there is no relevant audit information of which the Company's auditors are unaware, and
2. they have taken all the steps that they ought to have taken as Trustees in order to make themselves aware of any relevant audit information and to establish that the Company's auditors are aware of that information.

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

Approved by the Trustees on 18 Dec 2025

2025 and signed on their behalf by:

Davina Mallinckrodt

Davina Mallinckrodt (Dec 18, 2025,
5:05 pm)

Davina Mallinckrodt, Chair of Trustees

COCKPIT ARTS
INDEPENDENT AUDITOR'S REPORT
FOR THE YEAR ENDED 31 MARCH 2025

Independent Auditor's Report to the Members of Cockpit Arts

Opinion

We have audited the financial statements of Cockpit Arts (the 'charitable company') for the year ended 31 March 2025 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2025 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the trustees' annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the trustees' annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

COCKPIT ARTS
INDEPENDENT AUDITOR'S REPORT
FOR THE YEAR ENDED 31 MARCH 2025

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the strategic report or the directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

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

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

COCKPIT ARTS
INDEPENDENT AUDITOR'S REPORT
FOR THE YEAR ENDED 31 MARCH 2025

Auditor's responsibilities for the audit of the financial statements (continued)

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

We obtained an understanding of the charitable company and the sector in which it operates to identify laws and regulations that could reasonably be expected to have a direct effect on the financial statements. We obtained our understanding in this regard through discussions with management, sector research and application of cumulative audit knowledge and experience.

We determined the principal laws and regulations relevant to the charitable company in this regard to be those arising from the Companies Act 2006, Charities Act 2011, and the Charities SORP.

The risks were discussed with the audit team and we remained alert to any indications of non-compliance throughout the audit. We carried out specific procedures to address the risks identified. These included reviewing minutes of Trustee Board meetings; agreeing the financial statement disclosures to underlying supporting documentation; enquiring of management, including those charged with governance.

To address the risk of management override of controls, we carried out testing of journal entries and other adjustments for appropriateness. We also assessed management bias in relation to the accounting policies adopted and in determining significant accounting estimates.

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

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

Use of our report

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



Michael Cooper-Davis FCCA ACA
(Senior Statutory Auditor)
For and on behalf of Price Bailey LLP
3rd Floor, 24 Old Bond St
London W1S 4AP

Date: 18 December 2025

COCKPIT ARTS
STATEMENT OF FINANCIAL ACTIVITIES
(Incorporating an Income and Expenditure Account)
FOR THE YEAR ENDED 31 MARCH 2025

		Year ended 31 March 2025			Year to 31 March 2024
	Notes	Restricted funds	Unrestricted funds	Total 2025	Total 2024
		£	£	£	£
Income and Expenditure					
Income					
<i>Donations</i>					
Fundraising		-	36,038	36,038	20,955
Marketing and events		-	55,553	55,553	39,426
General grants	2	6,212	-	6,212	4,655
<i>Charitable activities</i>					
Provision of workspace	3	-	908,205	908,205	830,216
Business support programmes	4	194,250	51,634	245,884	240,863
Capital project		25,000	-	25,000	1,161,050
<i>Investment income</i>		-	33,163	33,163	22,057
Total income		225,462	1,084,593	1,310,055	2,319,222
Expenditure					
<i>Raising funds</i>					
Fundraising		-	29,026	29,026	30,028
Marketing and events		-	101,918	101,918	93,881
<i>Charitable activities</i>					
Provision of workspace		91,118	624,753	715,871	615,327
Business support programmes		235,456	312,593	548,049	514,469
Total expenditure	5	326,574	1,068,290	1,394,864	1,253,705
Net income/(expenditure) and movement in funds		(101,112)	16,303	(84,809)	1,065,517
Reconciliation of funds					
Total funds brought forward		3,849,506	515,864	4,365,370	3,299,853
Total funds carried forward		3,748,394	532,167	4,280,561	4,365,370

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. The accompanying notes form an integral part of these financial statements.

Movements in funds are disclosed in Note 14 to the financial statements.

Full comparative figures for the year ended 31 March 2024 are shown in note 19.

**COCKPIT ARTS
BALANCE SHEET
AT 31 MARCH 2025**
Registered company number: 02801969

	Notes	2025	2024
FIXED ASSETS	9	4,190,087	4,242,034
CURRENT ASSETS			
Debtors	10	89,848	97,887
Cash at bank and in hand		1,067,200	1,043,779
		1,157,048	1,141,666
Creditors: amounts falling due within one year	11	(322,449)	(253,484)
NET CURRENT ASSETS		834,599	888,182
TOTAL ASSETS LESS CURRENT LIABILITIES		5,024,686	5,130,216
Creditors: amounts falling due after more than one year	12	(744,125)	(764,846)
NET ASSETS	13	4,280,561	4,365,370
RESERVES			
Unrestricted funds	14	532,167	515,864
Restricted funds	14	3,748,394	3,849,506
		4,280,561	4,365,370

The financial statements were approved and authorised for issue by the trustees
on 17 Dec 2025 and signed on their behalf by:

Mehul Nathwani *Mehul Nathwani*
Trustee
Mehul Nathwani (Dec 17, 2025, 11:24am)

Ian Smart *ivsmart*
Trustee
Ian Smart (Dec 3, 2025, 2:18pm)

The accompanying notes form an integral part of these financial statements.

COCKPIT ARTS
CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2025

	Note	2025 £	2024 £
CASH FLOWS FROM OPERATING ACTIVITIES	A	130,278	1,188,353
CASH FLOWS FROM INVESTING ACTIVITIES			
Cash used in purchase of fixed assets		(68,722)	(1,816,944)
Interest paid		(51,696)	(51,575)
Interest received		33,163	22,057
Cash (used in) / provided investing activities		<u>(87,255)</u>	<u>(1,846,462)</u>
(Repayment of) / increase in borrowings		<u>(19,602)</u>	<u>434,529</u>
Net cash provided by/ (used in) financing activities		<u>(19,602)</u>	<u>434,529</u>
(DECREASE) / INCREASE IN CASH IN THE YEAR		<u><u>23,421</u></u>	<u><u>(223,580)</u></u>
Cash and cash equivalents at the beginning of the year		<u><u>1,043,779</u></u>	<u><u>1,267,359</u></u>
TOTAL CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR		<u><u>1,067,200</u></u>	<u><u>1,043,779</u></u>

NOTES TO THE CONSOLIDATED CASH FLOW STATEMENT

A. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES	2025 £	2024 £
Net income/(expenditure)	(84,809)	1,065,517
Depreciation charge	120,669	31,015
Decrease/(increase) in debtors	8,039	523,177
Increase/(Decrease) in creditors	67,846	(460,874)
Interest payable	51,696	51,575
Interest received	(33,163)	(22,057)
Net cash generated by operating activities	<u><u>130,278</u></u>	<u><u>1,188,353</u></u>

Analysis of the changes in net debt are disclosed in note 16 to the accounts.

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

1. PRINCIPAL ACCOUNTING POLICIES

Basis of Preparation

Statement of compliance

The financial statements for the year ended 31 March 2025 are prepared under the historical cost convention. The financial statements are prepared and present in Sterling (£). The format of the financial statements has been presented to comply with the Companies Act 2006, FRS102 *The Financial Reporting Standard applicable in the UK and Ireland* and the Statement of Recommended Practice *Accounting and Reporting by Charities* ("SORP Second Edition 2019"). The Charity is a Public Benefit Entity as defined by FRS102.

General information

The Charity is a company limited by guarantee, incorporated in England and Wales (company number: 2801969) and a charity registered in England and Wales (charity number: 1029643). The Charity's registered office address is: Cockpit Yard, Northington Street, London, WC1N 2NP.

Going concern

The Trustees consider that there are no material uncertainties which would cast doubt on the Charity's ability to continue as a going concern. The Trustees have considered the continued impact of the cost-of-living crisis and energy costs, rent negotiation with Camden Council, demand for our services and the funding environment on the going concern basis given the likely cash flow impact on operations 12 months from the date of signing this report.

Significant judgments and sources estimation uncertainty

The preparation of financial statements in compliance with FRS 102 requires the use of certain critical accounting estimates. It also requires management to exercise judgment in applying the Charity's accounting policies. The key judgements that have been applied by management relate to the depreciation of fixed assets.

The following principal accounting policies have been applied:

Exemption from group accounts

The financial statements present information about the charity as an individual undertaking and not about its group. The charity has a wholly owned subsidiary, Cockpit Arts and Exhibitions Limited, which is dormant and has been since incorporation (note 17). It is not considered necessary to prepare group accounts as the results of the subsidiary are immaterial to the group.

Donations

Donations and gifts are included in the statement of financial activities when receivable. Gifts in kind are recognised at the charity's best estimate of the cost of acquiring this gift on the open market. Volunteer time is not included in the financial statements.

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED 31 MARCH 2025

1. PRINCIPAL ACCOUNTING POLICIES (continued)

Fee income

Fee income represents licence fees charged to makers for studio rental in Bloomsbury and Deptford. This is recognised on an accruals basis. Services recharged to licencees comprise business support fees, metered electricity and office services such as photocopying and fax charges.

Grant income

Grants are recognised in full in the statement of financial activities in the year in which they are receivable.

Grants for the purchase of fixed assets are credited to restricted income when available. Depreciation of fixed assets purchased with such grants is charged against the restricted fund. Where a fixed asset is donated to the charity for its own use, it is treated in a similar way to a restricted grant.

Support costs comprise the costs of office administration and other central functions which enable the charity to carry out its educational activities.

Expenditure

Expenditure is recognised in the year in which it is incurred.

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

	General Expenditure (note 4)	Support Costs
Fundraising	3%	4%
Marketing and events	6%	8%
Provision of workspaces	36%	46%
Business support programmes	33%	41%
Support costs	21%	
Governance	1%	1%

Governance costs include compliance with constitutional and statutory requirements incurred by the charitable company.

Expenditure on raising funds relate to the costs incurred by the charitable company in raising funds for the charitable work.

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED 31 MARCH 2025

1. PRINCIPAL ACCOUNTING POLICIES (continued)

Fixed assets

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

Freehold property (excluding land)	50 years straight line
Leasehold improvements	over year of lease
Office furniture and equipment	25% per annum straight line

Items of equipment are capitalised where the purchase price exceeds £5,000. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Financial instruments

Basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable are accounted for on the following basis:

Cash and cash equivalents

Cash and cash equivalents includes cash in hand, deposits held at banks, other short-term highly liquid investments with original maturities of three months or less and bank overdrafts. Bank overdrafts, when applicable, are shown within current liabilities.

Debtors and creditors

Debtors and creditors are measured at the transaction price less any provision for impairment. Any losses arising from impairment are recognised as expenditure.

Bank borrowings

Liabilities for borrowings which are subject to a market rate of interest are measured at the value of the amount advanced, less capital repayments.

Funds

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

Unrestricted funds are donations and other income receivable or generated for the general objects of the charity.

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED 31 MARCH 2025

1. PRINCIPAL ACCOUNTING POLICIES (continued)

Operating leases

Rentals payable under operating leases, where substantially all the risks and rewards of the ownership remain with the lessor, are charged to the statement of financial activities in the year in which they fall due.

Pension

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension cost charge represents contributions payable under the scheme by the charity to the fund. The charity has no liability under the scheme other than for the payment of those contributions.

Employee benefits

Short term benefits including holiday pay are recognised as an expense in the year in which the service is received.

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED 31 MARCH 2025

2. GENERAL GRANTS

	Restricted funds £	Unrestricted funds £	Total 2025 £
London Borough of Camden	1,995	-	1,995
Goldsmiths, University of London	2,117	-	2,117
Greater London Authority	2,100	-	2,100
	<u>6,212</u>	<u>-</u>	<u>6,212</u>

Prior year comparative

	Restricted funds £	Unrestricted funds £	Total 2024 £
London Borough of Camden	4,655	-	4,655
	<u>4,655</u>	<u>-</u>	<u>4,655</u>

3. PROVISION OF WORKSPACE

	Restricted funds £	Unrestricted funds £	Total 2025 £
License fees	-	815,099	815,099
Services recharged to license	-	77,251	77,251
Other rental income	-	15,855	15,855
	<u>-</u>	<u>908,205</u>	<u>908,205</u>

Prior year comparative

	Restricted funds £	Unrestricted funds £	Total 2024 £
License fees	-	735,161	735,161
Services recharged to license	-	71,220	71,220
Other rental income	-	23,835	23,835
	<u>-</u>	<u>830,216</u>	<u>830,216</u>

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED 31 MARCH 2025

4. BUSINESS SUPPORT PROGRAMMES

	Restricted Funds	Unrestricted Funds	Total 2025
		£	£
L B Lewisham UKSPF	15,000	-	15,000
The Haberdashers' Company	24,000	-	24,000
The Clothworkers' Foundation	22,000	-	22,000
Worshipful Company of Leathersellers	24,650	-	24,650
Schroder Foundation	-	30,000	30,000
Newby Trust	8,000	-	8,000
Garfield Weston Foundation	25,000	-	25,000
Worshipful Company of Feltmakers	6,000	-	6,000
Worshipful Company of Turners	6,000	-	6,000
Harriet's Trust	4,000	-	4,000
Bagri Foundation	3,000	-	3,000
Worshipful Company of Basketmakers	5,000	-	5,000
Worshipful Company of Glass Sellers	3,000	-	3,000
D'Oyly Carte Charitable Trust	3,000	-	3,000
Clear Insurance Management Ltd	2,000	-	2,000
John S Cohen Foundation	5,600	-	5,600
Dr Veronica White	6,000	-	6,000
MILA Charitable Foundation	10,000	-	10,000
Worshipful Company of Art Scholars Charitable Trust	3,000	-	3,000
Worshipful Company of Weavers	8,000	-	8,000
29 th May 1961 Charitable Trust	3,000	-	3,000
Thistle Trust	3,000	-	3,000
Dyers Company Charitable Trust	3,000	-	3,000
Ian Synge	2,000	-	2,000
Consultancy Income and Fees Charged	-	21,634	21,634
	<u>194,250</u>	<u>51,634</u>	<u>245,884</u>

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED 31 MARCH 2025

4. BUSINESS SUPPORT PROGRAMMES (CONTINUED)

	Restricted Funds	Unrestricted Funds	Total 2024
		£	£
L B Lewisham UKSPF	50,000	-	50,000
The Haberdashers' Company	17,000	-	17,000
Adrian Swire Charitable Foundation		20,000	20,000
The Clothworkers' Foundation	25,000	-	25,000
Worshipful Company of Leathersellers	24,650	-	24,650
The Arts Society	6,500	-	6,500
Newby Trust	16,000	-	16,000
Draper's Charitable Foundation	8,600	-	8,600
Worshipful Company of Feltmakers	3,333	-	3,333
Worshipful Company of Turners	6,000	-	6,000
Harriet's Trust	8,000	-	8,000
Bagri Foundation	5,000	-	5,000
Worshipful Company of Basketmakers	5,000	-	5,000
Worshipful Company of Glass Sellers	3,000	-	3,000
Ian Synge	1,000	-	1,000
Consultancy Income and Fees	-	-	
Charged	-	41,780	41,780
	<u>179,083</u>	<u>61,780</u>	<u>240,863</u>

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED 31 MARCH 2025

5. TOTAL EXPENDITURE	Fundraising expenses £	Marketing & events £	Provision of workspace £	Business support programmes £	Support £	Governance £	2025 Total £
Staff costs (note 6)	15,522	31,045	186,267	170,745	108,656	5,174	517,409
Rent and rates	-	-	115,698	106,056	-	-	221,754
Repairs and maintenance	-	-	65,480	60,024	-	-	125,504
Utilities	-	-	31,199	28,599	-	-	59,798
Insurance	800	1,599	9,594	8,793	5,597	267	26,650
Bad debts	-	-	-	-	-	-	-
Depreciation	-	-	120,669	-	-	-	120,669
Legal and professional fees	338	676	4,053	3,715	2,364	113	11,259
Bank interest	-	-	51,696	-	-	-	51,696
Audit fees	-	-	-	-	-	16,800	16,800
Project expenses	-	47,225	6,342	57,608	-	-	111,175
General expenses	1,901	3,803	22,817	20,915	13,310	634	63,380
Office expenses—general	1,136	2,271	13,628	12,494	7,950	378	37,857
- Stationery	98	197	1,178	1,081	688	33	3,275
-Sundry admin	243	486	2,917	2,674	1,702	81	8,103
- Unreclaimable VAT	586	1,172	7,033	6,447	4,102	195	19,535
Carried forward	20,624	88,474	638,571	479,151	144,369	23,675	1,394,864

COCKPIT ARTS

5	TOTAL EXPENDITURE (continued)						
	Fundraising expenses £	Marketing & events £	Provision of workspace £	Business support programmes £	Support £	Governance £	2025 Total £
Brought forward	20,624	88,474	638,571	479,151	144,369	23,675	1,394,864
Split support costs	8,402	13,444	77,300	68,898	(144,369)	(23,675)	-
	29,026	101,918	715,871	548,049	-	-	1,394,864
Costs split	3%	6%	36%	33%	21%	1%	100%
Support costs split	5%	8%	46%	41%	-100%	-100%	

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2025

5. TOTAL EXPENDITURE (continued)

Prior year comparative

	Fundraising expenses £	Marketing & events £	Provision of workspace £	Business support programmes £	Support £	Governance £	2024 Total £
Staff costs (note 6)	14,795	29,590	177,541	162,746	103,566	4,932	493,170
Rent and rates	-	-	84,243	77,223	-	-	161,466
Repairs and maintenance	-	-	74,633	68,414	-	-	143,047
Utilities	-	-	23,029	21,109	-	-	44,138
Insurance	628	1,257	7,542	6,914	4,399	209	20,949
Bad debts	-	-	-	-	-	-	-
Depreciation	-	-	31,015	-	-	-	31,015
Legal and professional fees	912	1,823	10,940	10,029	6,382	304	30,390
Bank interest	-	-	51,575	-	-	-	51,575
Audit fees	-	-	-	-	-	14,000	14,000
Project expenses	-	37,252	14,480	41,400	-	-	93,132
General expenses	2,976	5,952	35,712	32,736	20,832	992	99,200
Office expenses—general	1,151	2,303	13,819	12,666	8,060	383	38,382
- Stationery	102	205	1,231	1,127	717	34	3,416
-Sundry admin	353	705	4,230	3,878	2,468	118	11,752
- Unreclaimable VAT	542	1,084	6,507	5,964	3,795	181	18,073
Carried forward	21,459	80,171	536,497	444,206	150,219	21,153	1,253,705

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2025

5. TOTAL EXPENDITURE (continued)

Prior year comparative

	Fundraising expenses £	Marketing & events £	Provision of workspace £	Business support programmes £	Support £	Governance £	2024 Total £
Brought forward	21,459	80,171	536,497	444,206	150,219	21,153	1,253,705
Split support costs	8,569	13,710	78,830	70,263	(150,219)	(21,153)	
	30,028	93,881	615,327	514,469	-	-	1,253,705
Costs split	3%	6%	36%	33%	21%	1%	100%
Support costs split	5%	8%	46%	.41%	-100%	-100%	

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED 31 MARCH 2025

6. NET INCOME/(EXPENDITURE)		2025	2024
		£	£
This is stated after charging:			
Interest payable		51,696	51,575
Depreciation		120,669	31,015
Trustees' indemnity insurance		1,392	1,480
Trustees' remuneration		-	-
Auditors' remuneration:			
– audit		16,800	14,000
Operating lease rentals:			
– property		188,000	200,000
7. STAFF COSTS AND NUMBERS		2025	2024
		£	£
Staff costs were as follows:			
Salaries and wages		452,709	434,644
Employer national insurance		43,493	40,725
Pension contributions		17,876	15,442
Redundancy payments		-	-
Contract staff		3,331	2,359
		517,409	493,170

1 employee earned more than £60,000 and 1 employee earned more than £70,000 (excluding employer pension costs) during the year ended 31 March 2025 (2024: 2 employees more than £60,000). These higher paid employees are accruing retirement benefits under the defined contribution scheme. Contributions during the year ended 31 March 2025 for these 2 employees totalled £7,408 (2024: 2 employees £6,256).

The average weekly number of employees during the year was as follows:	No.	No.
Fundraising and publicity	1.4	1.4
Provision of workspace	2.0	2.1
Business support programmes	3.1	2.9
Support	2.6	2.6
Management and administration	0.1	0.1
(4 Full time, 8 Part time)	9.2	9.1

No trustee received remuneration during the year (2024: Nil). No expenses were reimbursed to Trustees in the year (2024: Nil).

The aggregate remuneration of the charity's key management personnel amounted to £301,268 for the year ended 31 March 2025 (2024: £282,563).

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED 31 MARCH 2025

8. TAXATION

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

9. TANGIBLE FIXED ASSETS

	Property £	Leasehold Improvements £	Office Equipme £	Total £
Cost	4,938,830	140,236	93,037	5,172,103
At 31 March 2024				
Additions	68,722	-	-	68,722
31 March 2025	5,007,552	140,236	93,037	5,240,825
Depreciation				
At 31 March 2024	696,796	140,236	93,037	930,069
Charge for the year	120,669	-	-	120,669
At 31 March 2025	817,465	140,236	93,037	1,050,738
Net Book Value				
At 31 March 2025	4,190,087	-	-	4,190,087
At 30 March 2024	4,242,034	-	-	4,242,034

The charity had capital commitments at 31 March 2025 for property of £48,745 (2024: £48,745).

10. DEBTORS: amounts due within one year

	2025 £	2024 £
Due from licensees	2,881	4,106
Due from funders	13,200	20,000
Prepayments and accrued income	73,225	64,749
Taxation and social security	-	8,887
Other debtors	542	145
	<u>89,848</u>	<u>97,887</u>

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED 31 MARCH 2025

11. CREDITORS: amounts due within one year	2025	2024
	£	£
Bank loans	19,690	18,571
Trade creditors	67,911	58,121
Taxation and social security	23,418	11,676
Accruals and deferred income	137,760	88,061
Deposits held on behalf of licensees	67,818	70,506
Other creditors	5,852	6,549
	<u>322,449</u>	<u>253,484</u>

DEFERRED INCOME

Movements on deferred income balances included within accruals and deferred income above:	2025	2024
	£	£
Balance as at 1 April 2024	-	5,600
Released in the year	-	(5,600)
Amounts deferred in the year	2,320	-
	<u>2,320</u>	<u>-</u>
Balance as at 31 March 2025		

12. CREDITORS: amounts due after more than one year	2025	2024
	£	£
Bank loan	744,125	764,846
	<u>744,125</u>	<u>764,846</u>

The charity has 3 loans for which repayments are being made.

- A loan under the Bounce Back Loan scheme. Interest is charged at 2.5% per annum with repayments are to be made in monthly instalments continuing until September 2030.
- Two loans secured on the Deptford property. Interest was charged in the year with one at variable rate and another at a fixed rate. Monthly repayments on these two loans are planned to continue until 2048.

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED 31 MARCH 2025

12. CREDITORS: amounts due after more than one year (continued)

The loans are repayable as follows:

	2025	2024
Within 1 year	19,690	18,571
Between 2 — 5 years	91,476	86,224
More than 5 years	652,649	678,622
	<u>763,815</u>	<u>783,417</u>

13. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	2025 Restricted Funds	2025 Unrestricted Funds	2025 Total Funds
	£	£	£
Tangible fixed assets	3,533,836	656,251	4,190,087
Net current assets/(liabilities)	214,558	620,041	834,599
Creditors: amounts falling due after more than one year	-	(744,125)	(744,125)
	<u>3,748,394</u>	<u>532,167</u>	<u>4,280,561</u>

13. ANALYSIS OF NET ASSETS BETWEEN FUNDS

Prior year comparative:

	2024 Restricted Funds	2024 Unrestricted Funds	2024 Total Funds
	£	£	£
Tangible fixed assets	3,591,717	650,317	4,242,034
Net current assets/(liabilities)	257,789	630,393	888,182
Creditors: amounts falling due after more than one year	-	(764,846)	(764,846)
	<u>3,849,506</u>	<u>515,864</u>	<u>4,365,370</u>

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED 31 MARCH 2025

14. MOVEMENT IN FUNDS	At the start of the year £	Income £	Expenditure	At the end of the year
Restricted funds:				
Deptford capital funds	3,591,715	25,000	(82,879)	3,533,836
General grants	52,027	6,212	(8,239)	50,000
Business support programme	205,764	194,250	(235,456)	164,558
Total restricted funds	3,849,506	225,462	(326,574)	3,748,394
Unrestricted funds:				
General funds	515,864	1,084,593	(1,068,290)	532,167
Total funds	4,365,370	1,310,055	(1,394,864)	4,280,561

Prior year comparative

14. MOVEMENT IN FUNDS	At the start of the year	Income £	Expenditure £	At the end of the year £
Restricted funds:				
Deptford capital funds	2,448,932	1,161,050	(18,267)	3,591,715
General grants	50,000	4,655	(2,628)	52,027
Business support programme	169,823	179,083	(143,142)	205,764
Total restricted funds	2,668,755	1,344,788	(164,037)	3,849,506
Unrestricted funds:				
General funds	631,098	974,434	(1,089,668)	515,864
Total funds	3,299,853	2,319,222	(1,253,705)	4,365,370

Purposes of restricted funds

Deptford capital funds	Net book value of the Deptford property in 2003 funded by grants from London Development Agency (LDA) Cluster Fund, London Borough of Lewisham and SRB Silwood. Depreciation will be charged to this fund over 50 years. Expansion and refurbishment of Deptford Studios funded by grants primarily from STRIDE (Corporation of London), the Mayor of London's Good Growth Fund, and London Borough of Lewisham. Depreciation will be charged to this fund over 50 years.
General grants	Funding received towards the cultural education programmes.
Business support programme	Funding received towards the running costs of the business support programmes.

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED 31 MARCH 2025

15. OPERATING LEASE COMMITMENTS

The charity has future lease payments at the year end under operating leases for each of the following periods:

	2025	2024
Within 1 year	2,100	2,100
Within 2-5 years	4,200	6,300
	6,300	8,400

16. RELATED PARTY TRANSACTIONS

During the year Cockpit Arts received donations from trustees totaling £4,025 (2024 - £4,850).

During the year Cockpit Arts received an unrestricted grant from The Schroder Foundation of £30,000 (2024 - £Nil). Trustee Davina Mallinckrodt is related to P S A Mallinckrodt, a trustee of The Schroder Foundation.

17. ANALYSIS OF CHANGES IN NET DEBT

	As at 1 April 2024 £	Cashflows £	Non-cash movements £	As at 31 March 2025 £
Cash at bank	1,043,779	23,421	-	1,067,200
Loans due within one year	(18,571)	19,602	(20,721)	(19,690)
Loans due after one year	(764,846)	-	20,721	(744,125)
	260,362	43,023	-	303,385
Total	260,362	43,023	-	303,385

18. SUBSIDIARY COMPANY

Cockpit Arts has a wholly owned trading subsidiary, Cockpit Arts & Exhibitions Limited, company number 0341833. It has no assets other than its £2 share capital. The company is dormant and has not traded in 2024 or 2023. The registered office of the company is Cockpit Yard, Northington Street, London WC1N 2NP.

There were no inter-company transactions in 2025 or 2024.

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED 31 MARCH 2025

18. COMPARATIVE STATEMENT OF FINANCIAL ACTIVITY

	Notes	Restricted funds £	Unrestricted Funds £	Total 2024 £	Total 2023 £
Income and Expenditure					
Income from:					
<i>Donations</i>					
Fundraising		-	20,955	20,955	25,453
Marketing and events		-	39,426	39,426	48,483
General grants	2	4,655	-	4,655	8,230
Government grants					
<i>Charitable activities</i>					
Provision of workspace	3	-	830,216	830,216	810,353
Business support programmes	4	179,083	61,780	240,863	319,704
Capital project		1,161,050	-	1,161,050	1,432,762
<i>Investment income</i>		-	22,057	22,057	3,953
Total income		1,344,788	974,434	2,319,222	2,648,938
Expenditure on:					
<i>Raising funds</i>					
Fundraising		-	30,028	30,028	27,097
Marketing and events		-	93,881	93,881	85,039
<i>Charitable activities</i>					
Provision of workspace		20,895	594,432	615,327	556,043
Business support programmes		143,142	371,327	514,469	518,420
Total expenditure	5	164,037	1,089,668	1,253,705	1,186,599
Net income/(expenditure) and movement in funds		1,180,751	(115,234)	1,065,517	1,462,339
Reconciliation of funds					
Total funds brought forward		2,668,755	631,098	3,299,853	1,837,514
Total funds carried forward		3,849,506	515,864	4,365,370	3,299,853

COCKPIT ARTS

England & Wales - Charity number 1029643

Accounts



REPORT OF THE TRUSTEES
AND FINANCIAL STATEMENTS FOR
YEAR ENDED 31 MARCH 2024

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COCKPIT ARTS
REFERENCE AND ADMINISTRATIVE INFORMATION
FOR THE YEAR ENDED 31 MARCH 2023

Status	The organisation is a charitable company limited by guarantee, incorporated on 19 March 1993 and registered as a charity on 2 December 1993 in England and Wales.	
Governing document	The company was established under a memorandum of association which established the objects and powers of the charitable company and is governed under its articles of association. The original memorandum and articles of association were replaced by special resolution on 10 December 2009 by new articles of association. The articles of association were amended by special resolutions on 3 April 2019, on 16 Sep 2021 and on 22 Apr 2022.	
Company number	2801969	
Charity number	1029643	
Registered office and operational addresses	Cockpit Yard Northington Street London WC1N 2NP	18-22 Creekside Deptford London SE8 3DZ
Trustees	Davina Mallinckrodt (Chair) Pablo Lloyd (Deputy Chair) (Resigned April 2024) Bill Amberg Nishita Dewan Lee Gage Darla-Jane Gilroy (Appointed August 2023) Patricia Godfrey Clarissa Hulse (Resigned September 2024) David Moore Mehul Nathwani Ben O'Neill (Resigned July 2023) Sarah Samuel Ian Smart (appointed July 2024) Gavin Watters (appointed July 2024)	
Key management personnel	Jonathan Burton, Chief Executive (Appointed April 2024) Annie Warburton, Chief Executive (Resigned December 2023) Hugo Godfrey, Financial Controller Fabienne O'Neill, Head of Operations David Crump, Head of Business Incubation Sandie Mattioli, Head of Development	
Bank	NatWest Bank Plc PO Box 159, 332 High Holborn, London WC1V 7PS	
Solicitors	Russell Cooke 2 Putney Hill, London SW15 6AB.	
Auditors	Haysmacintyre LLP 10 Queen Street Place London EC4R 1AG	

COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024

COCKPIT TRUSTEES' REPORT 1 April 2023 - 31 March 2024

ABOUT COCKPIT

Cockpit is a centre of excellence in contemporary craft. Bridging the gap between talent and opportunity, we equip makers to succeed, creatively and commercially. Through funded workspace, training and careers support, we open pathways for new talent to grow thriving careers. Spanning every type of craft, Cockpit makers are united by their extraordinary skill and imagination.

For over 30 years, Cockpit has nurtured and supported craftspeople at the fragile early stages of their careers. Established in 1986, we are the UK's largest, most diverse cluster of makers and the country's only craft business incubator. In 2023, we were recognised, for the fifth consecutive year, as one of the UK's 100 top-performing social enterprises on the NatWest Pioneers Post SE100 index 2023. We were also recognised at the UK Social Enterprise Awards in 2023 when Cockpit won the Prove It: Social Impact category.

Home to a community of 176 makers, practicing over 23 different crafts – from ceramics to fine jewellery, handweaving to bespoke tailoring – we equip talented people with the tools to succeed: specialist studio space and equipment, in-house business coaching and public showcases. Cockpit encompasses makers embarking on their professional careers as well as established creatives who act as figureheads and mentors within our creative community. We work with hundreds more makers through careers programmes, outreach, training and consultancy in the UK and internationally.

Creativity, innovation and business success are fuelled by diversity. At Cockpit we foster an inclusive, ambitious culture where all aspects of diversity are seen as fundamental to creative achievement. Recognising that talent is everywhere but opportunity is not, over three decades our mission has been to break down and overcome the economic and social barriers standing in the way of creative success.

This year we supported 39 emerging practitioners with awards and bursaries, offering free studio space for 12 months, professional development and training, and introductions to buyers and curators. Funded by City of London Livery Companies, trusts and foundations, individual donors and corporate sponsors, these sought-after places provide a grounding for artistic success. Many artists, makers and designers who started out at Cockpit now enjoy a global reputation as leaders in their field.

Cockpit is a destination for collectors, curators, stylists and interior designers, specifiers and architects. We bring craftspeople's work to public audiences through showcases and events, run community outreach programmes, and offer bespoke programmes for schools, colleges, and special interest groups.

As a social enterprise, we typically generate 70% of our income through earned revenue, and raise the rest from patrons, trusts and foundations, and sponsors. Our annual impact report, *The Cockpit Effect*, consistently demonstrates above average economic and business outcomes for Cockpit makers, accompanied by rich social and cultural impact. In 2023-4 we provided 2893 hours of support to 274 makers, generating a more than 300% return on investment for the creative economy.

A voice for making in all its forms, Cockpit stands for the transformative power of craft to shape a better world. Craft brings ideas into reality, transforming raw materials into dazzling creations. We like to think we shape things for the better in just the same way: with skill, care and imagination.

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024**

OBJECTIVES AND ACTIVITIES

Aims

In accordance with our charitable objects, Cockpit's aims are to:

- Equip talented craftspeople with the space, training and support to start and grow thriving businesses and artistic practices.
- Promote craft careers, training and education to protect the future of craft skills and open pathways for talent into professional practice.
- Celebrate and present contemporary craft and design to public audiences through exhibitions, publications, broadcasts and live events.

Objectives

In meeting these aims, our objectives are to:

- Provide subsidised specialist studio space and/or equipment to craftspeople who would otherwise be unable to afford it.
- Offer creative, professional and business development coaching and training to enable makers to set up and build successful practices and independent businesses.
- Reach and recruit makers from all backgrounds, dissolving any barriers to accessing our services.
- Design and host education and careers programmes to generate opportunities for children and young people to discover and develop craft skills.
- Open Cockpit to specialist and public audiences as a place for discovering and learning about buying, collecting, commissioning and experiencing contemporary craft.
- Monitor and evaluate the social, cultural and economic impact of our work and disseminate and share our findings with supporters and peers.
- Operate as a sustainable, well-run and well-governed social enterprise, reinvesting any surpluses into delivering our charitable objects and social mission.

Public Benefit

Cockpit pays due regard to the Charity Commission's public benefit guidance when reviewing our aims and objectives and in planning and making decisions on our future activities. This commitment to public benefit is embedded in the charity's aims and objectives and is evidenced in our activities, including education and learning, community programmes, public showcases, and our commitments to overcoming economic and social inequities in sustaining craft skills for the future.

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024**

ACTIVITIES APRIL 2023 – MARCH 2024

Overview

In 2023-4, Cockpit's maker community grew to a record 176 businesses. Of these, 39 makers were supported by bursaries or Awards. In total, makers received 2,893 hours of business and professional development support from our in-house team of specialists, an 18% increase compared to the previous 12 months. We continued to expand delivery UK-wide through partnerships, supporting 274 makers in total.

During the year, we continued with our youth, careers and community programmes, reaching 1,104 in-person participants, through hosting careers days, school and university visit to our studios, as well as participatory workshops in partnership with Arts 4 Dementia and community groups in Lewisham.

In autumn 2023, we completed a £3.24m capital development at Cockpit Deptford that delivers additional studios, a for-purpose woodworking hub, a new public entrance, London's first public Craft Garden and, importantly, a new learning centre. The new spaces are enabling us to expand our services, accommodate and support more makers and, for the first time, open to the public all year round to offer a rich community and youth education programme for local people.

Bringing into active use previously redundant and unused spaces, the Deptford project is a key element in an overarching strategy to unlock Cockpit's tangible and intangible assets (including buildings, knowledge, skills and IP) to support our charitable mission, reach more beneficiaries, and further strengthen our financial sustainability.

Our purpose is to cultivate a thriving, equitable craft sector in which talented individuals from any background can discover their talent, develop their skill and build a creatively and commercially successful craft business. Along with improving the environmental sustainability of our practices, equity, diversity and inclusion remains an underpinning theme running through all aspects of our work.

Maker Support

Our mission is to overcome the financial and practical barriers standing in the way of creative success. In the face of rising inflation this year our bursaries and Awards have never been more vital, especially for those in the fragile early stages of their career. Cockpit directly subsidises these bursaries. We receive additional funding from City of London Livery Companies, trusts, foundations, individual donors and corporate partners, without whose generous support we could not offer these opportunities.

During the year, we supported 39 practitioners with bursaries and awards. These provide free or heavily subsidised studio space for 12 months, professional development and training, one-to-one coaching, and introductions to buyers and curators. Some, including the Clothworkers' Award and Leathersellers' Award, offer multi-year support, as well as studio equipment, to provide as strong a foundation as possible for creative and commercial success.

"The Award is without a doubt the only reason I am able to continue my work as a woven textile designer and artist. I would not be able to afford a loom of my own, let alone the space and business support. By basing myself in a space with other business owners I am able to learn and grow from their advice and support."

Lara Pain, Clothworkers' Awardee

"I really feel that having a studio space at the Bloomsbury site has enabled me to connect with more of the organisations and businesses I would like to work with. Especially during Open Studios. I

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024**

wouldn't have been able to do that on my own. The business support has also been amazing, I really appreciate having someone to bounce ideas off and to silence the "imposter syndrome" voice in my head."

Dalia James, handweaver and New Craft Awardee

"The Bursary has given me the opportunity to focus on my practice as a business. Both financially costing and valuing my work, but also working away from the home has a massive mental shift and gives me the ability to focus. The Make It Count workshops and other business sessions have shown me how to make the most of opportunities. Getting the Bursary and being part of Cockpit has completely transformed my practice. Thank you."

Jacky Oliver, metal worker and Tin and Wire Bursary recipient

We welcomed 35 new studio holders during the period. This brought us to our highest ever number of studio holders: 176 practitioners and maker businesses are now based at Cockpit. Demand for studio space continued at a high level. There were more than 8 applicants for every place offered, with a total of 292 applications received during the year.

Through our expanded business incubation programme for makers UK-wide, we supported a total of 274 makers in the period.

Business Support Delivery

During the 12 months to March 2024, our business incubation team delivered 116 training workshops and 741 one-to-one coaching sessions. This was an increase of 18% compared with the previous 12 months and represents a total of 2,893 hours of business support.

All makers have access to a year-round programme of professional development and business development training, accompanied by one-to-one specialist coaching. In addition to *Make It Count*, our standard business incubation programme for awardees and new studio holders, established makers are able to access our group coaching sessions *Step It Up*.

"From the offset, my mindset changed completely being at Cockpit. The initial series of Make It Count workshops taught me not only new ways to marry my craft with a strategic business plan, but to take skills I already had and focus them to achieve results. Being at Cockpit has opened doors that may otherwise have taken longer to open. It has given credibility to my work that is priceless. Not just from being at Cockpit but also because I work alongside some of the most creative, bright minds in the craft world."

Carl Fox, marquetry artist.

"This Award has been a huge help to my development in so many ways. It has helped me learn networking skills, accounting, time management, how to set realistic goals, even just small things like how to work in a shared environment or workshop safety measures. This experience has pushed me to a place where I'm so much more confident in my practice and that has been massive for me because I really needed help with that when I first got here."

Lilly Eris, stained glass artist

Beyond our core, in-house programmes, we reached makers based outside our studios in London and UK-wide, through partnerships with QEST, Craft Scotland, Craft Northern Ireland, Creative Farnham and others.

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024**

Youth, Careers and Community Programmes

Our youth and careers programme aims to open up a broader range of routes into the creative industries and attract a larger and more diverse intake of talent. Our community programmes bring the joy of craft to wider audiences, including families, local people, and community groups.

In the face of declining opportunities for young people, especially those from disadvantaged backgrounds, to discover and learn craft skills, we continue to build this area of our work. The opening of our new learning centre at Cockpit Deptford in autumn 2023 has transformed our capacity to deliver youth education in craft, careers advice and experiences, as well as a rich programme of community participation workshops.

We delivered 33 events as part of our youth and community programme and welcomed 762 participants. A further 420 people attended tours, while away from Cockpit, 513 joined us for talks and other events.

We will continue to develop our activity in this area with the aim of balancing the breadth and depth of experiences offered and reach. There are currently three elements to our youth and community programme:

Saturday Club for Craft & Making (part of the National Saturday Club network)

Cockpit was invited to join the National Saturday Club network as one of their first Clubs for Craft & Making. The Saturday Club, which has a 15-year track record of successful delivery, offers an in-depth, multi-term experience of making for local young people aged 13-16 from diverse backgrounds and with the aim of widening participation. As the only club hosted in a working maker studio, Cockpit can ensure participants learn about entrepreneurship as well as making.

Discover! Creative Careers

Cockpit has been a lead for craft in the national *Discover Creative Careers* programme since 2019, running in person careers visits for school students, and online discovery sessions. Discover! produces careers materials for young people and their teachers, parents and guardians, and offers workshops, talks and careers visits to highlight the career opportunities in craft, making and design.

Public Craft Workshop Programme

The public craft workshop programme is designed as a mix of one-off experience sessions (e.g. in paper marbling or hand-weaving) and short courses. Some workshops are designed for adults in need (for example, older people experiencing loneliness and isolation; people experiencing dementia and their carers), others focus on families, children and young people.

Make It

We welcomed three new makers onto our youth-focused business start-up programme, *Make It*, targeted at makers aged 25 or under who are currently unemployed or underemployed.

"The support I have received from my coach has been heartwarming, supportive and practical. I feel like the advice given to me through frequent tutorials has really helped me to shape my creative practice in a sustainable direction, that is also true to me and my values. It has been a huge joy to reside at Cockpit over the past year. I am grateful every day for the opportunity to nurture my craft and have my own space."

Kimberly Cookey-Gam, crochet artist and Make It participant

"Having a mentor has been vital for my achievements and focus this year. David has been incredibly supportive and nurturing. Being able to share my thoughts and concerns and to be given constructive feedback has been incredibly valuable. I feel very grateful to share a studio space with other creatives that might be going through similar struggles and concerns."

Zoe Ward, clothing designer and Make It participant

**COCKPIT ARTS
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FOR THE YEAR ENDED 31 MARCH 2024**

Live Events

Summer 2023 saw the introduction of an industry professional and press day (Thursday) at Bloomsbury Open Studios and together with the public days, Cockpit welcomed 1341 high quality visitors, of which 30% were attending for the first time. Due to the redevelopment in Deptford, we were unable to run Deptford Summer Open Studios, but makers were invited to display their work in Bloomsbury in the education space and several studios.

The Winter Open Studios in Bloomsbury and the Deptford Launch were very successful with 1253 visitors to Bloomsbury and 1733 taking in our new spaces in Deptford. This was the highest attendance in Deptford since 2016.

Collect

Cockpit arranged a VIP tour of the Crafts Council-organised fair, Collect, at the end of February, inviting supporters, VIPs and journalists to join Chair, Davina Mallinckrodt, and Cockpit Patron, Preston Fitzgerald. Highlights of the tour included work by current Cockpit makers and alumni, as well as QEST scholars. Social media posts relating to Cockpit makers at Collect resulted in over 15,000 impressions.

Research and Policy

We continued to foster a range of local and national partnerships with cultural, education and enterprise organisations.

We contributed to development of creative industries policy through membership of sector bodies, including Social Enterprise UK, Craft UK, the Kings Cross Knowledge Quarter, the Creative Industries Policy and Evidence Centre (where we are an appointed industry champion) and Creative UK.

We are in discussions with DCMS, Heritage Crafts and the City & Guilds Foundation to develop a pilot programme supporting makers throughout the UK.

Property

Bloomsbury

Cockpit has been based at Cockpit Yard, Bloomsbury for 38 years, since 1986. The charity takes its name from the yard that is our original home. We are in negotiations with our landlord, London Borough of Camden, and are seeking to secure a 15-year lease at Cockpit Yard.

Deptford

The expansion and refurbishment of Cockpit Deptford, completed in autumn 2023 was the realisation of a long-term, strategic goal to invest in our Deptford property to improve our assets and unlock unused space to maximise the social and cultural value it delivers. This £3.24m capital development delivers new and refurbished studios, a for-purpose woodworking hub, a new public entrance, London's first public Craft Garden and, importantly, a new learning centre, transforming our capacity to deliver youth education in craft, careers advice and experiences, as well as a rich programme of community participation workshops.

The project was designed by Cooke Fawcett Architects with landscaping by Sebastian Cox Ltd., new public artwork by Amber Khokhar and was project managed by New Stages Ltd.

Principal funders are STRIDE (Corporation of London), the Mayor of London's Good Growth Fund, and London Borough of Lewisham. We have also received significant funding from Garfield Weston Foundation, Foyle Foundation, City Bridge Trust, and Cockayne – Grants for the Arts. Other funders are Thames Water, The Turners' Company, Mila Charitable Foundation, The Leathersellers' Company, The Clothworkers' Company, The Drapers' Company and The Haberdashers' Company.

**COCKPIT ARTS
TRUSTEES' REPORT
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PERFORMANCE AND IMPACT

The impact of our work saw us recognised for the fifth consecutive year as one of the 100 top-performing UK social enterprises, listed on the NatWest SE100 Index 2023.

Cockpit was shortlisted for the Charity Awards 2024 in the Arts, Culture and Heritage category and won the Prove it: Social Impact award at the Social Enterprise Awards 2023.

Monitoring and Evaluation

We monitor and evaluate our economic, social and cultural impact, presenting results in an annual impact report *The Cockpit Effect*, published online and disseminated to supporters, partners and beneficiaries.

Organisation-wide key performance indicators (KPIs) are set at the beginning of each financial year. Each target is set in relation to a benchmark and is owned by a named member of the team. KPIs are monitored quarterly and reported to the Board of Trustees.

Our annual Partnership Reviews with beneficiaries involve in-depth, one-to-one sessions that monitor key indicators. We complement quantitative data with qualitative analysis and beneficiary case studies, including detailed six- and twelve-monthly reports on Awardees and Bursary-holders, disseminated to funders. These in-depth reports are complemented by surveys that deliver just-in-time data enabling us to be truly user-centred, understanding what works and adapting to meet beneficiary needs.

Impact

Cockpit delivers public benefit through education, training and employment support, as well as through introducing contemporary craft to public audiences through showcases and events.

We are home to 176 independent creative businesses. Of those, 22% are sponsored places, supported by awards and bursaries providing studio space, business coaching and, in some cases, equipment for one to three years. Makers at Cockpit practice 23 different craft disciplines, with concentrations currently in jewellery (29%), textiles (14%) and ceramics (11%).

"Cockpit has helped me overcome challenges by providing studio space and taking huge financial pressure off my shoulders.... [It] means the chance of earning a decent living from my work."

Dalia James, weaver.

Analysis in the 2024 Cockpit Effect report shows that total annual sales for Cockpit makers yielded £8.3 million. Makers' turnover increased by 19% year-on-year and average profits were up by 25%, with a total Gross Value Added (GVA) of £3.8m. This is a social and financial return on investment multiplier of 3.8, meaning that every £1 invested in Cockpit yields more than £3.80 for the creative economy.

With our support, our makers continued to successfully reach their markets: online sales fell back from previous years but still contributed to 13% of their turnover. Exports for Cockpit makers remain robust, despite the continuing challenges ensuing from Britain's exit from the European Union: 53% of Cockpit businesses exported during the year, generating revenues for those makers of £614,000. 57% of makers export to North America, now their most valuable market, with Europe falling back to 55% compared to 62% last year.

Despite the compound challenges of the cost-of-living crisis, post-pandemic recovery, and exports being hit by increased bureaucracy, our research shows that Cockpit's maker community remained resilient through the year. The healthy financial performance was a result of makers' resilience and adaptability, as well as the

**COCKPIT ARTS
TRUSTEES' REPORT
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support they receive from Cockpit through affordable workspace, and continual professional and business development.

"I have had the most excellent training and advice from the business coaches [...] It's made everything possible. I doubt I would have achieved a tenth of the things I've achieved were it not for Cockpit and The Worshipful Company. [Being at Cockpit has] made a HUGE difference!

Amazing, Amazing, Amazing!!! All of it - from start to finish. I'm so very grateful to everyone. I'm blown away by the kindness and unwavering support. You really do want us creatives to shine our brightest and you do everything within your power to lift us up."

Lisa Atkin, basketmaker

Equity, Diversity and Inclusion

Cockpit is committed to inclusion, diversity and equity in all our activities, recognising that creativity and innovation are fuelled by diversity. We foster an inclusive culture where all aspects of diversity are celebrated and seen as critical to success.

With active policies in place to overcome barriers to participation, Cockpit's community is diverse, compared to the wider craft sector. As a result of our work in this area, 25% of Cockpit makers are from a Global Majority background, compared to 4% in craft as a whole (Crafts Council, 2016 – the most recent available data).

We are committed to tackling systemic injustices in order to cultivate an even more diverse community – makers, team, Board, and partners – creating an environment where anyone, from any background, can develop their talents, do their best work and realise their full potential.

Cockpit reaffirmed its existing commitment to Equity, Diversity and Inclusion (EDI) with training for staff and makers covering the Four Dimensions of Racism. Cockpit aims to:

- Open up access to starting a successful professional career in craft to everyone with talent
- Actively address structural barriers, including systemic racism, inequality of access to education and training, and socio-economic barriers
- Promote and celebrate the diversity of the community of makers at Cockpit
- Continually deepen our learning and evolve our understanding of diversity and inclusion
- Build a more diverse, inclusive and cohesive community: makers, team, Trustees, partners

Our EDI policy is comprehensive, going well beyond our legal duties. It addresses all protected characteristics, with a focus on addressing structural inequities relating to race, disability and socio-economic background.

All Cockpit studio bursaries and awards are designed to remove barriers to starting up in practice, especially socio-economic barriers. An Award or Bursary at Cockpit includes studio space in London, as well as business support and membership of a vibrant craft community, giving emerging makers the space and time to develop their business or practice.

In addition, we have several awards that tackle other structural inequities. This year, we continued to support two makers on the New Craft Award, aimed at individuals from backgrounds currently underrepresented in craft. We also secured funding for, and developed, the Bagri Award to address the underrepresentation of makers from Asian backgrounds. Two Cockpit makers, both former Awardees, made and raffled a unique, handmade knife to raise funds for another new award, the Grant-Turnstone Award, aimed at female practitioners practicing in traditionally male-dominated craft fields.

**COCKPIT ARTS
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"Having a studio at Cockpit has been incredible for my artistic progress and professional business development. I have become much more confident in my practice. Since being at Cockpit my business has grown greatly. Being in such a creative environment gave me a more professional approach to what I was doing and elevated it to being a recognised craftsperson." **Lulu Harrison, glass maker and former Glass Sellers' Awardee**

"[Being at Cockpit] has allowed me to greatly develop my work, it has allowed me to gain back my confidence by being able to get back on the loom after Covid and weave my final collection from university. It is now enabling me and has given me the confidence and drive to start producing new batches of work and Cockpit has given me the knowledge and confidence on how to show and use this in a business setting." **Ashley Knight, weaver and Clothworkers' Awardee**

Equity, Diversity and Inclusion work is led by the Head of Operations and CEO and is overseen by the People Committee of the Board of Trustees. As with all our activities and governance, we review and are guided by the Charity Governance Code.

Environment

With its roots in materials and provenance, craft practice makes a distinctive contribution towards environmental sustainability. Many Cockpit makers have been in the vanguard of adopting circular economy principles and zero waste techniques, and championing the use of recycled, renewable and non-extractive materials. These includes strategies such as using recycled and Fairtrade precious metals, wood from sustainable sources, natural dyes, and deadstock waste from the fashion and textiles industries.

We set an annual environmental strategy and action plan, the aims of which are to:

1. Reach net zero emissions from all our operations by 2030
2. Maximise the energy efficiency of our buildings
3. Minimise the generation of waste and maximise reuse and recycling
4. Provide training and knowledge exchange for makers on environmental responsibility
5. Be a voice and champion for craft's contribution to environmental responsibility

Detailed objectives to deliver these aims are set in the following areas: buildings, operations, training, behaviour, procurement, advocacy. Progress against these objectives are monitored annually.

The Deptford redevelopment has afforded an opportunity to improve areas of our building's environmental performance, including through installation of air source heat pumps. In addition, the new Craft Garden, with support from Thames Water, has drawn on rewilding and sustainable principles with plants that can be directly used in craft practice, including for natural dyes and weaving.

**COCKPIT ARTS
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Financial Resilience and Fundraising Performance

Through careful financial management, cost control and tenacious fundraising, Cockpit navigated a challenging year.

The charity's reserves policy is to hold free reserves equivalent to three months' running costs.

On expenditure, we continued careful cost control, keeping a close watch on inflation. We agreed three-year fixed energy rates with our provider in 2021, and this cushioned Cockpit as prices continued to rise. Licence fees increased by 6% in October 2023 but this was only the second increase passed on to makers since 2019.

On fundraising, we continued to be guided by our four-year Development Strategy 2023-27 supporting Cockpit to achieve its ambitions and grow activity and impact. The strategy sets out how we plan to grow multi-year funding to above 73%, increase unrestricted funding taking a full cost recovery approach, and draw on the talents of the full team and Trustees to deliver our fundraising activities across trusts and foundations, individual donors and patrons, and corporate philanthropic partners.

The strategy is supported by a fundraising delivery plan for the year with clear quarterly aims to make the most of limited resource. The team is effectively supported by the Development Committee of the Cockpit Board. We are registered with the Fundraising Regulator and abide by the Regulator's Code of Conduct.

We achieved 67% (£212,111) of the fundraising target set at the beginning of the period (£317,400). A difficult fundraising climate, in which funders reported unprecedented levels of demand for support, and concurrent capital project and revenue fundraising, proved particularly challenging. Trust and Foundation performance remained strong for revenue support and forecast figures through 2024 are similarly positive. A period of serious ill-health for the Head of Development straddling Q3/Q4 highlighted additional risks in this area and this is reflected in the organisations risk register.

Fundraising for the Deptford development was a significant undertaking. We raised £2,782,130 towards the project from 16 funders. We saw that Trusts & Foundations would likely bring the best results so focused on this area of activity and engaged a bid writer to support our efforts. Cockpit submitted 40 bids of which 40% were successful.

There was a short fall in fundraising for the capital project of £349,329 which has affected free reserves quoted in this financial year, which are impacted by the same amount.

The Deptford project is central to our long-term financial resilience strategy. Bringing previously unused space into operation, it has increased our capacity for earned revenue and means we can grow our charitable impact to support more makers and radically transform our learning, education and family offer. Over the year, we have also developed strategies to further grow other revenue streams: building audiences for open studios events and implementing plans to increase tours and venue hire income through improved marketing.

Individual donor income was shy of the target (62%), with several lapses in support and long and loyal supporters reporting pressures on their income. We have evolved our development strategy in response to the climate, cultivating individual philanthropic giving for the coming year, and engaging consultants to help us grow corporate partnerships.

In this challenging fundraising context, we are especially grateful to all the funders who continued their support of our bursaries, awards and young people's programmes. This enabled us to support 39 makers during the year, of whom 28 joined Cockpit during this financial period. In total, since 2015, we have provided

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024**

the equivalent of 163 years of free studio support to emerging makers. Support for our youth and community programmes enabled us to reach more than 1,500 participants during the year.

FUTURE PLANS

Our priorities for 2024-25 are consistent year on year: Growing Spaces, Growing Communities and Growing Audiences.

Growing Spaces: Capitalise on the new facilities at Deptford to accommodate more makers and support their growth. Optimise our Bloomsbury Studios, exploring opportunities to open up new studio space within the existing footprint. Explore potential for a third Cockpit space.

Growing Communities: Extend our community and youth programmes to reach more, and more diverse, people. Enrich our offer to makers and cultivate a strong maker community at Cockpit and beyond our studios. Train our makers to train the next generation of craftspeople.

Growing Audiences: Increase the number and quality of visitors to our public events and expand and diversify digital audiences. Build Cockpit's profile as a leading national centre for contemporary craft.

We will deliver these in 2024-25 through the following actions:

1. **Craft a long-range strategic plan**

We will design a new, five-year strategic plan, consolidating and building on successes to date. We will appraise our business model, continuing to consolidate existing revenue streams and diversify into new areas of business to optimise our economic, cultural and social impact.

2. **Empower more makers**

We will expand our consultancy offer by sustaining existing partnerships and developing new partners as we continue to extend our services with the aim of reaching a wider range of makers, at Cockpit and UK-wide.

We will develop our digital business support model to reach and support more makers UK-wide and globally with business coaching, training and professional development.

We will continue to subsidise studios and sustain our Bursaries and Awards programme, focusing on redressing the greatest structural inequities. We will attract makers working in a wider range of practices, including collectible craft, experimental work, ecologically sustainable practices, and socially engaged practices.

3. **Encourage future makers**

Creation of the new learning centre at Deptford has enabled us to step up the growth of our young people's programmes to open routes into craft careers. The new spaces are enabling us to expand our services, accommodate and support more makers and, for the first time, open to the public all year round to offer a rich community and youth education programme for local people.

4. **Build public audiences**

Implementing a new marketing, communications and digital strategy, we will grow audiences and bring contemporary craft to more people through a rich programme of events, talks, and exhibitions.

**COCKPIT ARTS
TRUSTEES' REPORT
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We will create new cultural, education and commercial partnerships and consolidate our position as a leading voice for contemporary craft, to reach new audiences and generate opportunities for makers.

5. Measure and communicate impact

We will continue our commitment to impact measurement – complementing rigorous quantitative data with case studies that reveal the rich stories behind our work. We will share our social, economic and artistic results through events, publications, and online.

6. Invest in organisational development

We will build on our organisational development programme, with a focus this year on staff and Board development, to sustain an ambitious, healthy, happy, motivated, and well-functioning organisation.

7. Secure long-term resilience

We completed our Deptford capital development project in September 2023, bringing online a new studio block, and indoor and outdoor community and public spaces, with a grand re-opening to the public in December 2023. In Bloomsbury, we will negotiate a new, long-term lease with London Borough of Camden. We will step up activity to research and secure a third studio site.

We continue to implement our long-term fundraising and revenue generation strategy, maintaining our strong relationships with charitable trusts and foundations. We will diversify our funding base, growing corporate social responsibility partnerships and philanthropic giving, to further strengthen Cockpit's resilience and our ability to deliver our social and cultural mission.

LEGAL STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Cockpit was established as a charitable company limited by guarantee in 1993. The company was established under a Memorandum of Association, stating the objects and powers of the charitable company, and is governed and administered in accordance with its Articles of Association.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 31 March 2024 was 11 (2023: 11). The Trustees are members of the charity; this entitles them only to voting rights.

A trading arm, Cockpit Arts & Exhibitions Ltd, is a dormant limited company with no accounting transactions at present. As a result, the trading arm has not been consolidated in these financial statements.

Trustee recruitment, appointment and induction

The Board of Trustees comprises individuals who are both trustees and non-executive directors of the company. Trustees serve for three years and are eligible for re-election for up to two further terms of three years each. All members of the Board serve in an individual capacity with a duty to support Cockpit rather than to act as representatives of a particular interest group.

**COCKPIT ARTS
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Trustees are recruited through an open process. Vacancies are advertised widely, with an emphasis on recruiting from a diverse range of backgrounds to meet the organisation's skills and knowledge needs. Applications are shortlisted by the Nominations Committee, which comprises the Chair, two Trustees and the CEO. Following interview of shortlisted candidates, recommendations for appointment are proposed to the full Board for their consideration and approval.

During the period, one Trustees, Ben O'Neil, stepped down from the Board (July 2023).

On appointment, Trustees receive an induction pack comprising the governing documents, most recent annual report, recent performance reports, strategic planning documents, corporate policies, impact reports and any other relevant materials. They are also provided with up-to-date materials on charity governance, including Charity Commission guidance, the Charity Governance Code, and Cultural Governance Alliance guidance. New Trustees meet with staff to understand their roles in the organisation and are invited to attend Cockpit events. All Trustees take part in an annual Away Day as well as quarterly Board meetings. Opportunities for Trustee training are provided, including a full, annual governance briefing and update from Russell-Cooke solicitors.

The charity formally reviews and assesses its performance and conduct in relation to The Governance Code, with input from all Trustees and senior executive staff. The review is discussed annually by the Board.

Management and decision-making

Trustees are responsible for making decisions on Cockpit's long-term direction and activities, and for ensuring that all Board responsibilities delegated to staff are carried out.

An annual business plan sets out how the charity's activities will deliver its aims and objectives, within the context of a longer-range, five-year strategic plan.

Trustee sub-committees provide detailed analysis and recommendations on specific activity areas. The committees are the Audit & Risk Committee (quarterly), Development Committee (quarterly), Finance and Business Committee (quarterly), People Committee (three times a year), Nominations Committee (meeting as required), and Property Committee (monthly). Other sub-committees and working groups are convened where required. Committee members are nominated by the Chair of the Board of Trustees and approved by the Board.

Executive team

The Board appoints a Chief Executive to shape Cockpit's strategic direction and lead the organisation. The Chief Executive formally reports on progress to the full Board every quarter, as well as to Board subcommittees.

In December 2023, Annie Warburton stepped down as Chief Executive Officer after five years. The Board of Trustees wish to formally note her exceptional contribution to Cockpit in that time, not least her work on the Deptford Development. Following a formal recruitment process led by the Nominations Committee, Jonathan Burton joined as the new Cockpit CEO on 29 April 2024.

Staff remuneration is subject to an annual inflationary review, with any additional pay increase dependent on change of role scope or responsibility. Recommendations on remuneration made by the Finance & Business Committee are subject to approval by the full Board of Trustees.

We are an accredited London Living Wage Employer.

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024**

RISK MANAGEMENT

The Trustees meet regularly to review the financial position and to ensure that effective management and controls are in place. The Audit and Risk Committee and the Board of Trustees each review the charity's risk register quarterly. Attending to all risk categories (strategic, operational, legal, reputational), they monitor risk status (probability, impact and proximity) and take action to manage each risk as appropriate (mitigate, transfer, accept, avoid or exploit).

Principal risks identified in relation to the charity's finances are generating sufficient fundraising income (capital and revenue) and the risk of premises in Camden becoming unaffordable. Trustees have ensured that there are sufficient reserves to meet all the charity's immediate liabilities and to continue to do so in the short term.

To mitigate the risk of any potential fundraising shortfall in the future, the charity has successfully diversified earned and traded income, implemented a new fundraising strategy, and actively cultivated new funding sources. The charity invested in additional fundraising resource to support our campaign to raise capital funds for the Deptford project, 20% of which is underwritten by a mortgage loan of £750,000 from NatWest Bank. This was subject to rigorous affordability tests before approval.

Cockpit is registered with the Fundraising Regulator and abides by the Regulator's Code of Fundraising Practice. Fundraising is carried out by the CEO and the Head of Development. During the year, the charity has received expert advice on VAT treatment of donations. We received no complaints about fundraising activity.

The charity is in regular communication with property officers at Camden Council to negotiate an affordable, longer-term lease on our Bloomsbury premises, with increased space to meet growing demand for studios. The charity is receiving advice from an external agent to support the negotiations.

This year, we reassessed cyber security risks in response to heightened cyber threats globally. All staff receive regular cyber security training and assessments, with quarterly refreshers. Additional security measures and two factor authentication have been implemented. The charity is protected by cyber insurance.

FINANCIAL REVIEW

Income

Total income for the year 1 April 2023 to 31 March 2024 was £2,319,222, compared with £2,648,938 in the previous year. The income for the current year includes £1,161,050 in capital funds.

Cockpit was commissioned by QEST (the Queen Elizabeth Scholarship Trust) to deliver professional and business development programmes for QEST Scholars. We also delivered bespoke professional development programmes for Craft Scotland, the Worshipful Company of Basketmakers and The Basketmakers' Association and the Worshipful Company of Turners. The City & Guilds Foundation commissioned Cockpit to research equity, diversity and inclusion in the UK craft workforce. Total revenue from consultancy was £41,780.

Income from venue hire, tours, and open studios events continued to recover slowly post-pandemic.

Cockpit again received generous support from charitable trusts and foundations, enabling us to offer bursaries and awards to talented craftspeople to develop their careers, and support of education programmes. We are

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024**

grateful to The Arts Society, The Arts Society GLA, Bagri Foundation, Camden Council, The Clothworkers' Company, John S Cohen Foundation, Curriers Company Charitable Fund, The Drapers' Charitable Fund, The Dyers' Company Charitable Trust, The Haberdashers' Company, Harriet's Trust, The Leathersellers' Foundation, Lewisham Council, The Needlemakers' Company, The Newby Trust, The Radcliffe Trust, The Schroder Foundation, S.H.A. Charitable Trust, The Worshipful Company of Dyers, The Worshipful Company of Basketmakers, The Worshipful Company of Broderers, The Worshipful Company of Feltmakers, The Worshipful Company of Glass Sellers of London and The Worshipful Company of Turners.

We are grateful for support for our Deptford capital project and public art commission from City Bridge Trust, The Clothworkers' Company, Cockayne – Grants for the Arts, The Drapers' Charitable Fund, Foyle Foundation, Garfield Weston Foundation, The Haberdashers' Company, Lewisham Council, Thames Water, The Leathersellers' Foundation, The London Community Foundation, Mayor of London, The Mila Charitable Organisation, Stride, The Worshipful Company of Turners and all those who contributed to our Art Happens crowdfunding campaign.

We thank Prue McLeod for her generous support of our business start-up programme, Make It, for makers aged 25 and under.

We are grateful to The Swire Charitable Trust and Marsh Charitable Trust for their contributions towards core costs.

We are grateful for support from Jill Humphrey and Sarah Burgess, Margaret Tomlin, Ian Synge and Friends as well as TexSelect upon its closure for funding essential Prizes for our maker community.

We are also grateful to our many individual donors, our Patrons, Champions, Friends + and Friends, who gave generously in support of our work.

Cockpit is registered with the Fundraising Regulator and abides by the Regulator's Code of Fundraising Practice.

Expenditure

Total expenditure in the year was £1,253,705 compared with expenditure of £1,186,599 in the year ended 31 March 2023. Funds spent on business support programmes in the year were £514,469, compared with £518,420 in the previous year.

Movement in funds

Net income was £1,065,517 for the year ended 31 March 2024. There is a deficit for the year on unrestricted funds of £115,234.

COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024

RESERVES POLICY

The charity's reserves target is to hold free reserves equivalent to three months' running costs.

Free reserves at 31 March 2024 are in deficit by £134,453 and three months of unrestricted expenditure at 31 March 2024 is £276,916. At 31st March 2024, the charity held the following reserves:

General unrestricted funds	515,864
Restricted funds	3,849,506

	4,365,370
	=====

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024**

STATEMENT OF TRUSTEES RESPONSIBILITIES

The trustees who served during the period were:

Davina Mallinckrodt, (Chair)
Pablo Lloyd (Deputy Chair) - Resigned April 2024
Bill Amberg
Nishita Dewan
Lee Gage
Darla-Jane Gilroy
Patricia Godfrey
Clarissa Hulse – resigned September 2024
David Moore
Mehul Nathwani
Ben O'Neill - Resigned July 2023
Sarah Samuel

The trustees, who are also directors of Cockpit for the purposes of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

- select suitable accounting policies and apply them consistently;
- observe methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charitable company will continue in operation.

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

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024**

STATEMENT OF TRUSTEES RESPONSIBILITIES (Cont.)

So far as the trustees are aware:

- (a) there is no relevant audit information of which the Company's auditors are unaware, and
- (b) they have taken all the steps that they ought to have taken as trustees in order to make themselves aware of any relevant audit information and to establish that the Company's auditors are aware of that information.

Approved by the trustees on 24 September 2024 and signed on their behalf by:

Mehul Nathwani, Trustee

COCKPIT ARTS
INDEPENDENT AUDITOR'S REPORT
FOR THE YEAR ENDED 31 MARCH 2024

Independent auditor's report to the members of Cockpit Arts

Opinion

We have audited the financial statements of Cockpit Arts for the year ended 31 March 2024 which comprise the Statement of Financial Activities, The Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2024 and of the charitable company's net movement in funds, including the income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a year or at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Trustees' Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

COCKPIT ARTS
INDEPENDENT AUDITOR'S REPORT
FOR THE YEAR ENDED 31 MARCH 2024

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Trustees' Report (which includes the strategic report and the directors' report prepared for the purposes of company law) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the directors' report included within the Trustees' Report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report (which incorporates the strategic report and the directors' report).

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

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

Responsibilities of trustees for the financial statements

As explained more fully in the trustees' responsibilities statement [set out on page 18-19], the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

COCKPIT ARTS
INDEPENDENT AUDITOR'S REPORT
FOR THE YEAR ENDED 31 MARCH 2024

Auditor's responsibilities for the audit of the financial statements

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

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

Based on our understanding of the charitable company and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to non-compliance with the Charities Act, Companies Act and Health and Safety legislation, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Companies Act 2006 and the Charities Act 2011, payroll tax and sales tax.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls), and determined that the principal risks were related to recognising income in the incorrect financial year. Audit procedures performed by the engagement team included:

- Inspecting correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Evaluating management's controls designed to prevent and detect irregularities;
- Substantive test of detail on income transactions and review of income transactions around the financial year end; and
- Identifying and testing journals, in particular journal entries posted with unusual account combinations, postings by unusual users or with unusual descriptions.

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

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

**COCKPIT ARTS
INDEPENDENT AUDITOR'S REPORT
FOR THE YEAR ENDED 31 MARCH 2024**

Use of our report

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

Siobhan Holmes (Senior Statutory Auditor)
For and on behalf of Haysmacintyre LLP, Statutory Auditor
10 Queen Street Place
London
EC4R 1AG
Date:

COCKPIT ARTS

STATEMENT OF FINANCIAL ACTIVITIES
(Incorporating an Income and Expenditure Account)

FOR THE YEAR ENDED 31 MARCH 2024

		Year ended 31 March 2024			Year to 31 March 2023
	Notes	Restricted funds £	Unrestricted Funds £	Total 2024 £	Total 2023 £
Income and Expenditure					
Income from:					
<i>Donations</i>					
Fundraising		-	20,955	20,955	25,453
Marketing and events		-	39,426	39,426	48,483
General grants	2	4,655	-	4,655	8,230
<i>Charitable activities</i>					
Provision of workspace	3	-	830,216	830,216	810,353
Business support programmes	4	179,083	61,780	240,863	319,704
Capital project		1,161,050	-	1,161,050	1,432,762
<i>Investment income</i>					
		-	22,057	22,057	3,953
Total income		1,344,788	974,434	2,319,222	2,648,938
Expenditure on:					
<i>Raising funds</i>					
Fundraising		-	30,028	30,028	27,097
Marketing and events		-	93,881	93,881	85,039
<i>Charitable activities</i>					
Provision of workspace		20,895	594,432	615,327	556,043
Business support programmes		143,142	371,327	514,469	518,420
Total expenditure	5	164,037	1,089,668	1,253,705	1,186,599
Net income/(expenditure) and movement in funds		1,180,751	(115,234)	1,065,517	1,462,339
Reconciliation of funds					
Total funds brought forward		2,668,755	631,098	3,299,853	1,837,514
Total funds carried forward		3,849,506	515,864	4,365,370	3,299,853

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. The accompanying notes form an integral part of these financial statements.

Movements in funds are disclosed in Note 14 to the financial statements.

Full comparative figures for the year ended 31 March 2023 are shown in note 19.

COCKPIT ARTS

BALANCE SHEET

AT 31 MARCH 2024

Registered company number: 02801969

	Notes	2024 £	2023 £
FIXED ASSETS	9	4,242,034	2,456,105
CURRENT ASSETS			
Debtors	10	97,887	621,064
Cash at bank and in hand		1,043,779	1,267,359
		1,141,666	1,888,423
Creditors: amounts falling due within one year	11	(253,484)	(703,789)
NET CURRENT ASSETS		888,182	1,184,634
TOTAL ASSETS LESS CURRENT LIABILITIES		5,130,216	3,640,739
Creditors: amounts falling due after more than one year	12	(764,846)	(340,886)
NET ASSETS	13	4,365,370	3,299,853
RESERVES			
Unrestricted funds	14	515,864	631,098
Restricted funds	14	3,849,506	2,668,755
		4,365,370	3,299,853

The financial statements were approved and authorised for issue by the trustees on 24 September 2024 and signed on their behalf by:

Mehul Nathwani
Trustee

Ian Smart
Trustee

The accompanying notes form an integral part of these financial statements.

COCKPIT ARTS

CASH FLOW STATEMENT

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	2024 £	2023 £
CASH FLOWS FROM OPERATING ACTIVITIES	A	1,188,353	1,529,084
CASH FLOWS FROM INVESTING ACTIVITIES			
Cash used in purchase of fixed assets		(1,816,944)	(1,072,619)
Interest paid		(51,575)	(5,008)
Interest received		22,057	3,953
Cash (used in) / provided investing activities		<u>(1,846,462)</u>	<u>(1,073,674)</u>
(Repayment of) / increase in borrowings		434,529	301,510
Net cash provided by/ (used in) financing activities		<u>434,529</u>	<u>301,510</u>
(DECREASE) / INCREASE IN CASH IN THE YEAR		<u>(223,580)</u>	<u>756,920</u>
Cash and cash equivalents at the beginning of the year		<u>1,267,359</u>	<u>510,439</u>
TOTAL CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR		<u>1,043,779</u>	<u>1,267,359</u>

NOTES TO THE CONSOLIDATED CASH FLOW STATEMENT

A. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES	2024 £	2023 £
Net income/(expenditure)	1,065,517	1,462,339
Depreciation charge	31,015	31,015
Decrease/(increase) in debtors	523,177	(405,566)
Increase/(Decrease) in creditors	(460,874)	440,241
Interest payable	51,575	5,008
Interest received	(22,057)	(3,953)
Net cash generated by operating activities	<u>1,188,353</u>	<u>1,529,084</u>

Analysis of the changes in net debt are disclosed in note 16 to the accounts.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

1. PRINCIPAL ACCOUNTING POLICIES

Basis of Preparation

Statement of compliance

The financial statements for the year ended 31 March 2024 are prepared under the historical cost convention. The format of the financial statements has been presented to comply with the Companies Act 2006, FRS102 *The Financial Reporting Standard applicable in the UK and Ireland* and the Statement of Recommended Practice *Accounting and Reporting by Charities* ("SORP Second Edition 2019"). The Charity is a Public Benefit Entity as defined by FRS102.

General information

The Charity is a company limited by guarantee, incorporated in England and Wales (company number: 2801969) and a charity registered in England and Wales (charity number: 1029643). The Charity's registered office address is: Cockpit Yard, Northington Street, London, WC1N 2NP.

Going concern

The Trustees consider that there are no material uncertainties which would cast doubt on the Charity's ability to continue as a going concern. The Trustees have considered the continued impact of the cost-of-living crisis and energy costs, rent negotiation with Camden Council, demand for our services and the funding environment on the going concern basis given the likely cash flow impact on operations 12 months from the date of signing this report.

Significant judgments and sources estimation uncertainty

The preparation of financial statements in compliance with FRS 102 requires the use of certain critical accounting estimates. It also requires management to exercise judgment in applying the Charity's accounting policies. The key judgements that have been applied by management relate to the depreciation of fixed assets.

The following principal accounting policies have been applied:

Exemption from group accounts

The financial statements present information about the charity as an individual undertaking and not about its group. The charity has a wholly owned subsidiary, Cockpit Arts and Exhibitions Limited, which is dormant and has been since incorporation (note 17). It is not considered necessary to prepare group accounts as the results of the subsidiary are immaterial to the group.

Donations

Donations and gifts are included in the statement of financial activities when receivable. Gifts in kind are recognised at the charity's best estimate of the cost of acquiring this gift on the open market. Volunteer time is not included in the financial statements.

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2024

1. PRINCIPAL ACCOUNTING POLICIES (continued)**Fee income**

Fee income represents licence fees charged to makers for studio rental in Bloomsbury and Deptford. This is recognised on an accruals basis. Services recharged to licencees comprise business support fees, metered electricity and office services such as photocopying and fax charges.

Grant income

Grants are recognised in full in the statement of financial activities in the year in which they are receivable.

Grants for the purchase of fixed assets are credited to restricted income when available. Depreciation of fixed assets purchased with such grants is charged against the restricted fund. Where a fixed asset is donated to the charity for its own use, it is treated in a similar way to a restricted grant.

Support costs comprise the costs of office administration and other central functions which enable the charity to carry out its educational activities.

Expenditure

Expenditure is recognised in the year in which it is incurred.

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

	General Expenditure (note 4)	Support Costs
Fundraising	3%	4%
Marketing and events	6%	8%
Provision of workspaces	36%	46%
Business support programmes	33%	41%
Support costs	21%	-
Governance	1%	1%

Governance costs include compliance with constitutional and statutory requirements incurred by the charitable company.

Expenditure on raising funds relate to the costs incurred by the charitable company in raising funds for the charitable work.

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2024

1. PRINCIPAL ACCOUNTING POLICIES (continued)**Fixed assets**

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

Freehold property (excluding land)	50 years straight line
Leasehold improvements	over year of lease
Office furniture and equipment	25% per annum straight line

Items of equipment are capitalised where the purchase price exceeds £5,000. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Financial instruments

Basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable are accounted for on the following basis:

Cash and cash equivalents

Cash and cash equivalents includes cash in hand, deposits held at banks, other short-term highly liquid investments with original maturities of three months or less and bank overdrafts. Bank overdrafts, when applicable, are shown within current liabilities.

Debtors and creditors

Debtors and creditors are measured at the transaction price less any provision for impairment. Any losses arising from impairment are recognised as expenditure.

Bank borrowings

Liabilities for borrowings which are subject to a market rate of interest are measured at the value of the amount advanced, less capital repayments.

Funds

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

Unrestricted funds are donations and other income receivable or generated for the general objects of the charity.

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2024

1. PRINCIPAL ACCOUNTING POLICIES (continued)

Operating leases

Rentals payable under operating leases, where substantially all the risks and rewards of the ownership remain with the lessor, are charged to the statement of financial activities in the year in which they fall due.

Pension

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension cost charge represents contributions payable under the scheme by the charity to the fund. The charity has no liability under the scheme other than for the payment of those contributions.

Employee benefits

Short term benefits including holiday pay are recognised as an expense in the year in which the service is received.

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2024

2. GENERAL GRANTS	Restricted funds £	Unrestricted funds £	Total 2024 £
London Borough of Camden	4,655	-	4,655
	<u>4,655</u>	<u>-</u>	<u>4,655</u>

Prior year comparative

	Restricted funds £	Unrestricted funds £	Total year ended 31 March 2023 £
London Borough of Lewisham	8,230	-	8,230
	<u>8,230</u>	<u>-</u>	<u>8,230</u>

3. PROVISION OF WORKSPACE	Restricted funds £	Unrestricted funds £	Total 2024 £
Licence fees	-	735,161	735,161
Services recharged to licencees	-	71,220	71,220
Other rental income	-	23,835	23,835
	<u>-</u>	<u>830,216</u>	<u>830,216</u>

Prior year comparative

	Restricted funds £	Unrestricted funds £	Total year ended 31 March 2023 £
Licence fees	-	694,920	694,920
Services recharged to licencees	-	72,178	72,178
Other rental income	-	43,255	43,255
	<u>-</u>	<u>810,353</u>	<u>810,353</u>

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED 31 MARCH 2024

4. BUSINESS SUPPORT PROGRAMMES

	Restricted Funds £	Unrestricted Funds £	Total 2024 £
L B Lewisham UKSPF	50,000		50,000
The Haberdashers' Company	17,000	-	17,000
Adrian Swire Charitable Foundation	-	20,000	20,000
The Clothworkers' Foundation	25,000	-	25,000
Worshipful Company of Leathersellers	24,650	-	24,650
The Arts Society	6,500	-	6,500
Newby Trust	16,000	-	16,000
Draper's Charitable Foundation	8,600	-	8,600
Worshipful Company of Feltmakers	3,333	-	3,333
Worshipful Company of Turners	6,000	-	6,000
Harriet's Trust	8,000	-	8,000
Bagri Foundation	5,000	-	5,000
Worshipful Company of Basketmakers	5,000	-	5,000
Worshipful Company of Glass Sellers	3,000	-	3,000
Ian Synge	1,000	-	1,000
Consultancy Income and Fees Charged	-	41,780	41,780
	<u>179,083</u>	<u>61,780</u>	<u>240,863</u>

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED 31 MARCH 2024

4. BUSINESS SUPPORT PROGRAMMES

	Restricted Funds £	Unrestricted Funds £	Total 2023 £
European Regional Development Fund (ERDF)	85,451	-	85,451
Clear Insurance Management Ltd	2,500	-	2,500
The Haberdashers' Company	11,000	-	11,000
Adrian Swire Charitable Foundation	-	26,000	26,000
The Clothworkers' Foundation	22,000	-	22,000
Jill Humphrey Springboard Prize	1,000	-	1,000
The Arts Society	3,000	-	3,000
London Community Foundation	8,623	-	8,623
Prue Macleod	60,000	-	60,000
Radcliffe Trust	11,000	-	11,000
Worshipful Company of Dyers	12,000	-	12,000
Trusthouse Charitable Foundation	5,000	-	5,000
Worshipful Company of Turners	8,500	-	8,500
Harriet's Trust	1,000	-	1,000
SHA Trust	5,000	-	5,000
Broderers Charitable Trust	4,650	-	4,650
Grant Turnstone Award	7,759	-	7,759
Worshipful Company of Curriers	-	1,000	1,000
Consultancy Income and Fees Charged	-	44,211	44,211
	<u>248,483</u>	<u>71,211</u>	<u>319,694</u>

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2024

5. TOTAL EXPENDITURE

	Fundraising expenses £	Marketing & events £	Provision of workspace £	Business support programmes £	Support £	Governance £	2024 Total £
Staff costs (note 6)	14,795	29,590	177,541	162,746	103,566	4,932	493,170
Rent and rates	-	-	84,243	77,223	-	-	161,466
Repairs and maintenance	-	-	74,633	68,414	-	-	143,047
Utilities	-	-	23,029	21,109	-	-	44,138
Insurance	628	1,257	7,542	6,914	4,399	209	20,949
Bad debts	-	-	-	-	-	-	-
Depreciation	-	-	31,015	-	-	-	31,015
Legal and professional fees	912	1,823	10,940	10,029	6,382	304	30,390
Bank interest	-	-	51,575	-	-	-	51,575
Audit fees	-	-	-	-	-	14,000	14,000
Project expenses	-	37,252	14,480	41,400	-	-	93,132
General expenses	2,976	5,952	35,712	32,736	20,832	992	99,200
Office expenses – general	1,151	2,303	13,819	12,666	8,060	383	38,382
- Stationery	102	205	1,231	1,127	717	34	3,416
- Sundry admin	353	705	4,230	3,878	2,468	118	11,752
- Unreclaimable VAT	542	1,084	6,507	5,964	3,795	181	18,073
Carried forward	21,459	80,171	536,497	444,206	150,219	21,153	1,253,705

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2024

5 TOTAL EXPENDITURE (continued)

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	Fundraising expenses £	Marketing & events £	Provision of workspace £	Business support programmes £	Support £	Governance £	2024 Total £
Brought forward	21,459	80,171	536,497	444,206	150,219	21,153	1,253,705
Split support costs	8,569	13,710	78,830	70,263	(150,219)	(21,153)	-
	<u>30,028</u>	<u>93,881</u>	<u>615,327</u>	<u>514,469</u>	<u>-</u>	<u>-</u>	<u>1,253,705</u>
Costs split	3%	6%	36%	33%	21%	1%	100%
Support costs split	<u>5%</u>	<u>8%</u>	<u>46%</u>	<u>41%</u>	<u>-100%</u>	<u>-100%</u>	<u>-</u>

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2024

5. TOTAL EXPENDITURE (continued)

Prior year comparative

	Fundraising expenses £	Marketing & events £	Provision of workspace £	Business support programmes £	Support £	Governance £	2023 Total £
Staff costs (note 6)	14,306	28,611	210,144	157,362	100,139	4,769	515,331
Rent and rates	-	-	114,420	104,885	-	-	219,305
Repairs and maintenance	-	-	39,682	36,375	-	-	76,057
Utilities	-	-	21,830	20,010	-	-	41,840
Insurance	513	1,026	6,156	5,642	3,591	171	17,099
Bad debts	-	-	-	-	-	-	-
Depreciation	-	-	31,015	-	-	-	31,015
Legal and professional fees	398	796	4,773	4,375	2,784	133	13,259
Bank interest	-	-	5,008	-	-	-	5,008
Audit fees	-	-	-	-	-	15,000	15,000
Project expenses	-	33,973	2,349	80,986	-	-	117,308
General expenses	1,691	3,382	20,289	18,599	11,836	564	56,361
Office expenses – general	1,489	2,978	17,868	16,378	10,423	496	49,632
- Stationery	88	176	1,058	970	617	29	2,938
- Sundry admin	332	665	3,989	3,656	2,327	111	11,080
- Unreclaimable VAT	461	922	5,532	5,070	3,227	154	15,366
Carried forward	19,278	72,529	484,113	454,308	134,944	21,427	1,186,599

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2024

5. TOTAL EXPENDITURE (continued)

Prior year comparative

	Fundraising expenses £	Marketing & events £	Provision of workspace £	Business support programmes £	Support £	Governance £	2023 Total £
Brought forward	19,278	72,529	484,113	454,308	134,944	21,427	1,186,599
Split support costs	7,819	12,510	71,930	64,112	(134,944)	(21,427)	-
	<u>27,097</u>	<u>85,039</u>	<u>556,043</u>	<u>518,420</u>	<u>-</u>	<u>-</u>	<u>1,186,599</u>
Costs split	3%	6%	36%	33%	21%	1%	100%
Support costs split	<u>5%</u>	<u>8%</u>	<u>46%</u>	<u>41%</u>	<u>-100%</u>	<u>-100%</u>	<u>-</u>

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED 31 MARCH 2024

6. NET INCOME/(EXPENDITURE)	2024 £	2023 £
This is stated after charging:		
Interest payable	50,024	5,008
Depreciation	31,015	31,015
Trustees' indemnity insurance	1,480	1,443
Trustees' remuneration	-	-
Auditors' remuneration:		
- audit	14,000	15,000
Operating lease rentals:		
- property	200,000	200,000
	<u> </u>	<u> </u>

7. STAFF COSTS AND NUMBERS	2024 £	2023 £
Staff costs were as follows:		
Salaries and wages	434,644	440,250
Employer national insurance	40,725	42,820
Pension contributions	15,442	15,967
Redundancy payments	-	14,392
Contract staff	2,359	1,902
	-----	-----
	493,170	515,331
	<u> </u>	<u> </u>

Two employees earned more than £60,000 (excluding employer pension costs) during the year ended 31 March 2024 (2023: 1 employee more than £80,000). These higher paid employees are accruing retirement benefits under the defined contribution scheme. Contributions during the year ended 31 March 2024 for these 2 employees totalled £6,256 (2023: 1 employee £5,647).

	No.	No.
The average weekly number of employees during the year was as follows:		
Fundraising and publicity	1.1	1.4
Provision of workspace	1.9	2.1
Business support programmes	2.8	2.9
Support	2.8	2.6
Management and administration	.1	.1
	-----	-----
(3 Full time, 9 Part time)	8.7	9.1
	<u> </u>	<u> </u>

No trustee received remuneration during the year (2023: Nil). No expenses were reimbursed to Trustees in the year (2023: Nil).

The aggregate remuneration of the charity's key management personnel amounted to £282,563 for the year ended 31 March 2024 (2023: £282,034).

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2024

8. TAXATION

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

9. TANGIBLE FIXED ASSETS

	Property £	Leasehold Improvements £	Office Equipment £	Total £
Cost				
At 31 March 2022	3,121,886	140,236	93,037	3,355,159
Additions	1,816,944	-	-	1,816,944
31 March 2024	4,938,830	140,236	93,037	5,172,103
Depreciation				
- At 31 March 2023	665,781	140,236	93,037	899,054
Charge for the year	31,015	-	-	31,015
At 31 March 2024	696,796	140,236	93,037	930,069
Net Book Value				
At 31 March 2024	4,242,034	-	-	4,242,034
At 30 March 2023	2,456,105	-	-	2,456,105

The charity had capital commitments at 31 March 2024 for property of £48,745 (2023: £1,410,945).

10. DEBTORS: amounts due within one year

	2024 £	2023 £
Due from licensees	4,106	373
Due from funders	20,000	403,124
Prepayments and accrued income	64,749	88,532
Taxation and social security	8,887	128,890
Other debtors	145	145
	97,887	621,064

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2024

11. CREDITORS: amounts due within one year	2024 £	2023 £
Bank loans	18,571	8,002
Trade creditors	58,121	485,147
Taxation and social security	11,676	12,271
Accruals and deferred income	88,061	124,646
Deposits held on behalf of licensees	70,506	68,224
Other creditors	6,549	5,499
	<u>253,484</u>	<u>703,789</u>

DEFERRED INCOME

Movements on deferred income balances included within accruals and deferred income above:

Balance as at 1 April 2023	5,600	4,970
Released in the year	(5,600)	(4,970)
Amounts deferred in the year	-	5,600
	<u>-</u>	<u>5,600</u>
Balance as at 31 March 2024	<u>-</u>	<u>5,600</u>

12. CREDITORS: amounts due after more than one year	2024 £	2023 £
Bank loan	764,846	340,886
	<u>764,846</u>	<u>340,886</u>

The charity also has a loan under the Bounce Back Loan scheme.

Interest is charged at 2.5% per annum with no interest charged for the first 12 months.

Capital repayments are to be made in 108 equal instalments that commenced in October 2021.

The charity has two loans secured on the Deptford property.

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2024

12. CREDITORS: amounts due after more than one year (continued)

The loans are repayable as follows:

	2024 £	2023 £
Within 1 year	18,571	8,002
Between 2 – 5 years	86,224	50,121
More than 5 years	678,622	290,765
	<u>783,417</u>	<u>348,888</u>

13. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Restricted Funds £	Unrestricted Funds £	Total Funds £
Tangible fixed assets	3,591,717	650,317	4,242,034
Net current assets/(liabilities)	257,789	630,393	888,182
Creditors: amounts falling due after more than one year	-	(764,846)	(764,846)
	<u>3,849,506</u>	<u>515,864</u>	<u>4,365,370</u>

13. ANALYSIS OF NET ASSETS BETWEEN FUNDS

Prior year comparative:

	Restricted Funds £	Unrestricted Funds £	Total Funds £
Tangible fixed assets	2,088,781	367,324	2,456,105
Net current assets/(liabilities)	579,974	604,660	1,184,634
Creditors: amounts falling due after more than one year	-	(340,886)	(340,886)
	<u>2,668,755</u>	<u>631,098</u>	<u>3,299,853</u>

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED 31 MARCH 2024

14. MOVEMENT IN FUNDS	At the start of the year £	Income £	Expenditure £	At the end of the year £
Restricted funds:				
Deptford capital funds	2,448,932	1,161,050	(18,267)	3,591,715
General grants	50,000	4,655	(2,628)	52,027
Business support programme	169,823	179,083	(143,142)	205,764
	-----	-----	-----	-----
Total restricted funds	2,668,755	1,344,788	(164,037)	3,849,506
	-----	-----	-----	-----
Unrestricted funds:				
General funds	631,098	974,434	(1,089,668)	515,864
	-----	-----	-----	-----
Total funds	3,299,853	2,319,222	(1,253,705)	4,365,370
	=====	=====	=====	=====

Prior year comparative

14. MOVEMENT IN FUNDS	At the start of the year £	Income £	Expenditure £	At the end of the year £
Restricted funds:				
Deptford capital funds	1,034,437	1,432,762	(18,267)	2,448,932
General grants	50,000	8,230	(8,230)	50,000
Business support programme	123,394	248,483	(202,054)	169,823
	-----	-----	-----	-----
Total restricted funds	1,207,831	1,689,475	(228,551)	2,668,755
	-----	-----	-----	-----
Unrestricted funds:				
General funds	629,683	959,463	(958,048)	631,098
	-----	-----	-----	-----
Total funds	1,837,514	2,648,938	(1,186,599)	3,299,853
	=====	=====	=====	=====

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2024

Purposes of restricted funds

Deptford capital funds	Net book value of the Deptford property in 2003 funded by grants from London Development Agency (LDA) Cluster Fund, London Borough of Lewisham and SRB Silwood. Depreciation will be charged to this fund over 50 years.
Expansion and refurbishment of Deptford Studios	funded by grants primarily from STRIDE (Corporation of London), the Mayor of London's Good Growth Fund, and London Borough of Lewisham.
General grants	Funding received towards the cultural education programmes.
Business support programme	Funding received towards the running costs of the business support programmes.

15. RELATED PARTY TRANSACTIONS

During the year Cockpit Arts received donations from trustees totalling £4,850 (2023 - £2,100).

16. ANALYSIS OF CHANGES IN NET DEBT

	As at 1 April 2023 £	Cashflows £	Non-cash movements £	As at 31 March 2024 £
Cash at bank	1,267,359	(223,580)	-	1,043,779
Loans due within one year	(8,002)	7,869	(18,438)	(18,571)
Loans due after one year	(340,886)	(442,398)	18,438	(764,846)
Total	918,471	(658,109)	-	260,362

17. SUBSIDIARY COMPANY

Cockpit Arts has a wholly owned trading subsidiary, Cockpit Arts & Exhibitions Limited, company number 0341833. It has no assets other than its £2 share capital. The company is dormant and has not traded in 2024 or 2023. The registered office of the company is Cockpit Yard, Northington Street, London WC1N 2NP.

There were no inter-company transactions in 2024 or 2023.

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2023

18. COMPARATIVE STATEMENT OF FINANCIAL ACTIVITY

	Notes	Restricted funds £	Unrestricted Funds £	Total 2023 £	Total 2022 £
Income and Expenditure					
Income from:					
<i>Donations</i>					
Fundraising		-	25,453	25,453	40,514
Marketing and events		-	48,483	48,483	39,437
General grants	2	8,230	-	8,230	303,667
Government grants		-	-	-	22,284
<i>Charitable activities</i>					
Provision of workspace	3	-	810,353	810,353	1,015,823
Business support programmes	4	248,483	71,221	319,704	348,893
Capital project		1,432,762	-	1,432,762	133,738
<i>Investment income</i>					
		-	3,953	3,953	88
Total income		1,689,475	959,463	2,648,938	1,904,444
Expenditure on:					
<i>Raising funds</i>					
Fundraising		-	27,097	27,097	33,039
Marketing and events		-	85,039	85,039	118,227
<i>Charitable activities</i>					
Provision of workspace		26,497	529,546	556,043	821,309
Business support programmes		202,054	316,366	518,420	662,397
Total expenditure	5	228,551	958,048	1,186,599	1,634,972
Net income/(expenditure) and movement in funds		1,460,924	1,415	1,462,339	269,472
Reconciliation of funds					
Total funds brought forward		1,207,831	629,683	1,837,514	1,568,042
Total funds carried forward		2,668,755	631,098	3,299,853	1,837,514

COCKPIT ARTS

England & Wales - Charity number 1029643

Accounts

COCKPIT

REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS FOR YEAR ENDED 31 MARCH 2023



COCKPIT

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COCKPIT ARTS
REFERENCE AND ADMINISTRATIVE INFORMATION
FOR THE PERIOD ENDED 31 MARCH 2023

Status	The organisation is a charitable company limited by guarantee, incorporated on 19 March 1993 and registered as a charity on 2 December 1993 in England and Wales.	
Governing document	The company was established under a memorandum of association which established the objects and powers of the charitable company and is governed under its articles of association. The original memorandum and articles of association were replaced by special resolution on 10 December 2009 by new articles of association. The articles of association were amended by special resolutions on 3 April 2019, on 16 Sep 2021 and on 22 Apr 2022.	
Company number	2801969	
Charity number	1029643	
Registered office and operational addresses	Cockpit Yard Northington Street London WC1N 2NP	18-22 Creekside Deptford London SE8 3DZ
Trustees	Davina Mallinckrodt, (Chair) Pablo Lloyd (Deputy Chair) Bill Amberg Nishita Dewan Samuel Fry (Resigned September 2022) Lee Gage Patricia Godfrey Clarissa Hulse David Moore Mehul Nathwani Ben O'Neill (Resigned July 2023) Sarah Samuel Alistair Scott (Resigned November 2022)	
Key management personnel	Annie Warburton, Chief Executive Hugo Godfrey, Financial Controller Fabienne O'Neill, Head of Operations David Crump, Head of Business Incubation Sandie Mattioli, Head of Development	
Bank	NatWest Bank Plc PO Box 159, 332 High Holborn, London WC1V 7PS	
Solicitors	Russell Cooke 2 Putney Hill, London SW15 6AB.	
Auditors	Haysmacintyre LLP 10 Queen Street Place London EC4R 1AG	

COCKPIT ARTS
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COCKPIT TRUSTEES' REPORT 1 April 2022 - 31 March 2023

ABOUT COCKPIT – Making a better world

Cockpit is a centre of excellence in contemporary craft. Bridging the gap between talent and opportunity, we equip emerging makers to succeed, creatively and commercially. Through funded workspace, training and careers support, we open pathways for new talent to grow thriving careers. Spanning every type of craft, Cockpit makers are united by their extraordinary skill and imagination.

For over 30 years, Cockpit has nurtured and supported craftspeople at the fragile early stages of their careers. Established in 1986, we are the UK's largest, most diverse cluster of makers and the country's only craft business incubator. In 2023, we were recognised, for the fifth consecutive year, as one of the UK's 100 top-performing social enterprises on the NatWest Pioneers Post SE100 index 2023.

Home to a community of 166 makers, practicing over 20 different crafts – from ceramics to fine jewellery, handweaving to bespoke tailoring – we equip talented people with the tools to succeed: specialist studio space and equipment, in-house business coaching and public showcases. We work with hundreds more makers through careers programmes, outreach, training and consultancy in the UK and internationally.

Creativity, innovation and business success are fuelled by diversity. At Cockpit we foster an inclusive, ambitious culture where all aspects of diversity are seen as fundamental to creative achievement. Recognising that talent is everywhere but opportunity is not, over three decades our mission has been to break down and overcome the economic and social barriers standing in the way of creative success.

Each year we support 40 emerging practitioners with awards and bursaries, offering free studio space for 12 months, professional development and training, and introductions to buyers and curators. Funded by City of London Livery Companies, trusts and foundations, individual donors and corporate sponsors, these sought-after places provide a grounding for artistic success. Many artists, makers and designers who started out at Cockpit now enjoy a global reputation as leaders in their field.

Cockpit is a destination for collectors, curators, stylists and interior designers to spot new talent. We bring craftspeople's work to public audiences through showcases and events, run community outreach programmes, and offer bespoke programmes for schools, colleges and special interest groups.

As a social enterprise, we typically generate 80% of our income through earned revenue, and raise the rest from patrons, trusts and foundations, and sponsors. Our annual impact report, *The Cockpit Effect*, consistently demonstrates above average economic and business outcomes for Cockpit makers, accompanied by rich social and cultural impact. In 2022-3, we provided 2452 hours of support to 276 makers, generating a more than 300% return on investment for the creative economy.

A voice for making in all its forms, Cockpit stands for the transformative power of craft to shape a better world. Craft brings ideas into reality, transforming raw materials into dazzling creations. We like to think we shape things for the better in just the same way: with skill, care and imagination.

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OBJECTIVES AND ACTIVITIES

Aims

In accordance with our charitable objects, Cockpit's aims are to:

- Equip talented craftspeople with the space, training and support to start and grow thriving businesses and artistic practices.
- Promote craft careers, training and education to protect the future of craft skills and open pathways for talent into professional practice.
- Celebrate and present contemporary craft and design to public audiences through exhibitions, publications, broadcasts and live events.

Objectives

In meeting these aims, our objectives are to:

- Provide subsidised specialist studio space and/or equipment to craftspeople who would otherwise be unable to afford it.
- Offer creative, professional and business development coaching and training to enable makers to set up and build successful practices and independent businesses.
- Reach and recruit makers from all backgrounds, dissolving any barriers to accessing our services.
- Design and host education and careers programmes to generate opportunities for children and young people to discover and develop craft skills.
- Open Cockpit to specialist and public audiences as a place for discovering and learning about buying, collecting, commissioning and experiencing contemporary craft.
- Monitor and evaluate the social, cultural and economic impact of our work and disseminate and share our findings with supporters and peers.
- Operate as a sustainable, well-run and well-governed social enterprise, reinvesting any surpluses into delivering our charitable objects and social mission.

Public Benefit

Cockpit pays due regard to the Charity Commission's public benefit guidance when reviewing our aims and objectives and in planning and making decisions on our future activities. This commitment to public benefit is embedded in the charity's aims and objectives and is evidenced in our activities, including education and learning, community programmes, public showcases, and our commitments to overcoming economic and social inequities in sustaining craft skills for the future.

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Activities April 2022 – March 2023

Overview

In 2022-23, Cockpit grew our maker community to a record 166 businesses. Of these, 40 makers were supported by bursaries or Awards. In total, makers received 2,452 hours of business and professional development support from our in-house team of specialists, an 19% increase compared to the previous 12 months. We continued to expand delivery UK-wide through partnerships, supporting 276 makers in total, up 22% from last year.

During the year, we radically expanded our youth, careers and community programmes, reaching 1,500 in-person participants, including through delivery as partner in Lewisham's year as London Borough of Culture.

Having secured capital funding to improve and extend our Deptford studios, capital works began in late 2022. This £3.24 million project will deliver additional studios, a new for-purpose wood hub, a welcoming new visitor entrance, a craft garden, and learning centre. The principal supporters and partners are STRIDE – Corporation of London, the Mayor of London's Good Growth Fund, and London Borough of Lewisham. Designed by Cooke Fawcett Architects, with landscaping by Sebastian Cox Ltd., the project will complete in autumn 2023.

After making considerable investment in organisational development in 2020-22, this year was one of consolidation. We updated all policies and procedures and continued to expand our use of digital tools to improve efficiency. We developed and implemented a comprehensive new communications and marketing strategy, aimed at growing our profile and attracting larger, more diverse audiences for our work. Having set up a new committee structure in 2022, this year we began a review process, using the Governance Code.

We reaffirmed our active commitment to equity, diversity and inclusion. On the strength of our work in this area, we were commissioned to deliver a national pilot project to broaden entry routes and improve prospects for new entrants into craft. Along with improving the environmental sustainability of our practices, equity, diversity and inclusion remains an underpinning theme running through all aspects of our work.

Maker Support

Our mission is to overcome the financial and practical barriers standing in the way of creative success. In the face of rising inflation this year our bursaries and Awards have never been more vital, especially for those in the fragile early stages of their career. Cockpit directly subsidises these bursaries. We receive additional funding from City of London Livery Companies, trusts, foundations, individual donors and corporate partners, without whose generous support we could not offer these opportunities.

During the year, we supported 40 practitioners with bursaries and awards. These provide free or heavily subsidised studio space for 12 months, professional development and training, one-to-one coaching, and introductions to buyers and curators. Some, including the Clothworkers' Award and Leathersellers' Award, offer multi-year support, as well as studio equipment, to provide as strong a ground as possible for creative and commercial success.

"The Award is without a doubt the only reason I am able to continue my work as a woven textile designer and artist. I would not be able to afford a loom of my own, let alone the space and business support. By basing myself in a space with other business owners I am able to learn and grow from their advice and support." Lara Pain, Clothworkers' Awardee

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We welcomed 22 new studio holders during the period. This brought us to our highest ever number of studio holders: 166 practitioners and maker businesses are now based at Cockpit. Demand for studio space continued at a high level. There were more than 7 applicants for every place offered, with a total of 166 applications received during the year.

"Having a studio space at Cockpit has been incredible for my artistic progress and professional business development. Having my own space to do work has been hugely inspiring and liberating. I have also become much more confident in my practice over the last year.

Since being at Cockpit my business has grown greatly [...]. Being in such a creative environment gave me a much more professional approach to what I was doing and elevated it from being a student project to being a recognised craftsperson." Lulu Harrison, glass maker

Through our expanded business incubation programme for makers UK-wide, we supported a total of 276 makers in the period. This is a 22% increase from the 227 supported in the previous 12 months.

Business Support Delivery

During the 12 months to March 2023, our business incubation team delivered 93 training workshops and 541 one-to-one coaching sessions. This was an increase of 19% compared with the previous 12 months and represents a total of 2,452 hours of business support.

All makers have access to a year-round programme of professional development and business development training, accompanied by one-to-one specialist coaching. This year, in addition to Make It Count, our standard business incubation programme for awardees and new studio holders, our team developed and introduced an advanced programme, Step It Up, for established makers.

"From the offset, my mindset changed completely being at Cockpit. The initial series of Make It Count workshops taught me not only new ways to marry my craft with a strategic business plan, but to take skills I already had and focus them to achieve results.

Being at Cockpit has opened doors that may otherwise have taken longer to open. It has given credibility to my work that is priceless. Not just from being at Cockpit but also because I work alongside some of the most creative, bright minds in the craft world." Carl Fox, marquetry artist.

Beyond our core, in-house programmes, we reached makers based outside our studios in London and UK-wide, through partnerships with QEST, Craft Scotland, Yorkshire Artspace, University of the Arts London, and the British Council.

"This Award has been a huge help to my development in so many ways. It has helped me learn networking skills, accounting, time management, how to set realistic goals, even just small things like how to work in a shared environment or workshop safety measures. This experience has pushed me to a place where I'm so much more confident in my practice and that has been massive for me because I really needed help with that when I first got here." Lilly Eris, stained glass artist

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Youth, Careers and Community Programmes

Our youth and careers programme aims to open up a broader range of routes into the creative industries and attract a larger and more diverse intake of talent. Our community programmes bring the joy of craft to wider audiences, including families, local people, and community groups.

This year, we reached 1,450 children, young people and community participants through careers days, school and university visits to our studios, a partnership with Arts 4 Dementia, workshops to develop the new public artwork for Cockpit Deptford, and London Borough of Culture 2022.

Cockpit hosted the final Creative Challenge for Lewisham's London Borough of Culture programme 2022. Over 200 participants took part in 11 creative workshops, and our activities reached a further 11,000 participants online. The project culminated in an installation created by artists Annika Cox and Alice Burnhope. Both artists are neurodivergent and the final installation, 'Murmuration', was created with neurodivergent audiences and participants in mind, achieved through changes to the lighting, inclusion of braille, wearable art pieces and soundscapes.

Also in Lewisham, we hosted a further ten community and schools workshops in print, weaving, marbling and drawing to contribute to artist Amber Khokhar's final design for the *Head, Heart, Hand* mural at Cockpit Deptford.

"I work to support access for those living with dementia. Usually with these types of workshops the members with dementia tend to be quite disengaged. However, with the workshops today they really got stuck in, they understood what to do and really enjoyed it. They were intrigued by the process and genuinely proud of the work they produced. There are very few activities I've seen that've garnered such enthusiasm from our members." – Attendee, Public Art Workshop

In Bloomsbury, we ran open access workshops during our open studios events with local partners Knots Arts, Holborn Community Association Make and Mend, Kids Club for the Tybald and Bourne Estates. During the year, we also delivered a series workshops for individuals with dementia and their carers, in partnership with Arts 4 Dementia.

We were invited to join a consortium to deliver the next two years of *Discover! Creative Careers*, the national careers initiative for the creative industries, backed by the Department for Culture, Media and Sport. Planning began in autumn 2022 and delivery continues to 2024. *Discover!* produces careers materials for young people and their teachers, parents and guardians, and offers workshops, talks and careers visits to highlight the career opportunities in craft, making and design.

We welcomed three new makers onto our youth-focused business start-up programme, *Make It*, targeted at makers aged 25 or under who are currently unemployed or underemployed.

"The Award has given me the opportunity to progress my creative practice post university and reach new audiences. More specifically, through the Award and its credibility, it's opened up major career opportunities that have accelerated my career from a 2020 graduate to an emerging installation artist."

"I'm incredibly grateful to Cockpit and the 'Make It' Award, it has transformed my creative prospects. Thank you for enabling young creatives to seek out their dreams and be the support we so desperately need." Alice Burnhope, textile artist

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Within our team, we hosted work placements from Inspire Lewisham, London Borough of Camden (Kickstart-equivalent programme), Goldsmiths University, and Westminster Kingsway College. We have been able to offer continued employment to two people on placements.

Live Events

Following cancelled events during the pandemic, we were delighted to welcome record numbers of visitors to our Open Studios events, winter 2022. We developed a fresh marketing and communications plan, focused on building new public audiences, including through building press coverage, improving our digital presence, and partnerships with organisations and bodies such as London Craft Week and London Design Festival.

Research and Policy

We continued to foster a range of local and national partnerships with cultural, education and enterprise organisations.

We contributed to development of creative industries policy through membership of sector bodies, including Social Enterprise UK, Craft UK, the Kings Cross Knowledge Quarter, the Creative Industries Policy and Evidence Centre (where we are an appointed industry champion) and Creative UK, where our CEO is a member of the UK Council.

We worked with The Clothworkers' Company and De Montfort University to inform the scoping, feasibility and development of a new graduate incubator in Leicester, specialising in innovation and digital textiles.

Property

Bloomsbury

Cockpit has been based at Cockpit Yard, Bloomsbury for 37 years, since 1986. The charity takes its name from the yard that is our original home. We are in negotiations with our landlord, London Borough of Camden, and are seeking to secure a 15-year lease at Cockpit Yard. Negotiations are set to complete in September 2023.

Deptford

Enabling works for the expansion and refurbishment of Cockpit's Deptford Studios began in autumn 2022, with the main contractor starting on site in January 2023. The project is on track to complete in September 2023 with a grand re-opening in December.

The £3.24 million capital project is designed by Cooke Fawcett Architects with landscaping by Sebastian Cox Ltd., new public artwork by Amber Khokhar. It is project managed by New Stages Ltd.

Principal funders are STRIDE (Corporation of London), the Mayor of London's Good Growth Fund, and London Borough of Lewisham. We have also received significant funding from Garfield Weston Foundation, Foyle Foundation, City Bridge Trust, and Cockayne – Grants for the Arts. Other funders are Thames Water, The Turners' Company, Mila Charitable Foundation, The Leathersellers' Company, The Clothworkers' Company, The Drapers' Company and The Haberdashers' Company.

The project is the realisation of a long-term, strategic goal to invest in our Deptford property to improve our asset and unlock unused space to maximise the social and cultural value it delivers.

We are creating a thriving hub for craft in the heart of the Creative Enterprise Zone with additional affordable studios, a for-purpose wood-working hub, craft garden, foyer and café, and new learning centre. It will enable Cockpit to support more makers, improving access, enable us to open to the public year-round, and offer a rich community programme of workshops, events, and education.

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PERFORMANCE AND IMPACT

The impact of our work saw us recognised for the fifth consecutive year as one of the 100 top-performing UK social enterprises, listed on the NatWest SE100 Index 2023.

We were finalists in four categories at the UK Social Enterprise Awards 2022: Prove It: Social Impact Award, Social Enterprise Team of the Year, and Education, Training & Jobs Social Enterprise Award; our CEO was a finalist for the Women in Social Enterprise Award.

Monitoring and Evaluation

We monitor and evaluate our economic, social and cultural impact, presenting results in an annual impact report *The Cockpit Effect*, published online and disseminated to supporters, partners and beneficiaries.

Organisation-wide key performance indicators (KPIs) are set at the beginning of each financial year. Each target is set in relation to a benchmark and is owned by a named member of the team. KPIs are monitored quarterly and reported to the Board of Trustees.

Our annual Partnership Reviews with beneficiaries involve in-depth, one-to-one sessions that monitor key indicators. We complement quantitative data with qualitative analysis and beneficiary case studies, including detailed six- and 12-monthly reports on Awardees and Bursary-holders, disseminated to funders. These in-depth reports are complemented by surveys that deliver just-in-time data enabling us to enable us to be truly user-centred, understanding what works and adapting to meet beneficiary needs.

Impact

Cockpit delivers public benefit through education, training and employment support, as well as through introducing contemporary craft to public audiences through showcases and events.

We are home to 166 independent creative businesses. Of those, 19% are on sponsored places, supported by awards and bursaries providing studio space, business coaching and, in some cases, equipment for one to three years. Makers at Cockpit practice 21 different craft disciplines, with concentrations currently in jewellery (30%), textiles (14%) and ceramics (10%).

"Cockpit has helped me overcome challenges by providing studio space and taking huge financial pressure off my shoulders.... [It] means the chance of earning a decent living from my work." Dalia James, weaver.

In *Spaces for Growth*, the 2023 Cockpit Effect report, analysis shows that total annual sales for Cockpit makers yielded £7.6 million. Makers' turnover increased by 12% year-on-year and average profits were up by 4%, with a total Gross Value Added (GVA) of £3.7m. This is a social and financial return on investment multiplier of 3.7, meaning that every £1 invested in Cockpit yields more than £3 for the creative economy.

With our support, our makers stepped up their digital reach during the year: online sales contributed to 34% of their turnover. Exports for Cockpit makers remain robust, despite the continuing challenges to exporting ensuing from Britain's exit from the European Union: 56% of Cockpit businesses exported during the year, generating revenues for those makers of £628,000. Top export regions remain Europe (a market for 62% of exporting makers – down from 84% last year) and North America (51% of exporting makers – down from 68%).

Despite the compound challenges of the cost-of-living crisis, post-pandemic recovery, and exports being hit by increased bureaucracy, our research shows that Cockpit's maker community remained resilient through the

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year. The healthy financial performance was a result of makers' resilience and adaptability, as well as the support they receive from Cockpit through affordable workspace, and continual professional and business development.

"I have had the most excellent training and advice from the business coaches [...] It's made everything possible. I doubt I would have achieved a tenth of the things I've achieved were it not for Cockpit and The Worshipful Company. [Being at Cockpit has] made a HUGE difference!

Amazing, Amazing, Amazing!!! All of it - from start to finish. I'm so very grateful to everyone. I'm blown away by the kindness and unwavering support. You really do want us creatives to shine our brightest and you do everything within your power to lift us up." Lisa Atkin, basketmaker

Equity, Diversity and Inclusion

Cockpit is committed to inclusion, diversity and equity in all our activities, recognising that creativity and innovation are fuelled by diversity. We foster an inclusive culture where all aspects of diversity are celebrated and seen as key to success and flourishing.

With active policies in place to overcome barriers to participation, Cockpit's community is diverse, compared to the wider craft sector. As a result of our work in this area, 23% of Cockpit makers are from a Global Majority background, compared to 4% in craft as a whole (Crafts Council, 2016 – the most recent available data).

We are committed to tackling systemic injustices in order to cultivate an even more diverse community – makers, team, Board, and partners – creating an environment where anyone, from any background, can develop their talents, do their best work and realise their full potential.

During 2022-23, Cockpit reaffirmed its existing commitment to Equity, Diversity and Inclusion (EDI). We aim to:

- Open up access to starting a successful professional career in craft to everyone with talent
- Actively address structural barriers, including systemic racism, inequality of access to education and training, and socio-economic barriers
- Promote and celebrate the diversity of the community of makers at Cockpit
- Continually deepen our learning and evolve our understanding of diversity and inclusion
- Build a more diverse, inclusive and cohesive community: makers, team, Trustees, partners

Our EDI policy is comprehensive, going well beyond our legal duties. It addresses all protected characteristics, with a focus on addressing structural inequities relating to race, disability and socio-economic background.

To achieve these aims, a detailed delivery plan sets out 30 specific objectives covering all areas of our activities: awards and applications, communications, buildings, training, outreach, HR, and governance. These objectives have named owners and every team member has an EDI objective in their annual workplan. We review progress against objectives quarterly.

On the strength of our work in EDI, City & Guilds Foundation commissioned us in 2022 to research and deliver a pilot project on equity, diversity and inclusion in the UK craft workforce. Following an initial phase of evidence gathering, we worked in depth with five small craft businesses around the UK on their organisational culture and practices. The success of the pilot led to development of a proposal for a multi-year project to support a step change in EDI, in particular for new entrants.

All Cockpit studio bursaries and awards are designed to removing barriers to starting up in practice, especially socio-economic barriers. In addition, we have several awards that tackle other structural inequities. This year,

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we continued to support two makers on the New Craft Award, aimed at individuals from backgrounds currently underrepresented in craft. This award is informed and guided by a ten-strong group of ambassadors from Global Majority backgrounds. This year, we secured funding for, and developed, the Bagri Award to address the underrepresentation of makers from Asian backgrounds. Two Cockpit makers, both former Awardees, made and raffled a unique, handmade knife to raise funds for another new award, the Grant-Turnstone Award, aimed at female practitioners practicing in traditionally male-dominated craft fields.

"The Cockpit community is a wonderful creative hub that I'm lucky to be a part of. As a former Cockpit awardee, I can honestly say that the award has helped my practice thrive and become a sustainable business in an industry where there are too few Asian makers." Majeda Clarke, textile artist.

Equity, Diversity and Inclusion work is led by the Head of Operations and CEO and is overseen by the People Committee of the Board of Trustees. As with all our activities and governance, we review and are guided by the Charity Governance Code.

Environment

With its roots in materials and provenance, craft practice makes a distinctive contribution towards environmental sustainability. Many Cockpit makers have been in the vanguard of adopting circular economy principles and zero waste techniques, and championing the use of recycled, renewable and non-extractive materials. These includes strategies such as using recycled and Fairtrade precious metals, wood from sustainable sources, natural dyes, and deadstock waste from the fashion and textiles industries.

We set an annual environmental strategy and action plan, the aims of which are to:

1. Reach net zero emissions from all our operations by 2030
2. Maximise the energy efficiency of our buildings
3. Minimise the generation of waste and maximise reuse and recycling
4. Provide training and knowledge exchange for makers on environmental responsibility
5. Be a voice and champion for craft's contribution to environmental responsibility

Detailed objectives to deliver these aims are set in the following areas: buildings, operations, training, behaviour, procurement, advocacy. Progress against these objectives are monitored annually.

For the past four years, staff have completed an annual carbon footprint calculator, with a new advanced and more comprehensive tool adopted in 2023. This is now being extended to the community of makers. Over the four calendar years 2019 – 2022, average (mean) staff carbon footprint fell by 37%. In addition, the Deptford redevelopment has afforded an opportunity to improve areas of our building's environmental performance, including through installation of air source heat pumps.

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Financial Resilience and Fundraising Performance

Through careful financial management, cost control and good fundraising performance, we sustained the charity's resilience, ending the year with a small surplus. We achieved this result whilst maintaining delivery, growing our offer in some areas, and producing strong impact. We have a positive cash flow for 24 months and reserves are above our target of three months' unrestricted expenditure.

On expenditure, we continued careful cost control, keeping close watch on inflation. Having fixed energy rates with our provider for three years in 2021, we were somewhat cushioned from the direct impact of hikes in energy prices ensuing from the war in Ukraine. Conscious of the impact of inflation on our beneficiaries, we kept licence fee increases significantly (50%) below inflation.

On fundraising, this year we developed a new, four-year Development Strategy 2023-27 to support Cockpit to achieve its ambitions and grow activity and impact. The strategy sets out how we plan to grow multi-year funding to above 73%, increase unrestricted funding taking a full cost recovery approach, and draw on the talents of the full team and Trustees to deliver our fundraising activities across trusts and foundations, individual donors and patrons, and corporate philanthropic partners. We are registered with the Fundraising Regulator and abide by the Regulator's Code of Conduct.

We achieved 103% of the fundraising target set at the beginning of the period. Implementing a strategy focused on long-term, multi-year and unrestricted funding, by the end of the current period we had secured 38% of our target for 2023-4. We achieved this during a period in which all funders reported unprecedented levels of demand for support.

In this challenging fundraising context, we are especially grateful to all the funders who continued their support of our bursaries, awards and young people's programmes. This enabled us to support 40 makers during the year, of whom 20 joined Cockpit during this financial period. In total, since 2015, we have provided the equivalent of 135 years of free studio support to emerging makers. Support for our youth and community programmes enabled us to reach more than 1,500 participants during the year.

Individual donor income remained close to target, as last year. As our development strategy evolves in response to the climate, cultivating individual philanthropic giving and corporate partnerships are priorities for the coming year.

Alongside revenue fundraising, we continued our capital fundraising campaign for the Deptford development. To date, we have raised £2,757,127 towards the project (with more than 85% of this figure having being raised in previous financial periods).

The Deptford project is central to our long-term financial resilience strategy. Bringing previously unused space into operation, it will increase our capacity for earned revenue and grow our charitable impact to support more makers and radically transform our learning, education and family offer. Over the year, we have also developed strategies to further grow other revenue streams: building audiences for open studios events and implementing plans to increase tours and venue hire income through improved marketing.

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FUTURE PLANS

Our three priorities for 2023-24 are: Growing Spaces, Growing Communities and Growing Audiences.

Growing Spaces: Expand and improve our two studio sites to accommodate more makers and support their growth. Explore potential for a third Cockpit space.

Growing Communities: Extend our community and youth programmes to reach more, and more diverse, people. Enrich our offer to makers and cultivate a strong maker community at Cockpit and beyond our studios.

Growing Audiences: Grow and diversify digital audiences, increase visitor numbers to our events, and build Cockpit's profile as a leading national centre for contemporary craft.

We will deliver these in 2023-24 through the following actions:

1. Craft a long-range strategic plan

We will design a new, five-year strategic plan, consolidating and building on successes to date. We will appraise our business model, continuing to consolidate existing revenue streams and diversify into new areas of business to optimise our economic, cultural and social impact.

2. Empower more makers

We will expand our consultancy offer by sustaining existing partnerships and attracting new to continue to extend our services and reach a wider range of makers, at Cockpit and UK-wide.

We will develop our digital business support model to reach and support more makers UK-wide and globally with business coaching, training and professional development.

We will continue to subsidise studios and sustain our Bursaries and Awards programme, focusing on redressing the greatest structural inequities. We will attract makers working in wider range of practices, including collectible craft, experimental work, ecologically sustainable practices, and socially engaged practices.

3. Encourage future makers

Creation of the new learning centre at Deptford will enable us to radically step up the growth of our young people's programmes to open routes into craft careers.

In 2023-4, we will launch a new Saturday Club for Craft & Making at Deptford, as the central pillar of our youth and community programme. This will be the first Saturday Club to be hosted by working maker studios – giving young people an opportunity to learn about entrepreneurship as well as about craft, design and making.

As a formal partner in the national *Discover! Creative Careers* programme, we will continue to host immersive careers events for local school students, and offer online talks and virtual visits to reach students nation-wide.

With funding confirmed for three years, we will support six emerging makers on *Make It*, our start-up programme for makers aged under 26, continuing a programme that has already supported over 40 under- and unemployed young people into business.

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4. Build public audiences

Implementing a new marketing, communications and digital strategy, we will grow audiences and bring contemporary craft to more people through a rich programme of events, talks, publications and exhibitions.

We will harness the unique opportunity of the Grand Re-opening to the public at Deptford in December 2023, and our 21st birthday in Deptford, to reach and attract larger and more diverse local and national audiences.

We will create new cultural, education and commercial partnerships and consolidate our position as a leading voice for contemporary craft, to reach new audiences and generate opportunities for makers.

5. Measure and communicate impact

We will continue our commitment to impact measurement – complementing rigorous quantitative data with case studies that reveal the rich stories behind our work. We will share our social, economic and artistic results through events, publications, and online.

6. Invest in organisational development

We will build on the organisational development programme that we initiated in 2020, with a focus this year on staff development, Board development to sustain an ambitious, healthy, happy, motivated, and well-functioning organisation. We will co-create a community social charter formally describing the culture we seek to foster.

7. Secure long-term resilience

We will complete our Deptford capital development project in September 2023, bringing online a new studio block, and indoor and outdoor community and public spaces, with a grand re-opening to the public in December 2023. In Bloomsbury, we will negotiate a new, long-term lease with London Borough of Camden. We will step up activity to research and secure a third studio site.

We will implement our long-term fundraising and revenue generation strategy, maintaining our strong relationships with charitable trusts and foundations. We will diversify our funding base, growing corporate social responsibility partnerships and philanthropic giving, to further strengthen Cockpit's resilience and our ability to deliver our social and cultural mission.

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LEGAL STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Cockpit was established as a charitable company limited by guarantee in 1993. The company was established under a Memorandum of Association, stating the objects and powers of the charitable company, and is governed and administered in accordance with its Articles of Association.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 31 March 2023 was 11 (2022: 13). The Trustees are members of the charity; this entitles them only to voting rights.

A trading arm, Cockpit Arts & Exhibitions Ltd, is a dormant limited company with no accounting transactions at present. As a result, the trading arm has not been consolidated in these financial statements.

Trustee recruitment, appointment and induction

The Board of Trustees comprises individuals who are both trustees and non-executive directors of the company. Trustees serve for three years and are eligible for re-election for up to two further terms of three years each. All members of the Board serve in an individual capacity with a duty to support Cockpit rather than to act as representatives of a particular interest group.

Trustees are recruited through an open process. Vacancies are advertised widely, with an emphasis on recruiting from a diverse range of backgrounds to meet the organisation's skills and knowledge needs. Applications are shortlisted by the Nominations Committee, which comprises the Chair, two Trustees and the CEO. Following interview of shortlisted candidates, recommendations for appointment are proposed to the full Board for their consideration and approval.

During the period, two Trustees, Alistair Scott and Samuel Fry, stepped down from the Board.

On appointment, Trustees receive an induction pack comprising the governing documents, most recent annual report, recent performance reports, strategic planning documents, corporate policies, impact reports and any other relevant materials. They are also provided with up-to-date materials on charity governance, including Charity Commission guidance, the Charity Governance Code, and Cultural Governance Alliance guidance. New Trustees meet with staff to understand their roles in the organisation and are invited to attend Cockpit events. All Trustees take part in an annual Away Day as well as quarterly Board meetings. Opportunities for Trustee training are provided, including a full, annual governance briefing and update from Russell-Cooke solicitors.

The charity formally reviews and assesses its performance and conduct in relation to The Governance Code, with input from all Trustees and senior executive staff. The review is discussed annually by the Board.

Management and decision-making

Trustees are responsible for making decisions on Cockpit's long-term direction and activities, and for ensuring that all Board responsibilities delegated to staff are carried out.

An annual business plan sets out how the charity's activities will deliver its aims and objectives, within the context of a longer-range, five-year strategic plan.

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE PERIOD ENDED 31 MARCH 2023**

Trustee sub-committees provide detailed analysis and recommendations on specific activity areas. The committees are the Audit & Risk Committee (quarterly), Development Committee (quarterly), Finance and Business Committee (quarterly), People Committee (three times a year), Nominations Committee (meeting as required), and Property Committee (monthly). Other sub-committees and working groups are convened where required. Committee members are nominated by the Chair of the Board of Trustees and approved by the Board.

Executive team

The Board appoints a Chief Executive to shape Cockpit's strategic direction and lead the organisation. The Chief Executive formally reports on progress to the full Board every quarter, as well as to Board subcommittees.

Staff remuneration is subject to an annual inflationary review, with any additional pay increase dependent on change of role scope or responsibility. Recommendations on remuneration made by the Finance & Business Committee are subject to approval by the full Board of Trustees.

We are an accredited London Living Wage Employer.

RISK MANAGEMENT

The Trustees meet regularly to review the financial position and to ensure that effective management and controls are in place. The Audit and Risk Committee and the Board of Trustees each review the charity's risk register quarterly. Attending to all risk categories (strategic, operational, legal, reputational), they monitor risk status (probability, impact and proximity) and take action to manage each risk as appropriate (mitigate, transfer, accept, avoid or exploit).

Principal risks identified in relation to the charity's finances are generating sufficient fundraising income (capital and revenue) and the risk of premises in Camden becoming unaffordable. Trustees have ensured that there are sufficient reserves to meet all the charity's immediate liabilities and to continue to do so in the short term.

Despite an increasingly competitive environment, revenue fundraising performance was strong during the period, drawing on senior executive team expertise and building on strong track record of successfully delivering programmes to meet funders' objectives. To mitigate the risk of any potential fundraising shortfall in the future, the charity has successfully diversified earned and traded income, implemented a new fundraising strategy, and actively cultivated new funding sources. The charity invested in additional fundraising resource to support our campaign to raise the final 20% of capital funds for the Deptford project, and this 20% is underwritten by a mortgage loan of £750,000 from NatWest Bank. This was subject to rigorous affordability tests before approval.

Cockpit is registered with the Fundraising Regulator and abides by the Regulator's Code of Fundraising Practice. Fundraising is carried out by the CEO and the Head of Development. During the year, the charity has received expert advice on VAT treatment of donations. We received no complaints about fundraising activity.

The charity is in regular communication with property officers at Camden Council to negotiate an affordable, longer-term lease on our Bloomsbury premises, with increased space to meet growing demand for studios. The charity is receiving advice from an external agent to support the negotiations.

This year, we reassessed cyber security risks in response to heightened cyber threats globally. All staff receive regular cyber security training and assessments, with quarterly refreshers. Additional security measures and two factor authentication have been implemented. The charity is protected by cyber insurance.

COCKPIT ARTS
TRUSTEES' REPORT
FOR THE PERIOD ENDED 31 MARCH 2023

FINANCIAL REVIEW

Income

Total income for the period 1 April 2022 to 31 March 2023 was £2,648,938, compared with £1,904,444 in the previous 18-month period 1 October 2020 to 31 March 2022. (In 2021-22 Cockpit moved its financial year end from 30 September to 31 March, and so comparative figures are for an 18-month period). The income for the current period includes £1,432,762 in capital funds.

During the period, £85,451 was received from the European Regional Development Fund (ERDF) for the London Creative Network Programme. Managed by SPACE, with Cockpit, Four Corners and Photofusion as delivery partners, the programme funded business support provision to resident studio holders and external makers. The first edition of the programme began in January 2016. After three editions, the programme concluded in March 2023 with the cessation of UK eligibility for ERDF grants.

Cockpit was commissioned by QEST (the Queen Elizabeth Scholarship Trust) to deliver professional and business development programmes for QEST Scholars. We also delivered bespoke professional development programmes for the Craft Scotland, Yorkshire Artspace, the Worshipful Company of Basketmakers and The Basketmakers' Association. The City & Guilds Foundation commissioned Cockpit to research equity, diversity and inclusion in the UK craft workforce. Total revenue from consultancy was £49,303.

Reflecting high occupancy at both studio sites, licence fee income for the period remained buoyant. Income from venue hire, tours, and open studios events continued to recover slowly post-pandemic.

Cockpit again received generous support from charitable trusts and foundations, enabling us to offer bursaries and awards to talented craftspeople to develop their careers, and support of education programmes. We are grateful to The Arts Society, The Arts Society GLA, Broderers' Charitable Trust, The Clothworkers' Company, Curriers Company Charitable Fund, The Haberdashers' Company, Harriet's Trust, The Leathersellers' Company, London Borough of Camden, London Community Foundation, Newby Trust, Radcliffe Trust, SHA Charitable Trust, The Worshipful Company of Dyers, The Worshipful Company of Basketmakers, The Worshipful Company of Glass Sellers, The Worshipful Company of Turners, and the Trusthouse Charitable Foundation.

We are grateful to two resident makers, Holly Loftus and Daisy Tempest, for raising funds for a new specialist scholarship for emerging craftswomen, the Grant-Turnstone Award.

We thank Prue McLeod for her generous support of our business start-up programme, Make It, for makers aged 25 and under.

We are grateful to Adrian Swire Charitable Foundation and Marsh Charitable Trust for their contributions towards core costs.

We thank our corporate sponsors Clear Insurance Management Ltd. for their continued support of the Cockpit Clear Bursary, and Deutsche Bank for their contribution to the Jill Humphrey Springboard Prize.

We are also grateful to our many individual donors, our Patrons, Champions and Friends, who gave generously in support of our work.

Cockpit is registered with the Fundraising Regulator and abides by the Regulator's Code of Fundraising Practice.

**COCKPIT ARTS
TRUSTEES' REPORT
FOR THE PERIOD ENDED 31 MARCH 2023**

Expenditure

Total expenditure in the year was £1,186,599 compared with expenditure of £1,634,972 in the 18-month period 2020-22. Funds spent on business support programmes in the 12-month period were £518,420, compared with £662,397 in the previous 18-month period.

Movement in funds

Net income was £1,462,339 for the period ended 31 March 2023. There is a surplus for the year on unrestricted funds of £1,415.

RESERVES POLICY

The charity's reserves policy is to hold free reserves equivalent to three months' running costs.

Free reserves at 31 March 2023 are £263,774 and three months of unrestricted expenditure at 31 March 2023 is £239,512.

At 31st March 2023, the charity held the following reserves:

General unrestricted funds	631,094
Restricted funds	2,668,755
	3,299,853

COCKPIT ARTS
TRUSTEES' REPORT
FOR THE PERIOD ENDED 31 MARCH 2023

STATEMENT OF TRUSTEES RESPONSIBILITIES

The trustees who served during the period were:

Davina Mallinckrodt, (Chair)
Pablo Lloyd (Deputy Chair)
Bill Amberg
Nishita Dewan
Samuel Fry (Resigned September 2022)
Lee Gage
Patricia Godfrey
Clarissa Hulse
David Moore
Mehul Nathwani
Ben O'Neill (Resigned July 2023)
Sarah Samuel
Alistair Scott (Resigned November 2022)

The trustees, who are also directors of Cockpit for the purposes of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

- select suitable accounting policies and apply them consistently;
- observe methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charitable company will continue in operation.

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

COCKPIT ARTS
TRUSTEES' REPORT
FOR THE PERIOD ENDED 31 MARCH 2023

STATEMENT OF TRUSTEES RESPONSIBILITIES (Cont.)

So far as the trustees are aware:

- (a) there is no relevant audit information of which the Company's auditors are unaware, and
- (b) they have taken all the steps that they ought to have taken as trustees in order to make themselves aware of any relevant audit information and to establish that the Company's auditors are aware of that information.

Approved by the trustees on 26 September 2023 and signed on their behalf by:



Davina Mallinckrodt, Chair of Trustees

COCKPIT ARTS
INDEPENDENT AUDITOR'S REPORT
FOR THE PERIOD ENDED 31 MARCH 2023

Independent auditor's report to the members of Cockpit Arts

Opinion

We have audited the financial statements of Cockpit Arts for the period ended 31 March 2023 which comprise the Statement of Financial Activities, The Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2023 and of the charitable company's net movement in funds, including the income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Trustees' Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Trustees' Report (which includes the strategic report and the directors' report prepared for the purposes of company law) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the directors' report included within the Trustees' Report have been prepared in accordance with applicable legal requirements.

COCKPIT ARTS
INDEPENDENT AUDITOR'S REPORT
FOR THE PERIOD ENDED 31 MARCH 2023

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report (which incorporates the strategic report and the directors' report).

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

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

Responsibilities of trustees for the financial statements

As explained more fully in the trustees' responsibilities statement (set out on page 17-18), the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements *and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.*

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

Auditor's responsibilities for the audit of the financial statements

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

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

Based on our understanding of the charitable company and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to non-compliance with the Charities Act, Companies Act and Health and Safety legislation, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Companies Act 2006 and the Charities Act 2011, payroll tax and sales tax.

COCKPIT ARTS
INDEPENDENT AUDITOR'S REPORT
FOR THE PERIOD ENDED 31 MARCH 2023

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls), and determined that the principal risks were related to recognising income in the incorrect financial period. Audit procedures performed by the engagement team included:

- Inspecting correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Evaluating management's controls designed to prevent and detect irregularities;
- Substantive test of detail on income transactions and review of income transactions around the financial year end; and
- Identifying and testing journals, in particular journal entries posted with unusual account combinations, postings by unusual users or with unusual descriptions.

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

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

Use of our report

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



Siobhan Holmes (Senior Statutory Auditor)
For and on behalf of Haysmacintyre LLP, Statutory Auditor

10 Queen Street Place
London
EC4R 1AG

Date: 27 September 2023

COCKPIT ARTS
STATEMENT OF FINANCIAL ACTIVITIES
(Incorporating an Income and Expenditure Account)
FOR THE PERIOD ENDED 31 MARCH 2023

		Year ended 31 March 2023			18 Months to 31 March
	Notes	Restricted funds £	Unrestricted Funds £	Total 2023 £	Total 2022 £
Income and Expenditure					
Income from:					
<i>Donations</i>					
Fundraising		-	25,453	25,453	40,514
Marketing and events		-	48,483	48,483	39,437
General grants	2	8,230	-	8,230	303,667
Government grants		-	-	-	22,284
<i>Charitable activities</i>					
Provision of workspace	3	-	810,353	810,353	1,015,823
Business support programmes	4	248,483	71,221	319,704	348,893
Capital project		1,432,762	-	1,432,762	133,738
<i>Investment income</i>		-	3,953	3,953	88
Total income		<u>1,689,475</u>	<u>959,463</u>	<u>2,648,938</u>	<u>1,904,444</u>
Expenditure on:					
<i>Raising funds</i>					
Fundraising		-	27,097	27,097	33,039
Marketing and events		-	85,039	85,039	118,227
<i>Charitable activities</i>					
Provision of workspace		26,497	529,546	556,043	821,309
Business support programmes		202,054	316,366	518,420	662,397
Total expenditure	5	<u>228,551</u>	<u>958,048</u>	<u>1,186,599</u>	<u>1,634,972</u>
Net income/(expenditure) and movement in funds		<u>1,460,924</u>	<u>1,415</u>	<u>1,462,339</u>	<u>269,472</u>
Reconciliation of funds					
Total funds brought forward		<u>1,207,831</u>	<u>629,683</u>	<u>1,837,514</u>	<u>1,568,042</u>
Total funds carried forward		<u>2,668,755</u>	<u>631,098</u>	<u>3,299,853</u>	<u>1,837,514</u>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. The accompanying notes form an integral part of these financial statements.

Movements in funds are disclosed in Note 14 to the financial statements.

Full comparative figures for the year ended 30 March 2022 are shown in note 19.

COCKPIT ARTS

BALANCE SHEET

AT 31 MARCH 2023

Registered company number: 02801969

		2023		2022	
	Notes	£	£	£	£
FIXED ASSETS	9		2,456,105		1,414,501
CURRENT ASSETS					
Debtors	10	621,064		215,498	
Cash at bank and in hand		1,267,359		510,439	
		1,888,423		725,937	
Creditors: amounts falling due within one year	11	(703,789)		(260,563)	
NET CURRENT ASSETS			1,184,634		465,374
TOTAL ASSETS LESS CURRENT LIABILITIES			3,640,739		1,879,875
Creditors: amounts falling due after more than one year	12		(340,886)		(42,361)
NET ASSETS	13		3,299,853		1,837,514
RESERVES					
Unrestricted funds	14		631,098		629,683
Restricted funds	14		2,668,755		1,207,831
			3,299,853		1,837,514

The financial statements were approved and authorised for issue by the trustees on 26 September 2023 and signed on their behalf by:



Davina Mallinckrodt
Chair of Trustees



Patricia Godfrey
Trustee

The accompanying notes form an integral part of these financial statements.

COCKPIT ARTS
CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2023

	Notes	2023 £	2022 £
CASH FLOWS FROM OPERATING ACTIVITIES	A	1,529,084	208,764
CASH FLOWS FROM INVESTING ACTIVITIES			
Interest paid		(5,008)	(582)
Interest received		3,953	88
Cash (used in) / provided investing activities		<u>(1,055)</u>	<u>(494)</u>
(Repayment of) / increase in borrowings		301,510	(10,791)
Net cash provided by/ (used in) financing activities		<u>301,510</u>	<u>(10,791)</u>
Cash used in purchase of fixed assets		<u>(1,072,619)</u>	<u>(133,729)</u>
INCREASE/ (DECREASE) IN CASH IN THE YEAR		<u>756,920</u>	<u>63,750</u>
Cash and cash equivalents at the beginning of the year		<u>510,439</u>	<u>446,689</u>
TOTAL CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR		<u>1,267,359</u>	<u>510,439</u>

NOTES TO THE CONSOLIDATED CASH FLOW STATEMENT

A.	RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES	2023 £	2022 £
	Net income/(expenditure)	1,462,339	269,472
	Depreciation charge	31,015	46,523
	(Increase)/Decrease in debtors	(405,566)	(144,097)
	Increase/(Decrease) in creditors	440,241	36,372
	Interest payable	5,008	582
	Interest received	(3,953)	(88)
	Net cash generated by operating activities	<u>1,529,084</u>	<u>208,764</u>

Analysis of the changes in net debt are disclosed in note 17 to the accounts.

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE PERIOD ENDED 31 MARCH 2023

1. PRINCIPAL ACCOUNTING POLICIES

Basis of Preparation

Statement of compliance

The financial statements for the period ended 31 March 2023 are prepared under the historical cost convention. The format of the financial statements has been presented to comply with the Companies Act 2006, FRS102 *The Financial Reporting Standard applicable in the UK and Ireland* and the Statement of Recommended Practice *Accounting and Reporting by Charities* ("SORP Second Edition 2019"). The Charity is a Public Benefit Entity as defined by FRS102.

General information

The Charity is a company limited by guarantee, incorporated in England and Wales (company number: 2801969) and a charity registered in England and Wales (charity number: 1029643). The Charity's registered office address is: Cockpit Yard, Northington Street, London, WC1N 2NP.

Going concern

The Trustees consider that there are no material uncertainties which would cast doubt on the Charity's ability to continue as a going concern. The Trustees have considered the continued impact of the cost-of-living crisis and energy costs, rent negotiation with Camden Council, demand for our services and the funding environment on the going concern basis given the likely cash flow impact on operations 12 months from the date of signing this report.

Significant judgments and sources estimation uncertainty

The preparation of financial statements in compliance with FRS 102 requires the use of certain critical accounting estimates. It also requires management to exercise judgment in applying the Charity's accounting policies. The key judgements that have been applied by management relate to the depreciation of fixed assets.

The following principal accounting policies have been applied:

Exemption from group accounts

The financial statements present information about the charity as an individual undertaking and not about its group. The charity has a wholly owned subsidiary, Cockpit Arts and Exhibitions Limited, which is dormant and has been since incorporation (note 17). It is not considered necessary to prepare group accounts as the results of the subsidiary are immaterial to the group.

Donations

Donations and gifts are included in the statement of financial activities when receivable. Gifts in kind are recognised at the charity's best estimate of the cost of acquiring this gift on the open market. Volunteer time is not included in the financial statements.

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE PERIOD ENDED 31 MARCH 2023

1. PRINCIPAL ACCOUNTING POLICIES (continued)

Fee income

Fee income represents licence fees charged to designer-makers for studio rental in Bloomsbury and Deptford. This is recognised on an accruals basis. Services recharged to licencees comprise business support fees, metered electricity and office services such as photocopying and fax charges.

Grant income

Grants are recognised in full in the statement of financial activities in the year in which they are receivable.

Grants for the purchase of fixed assets are credited to restricted income when available. Depreciation of fixed assets purchased with such grants is charged against the restricted fund. Where a fixed asset is donated to the charity for its own use, it is treated in a similar way to a restricted grant.

Support costs comprise the costs of office administration and other central functions which enable the charity to carry out its educational activities.

Expenditure

Expenditure is recognised in the period in which it is incurred.

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

	General Expenditure (note 4)	Support Costs
Fundraising	3%	4%
Marketing and events	6%	8%
Provision of workspaces	36%	46%
Business support programmes	33%	41%
Support costs	21%	-
Governance	1%	1%

Governance costs include compliance with constitutional and statutory requirements incurred by the charitable company.

Expenditure on raising funds relate to the costs incurred by the charitable company in raising funds for the charitable work.

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE PERIOD ENDED 31 MARCH 2023

1. PRINCIPAL ACCOUNTING POLICIES (continued)

Fixed assets

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

Freehold property (excluding land)	50 years straight line
Leasehold improvements	over period of lease
Office furniture and equipment	25% per annum straight line

Items of equipment are capitalised where the purchase price exceeds £5,000. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Financial instruments

Basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable are accounted for on the following basis:

Cash and cash equivalents

Cash and cash equivalents includes cash in hand, deposits held at banks, other short-term highly liquid investments with original maturities of three months or less and bank overdrafts. Bank overdrafts, when applicable, are shown within current liabilities.

Debtors and creditors

Debtors and creditors are measured at the transaction price less any provision for impairment. Any losses arising from impairment are recognised as expenditure.

Bank borrowings

Liabilities for borrowings which are subject to a market rate of interest are measured at the value of the amount advanced, less capital repayments.

Funds

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

Unrestricted funds are donations and other income receivable or generated for the general objects of the charity.

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE PERIOD ENDED 31 MARCH 2023

1. PRINCIPAL ACCOUNTING POLICIES (continued)

Operating leases

Rentals payable under operating leases, where substantially all the risks and rewards of the ownership remain with the lessor, are charged to the statement of financial activities in the year in which they fall due.

Pension

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension cost charge represents contributions payable under the scheme by the charity to the fund. The charity has no liability under the scheme other than for the payment of those contributions.

Employee benefits

Short term benefits including holiday pay are recognised as an expense in the period in which the service is received.

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE PERIOD ENDED 31 MARCH 2023

2. GENERAL GRANTS	Restricted funds £	Unrestricted funds £	Total 2023 £
London Borough of Camden	8,230	-	8,230
	<u>8,230</u>	<u>-</u>	<u>8,230</u>
<i>Prior period comparative</i>			
	Restricted funds £	Unrestricted funds £	Total 18 months ended 31 March 2022 £
Arts Council England	115,197	-	115,197
Garfield Weston Foundation	127,970	-	127,970
London Borough of Lewisham	52,500	8,000	60,500
Creative Land Trust	-	-	-
	<u>295,667</u>	<u>8,000</u>	<u>303,667</u>
3. PROVISION OF WORKSPACE	Restricted funds £	Unrestricted funds £	Total 2023 £
Licence fees	-	694,920	694,920
Services recharged to licencees	-	72,178	72,178
Other rental income	-	43,255	43,255
	<u>-</u>	<u>810,353</u>	<u>810,353</u>
<i>Prior period comparative</i>			
	Restricted funds £	Unrestricted funds £	Total 18 months ended 31 March 2022 £
Licence fees	-	854,623	854,623
Services recharged to licencees	-	93,869	93,869
Other rental income	-	67,330	67,330
	<u>-</u>	<u>1,015,822</u>	<u>1,015,822</u>

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE PERIOD ENDED 31 MARCH 2023

4. BUSINESS SUPPORT PROGRAMMES

	Restricted Funds £	Unrestricted Funds £	Total 2023 £
European Regional Development Fund (ERDF)	85,451	-	85,451
Clear Insurance Management Ltd	2,500	-	2,500
The Haberdashers' Company	11,000	-	11,000
Adrian Swire Charitable Foundation	-	26,000	26,000
The Clothworkers' Foundation	22,000	-	22,000
Jill Humphrey Springboard Prize	1,000	-	1,000
The Arts Society	3,000	-	3,000
London Community Foundation	8,623	-	8,623
Prue Macleod	60,000	-	60,000
Radcliffe Trust	11,000	-	11,000
Worshipful Company of Dyers	12,000	-	12,000
Trusthouse Charitable Foundation	5,000	-	5,000
Worshipful Company of Turners	8,500	-	8,500
Harriet's Trust	1,000	-	1,000
SHA Trust	5,000	-	5,000
Broderers Charitable Trust	4,650	-	4,650
Grant Turnstone Award	7,759	-	7,759
Worshipful Company of Curriers	-	1,000	1,000
Consultancy Income and Fees Charged	-	44,211	44,211
	<u>248,483</u>	<u>71,211</u>	<u>319,694</u>

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE PERIOD ENDED 31 MARCH 2023

4. BUSINESS SUPPORT PROGRAMMES

	Restricted Funds £	Unrestricted Funds £	Total 2022 £
<i>Prior year comparative</i>			
European Regional Development Fund (ERDF)	115,879	-	115,879
Clear Insurance Management Ltd	2,500	-	2,500
The Haberdashers' Company	10,000	-	10,000
John S Cohen Foundation	5,000	-	5,000
The Worshipful Company of Leathersellers	46,400	-	46,400
The Clothworkers' Foundation	44,334	-	44,334
Jill Humphrey Springboard Prize	1,000	-	1,000
The Arts Society	3,000	-	3,000
Newby Trust	8,000	-	8,000
Drapers Charitable Foundation	11,264	-	11,264
Radcliffe Trust	9,614	-	9,614
Worshipful Company of Basketmakers	6,000	-	6,000
Texselect	-	-	-
Worshipful Company of Turners	2,167	2,000	4,167
Worshipful Company of Needle makers	5,000	-	5,000
Harriet's Trust	7,000	-	7,000
CAPITB Trust	4,000	-	4,000
SHA Trust	5,000	-	5,000
The New Craftsmen	4,000	-	4,000
Worshipful Company of Tin Plate Workers	2,716	-	2,716
Worshipful Company of Glass Sellers	2,716	-	2,716
Worshipful Company of Curriers	-	2,000	2,000
Golonscott Foundation	-	-	-
Consultancy Income and Fees Charged	-	49,303	49,303
	<u>295,590</u>	<u>53,303</u>	<u>348,893</u>

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE PERIOD ENDED 31 MARCH 2023

5. TOTAL EXPENDITURE

	Fundraising expenses £	Marketing & events £	Provision of workspace £	Business support programmes £	Support £
Staff costs (note 6)	14,306	28,611	210,144	157,362	100,139
Rent and rates	-	-	114,420	104,885	-
Repairs and maintenance	-	-	39,682	36,375	-
Utilities	-	-	21,830	20,010	-
Insurance	513	1,026	6,156	5,642	3,591
Bad debts	-	-	-	-	-
Depreciation	-	-	31,015	-	-
Legal and professional fees	398	796	4,773	4,375	2,784
Bank interest	-	-	5,008	-	-
Audit fees	-	-	-	-	-
Project expenses	-	33,973	2,349	80,986	-
General expenses	1,691	3,382	20,289	18,599	11,836
Office expenses – general	1,489	2,978	17,868	16,378	10,423
- Stationery	88	176	1,058	970	617
- Sundry admin	332	665	3,989	3,656	2,327
- Unreclaimable VAT	461	922	5,532	5,070	3,227
Carried forward	19,278	72,529	484,113	454,308	134,944

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE PERIOD ENDED 31 MARCH 2023

5 TOTAL EXPENDITURE (continued)

	Fundraising expenses £	Marketing & events £	Provision of workspace £	Business support programmes £	Support £
Brought forward	19,278	72,529	484,113	454,308	134,944
Split support costs	7,819	12,510	71,930	64,112	(134,944)
	<u>27,097</u>	<u>85,039</u>	<u>556,043</u>	<u>518,420</u>	<u>-</u>
Costs split	3%	6%	36%	33%	21%
Support costs split	<u>5%</u>	<u>8%</u>	<u>46%</u>	<u>41%</u>	<u>-100%</u>

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE PERIOD ENDED 31 MARCH 2023

5. TOTAL EXPENDITURE (continued)

Prior year comparative

	Fundraising expenses £	Marketing & events £	Provision of workspace £	Business support programmes £	Support £
Staff costs (note 6)	18,597	37,193	261,638	204,564	130,177
Rent and rates	-	-	158,162	144,982	-
Repairs and maintenance	-	-	78,750	72,188	-
Utilities	-	-	34,504	31,629	-
Insurance	764	1,527	9,162	8,398	5,345
Bad debts	-	-	(5)	-	-
Depreciation	-	-	46,523	-	-
Legal and professional fees	1,205	2,410	14,459	13,255	8,435
Bank interest	-	-	582	-	-
Audit fees	-	-	-	-	-
Project expenses	-	55,887	94,007	76,330	-
General expenses	568	1,137	6,823	6,253	3,979
Office expenses – general	1,406	2,813	16,875	15,468	9,844
- Stationery	72	144	865	793	504
- Sundry admin	300	600	3,602	3,302	2,101
- Unreclaimable VAT	787	1,573	9,438	8,651	5,506
Carried forward	23,699	103,284	735,385	585,813	165,891

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE PERIOD ENDED 31 MARCH 2023

5. TOTAL EXPENDITURE (continued)

Prior year comparative

	Fundraising expenses £	Marketing & events £	Provision of workspace £	Business support programmes £	Support £
Brought forward	23,699	103,284	735,385	585,813	165,891
Split support costs	9,340	14,943	85,924	76,584	(165,891)
	<u>33,039</u>	<u>118,227</u>	<u>821,309</u>	<u>662,397</u>	<u>-</u>
Costs split	3%	6%	36%	33%	21%
Support costs split	<u>5%</u>	<u>8%</u>	<u>46%</u>	<u>41%</u>	<u>-100%</u>

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE PERIOD ENDED 31 MARCH 2023

6. NET INCOME/(EXPENDITURE)	2023 £	2022 £
This is stated after charging:		
Interest payable	5,008	582
Depreciation	31,015	46,523
Trustees' indemnity insurance	1,443	1,316
Trustees' remuneration	-	-
Trustees' reimbursed expenses	-	-
Auditors' remuneration:		
- audit	15,000	13,000
- additional work	-	-
Operating lease rentals:		
- property	200,000	261,500
	<u> </u>	<u> </u>
7. STAFF COSTS AND NUMBERS	2023 £	2022 £
Staff costs were as follows:		
Salaries and wages	440,250	580,146
Employer national insurance	42,820	53,741
Pension contributions	15,967	21,784
Redundancy payments	14,392	-
Contract staff	1,902	2,697
	<u> </u>	<u> </u>
	515,331	658,368
	<u> </u>	<u> </u>

One employee earned more than £80,000 (excluding employer pension costs) during the year ended 31 March 2023 (18 months ended 31 March 2022: £110,000). These higher paid employees are accruing retirement benefits under the defined contribution scheme. Contributions during the year ended 31 March 2023 totalled £5,647 (18 months ended 31 March 2022: £7,610).

	No.	No.
The average weekly number of employees during the year was as follows:		
Fundraising and publicity	1.2	1.4
Provision of workspace	2.0	2.1
Business support programmes	2.9	2.9
Support	2.9	2.6
Management and administration	.1	.1
	<u> </u>	<u> </u>
(3 Full time, 9 Part time)	9.1	9.1
	<u> </u>	<u> </u>

No trustee received remuneration during the year (2022: Nil). No expenses were reimbursed to Trustees in the year (2022: Nil).

The aggregate remuneration of the charity's key management personnel amounted to £282,034 for the year ended 31 March 2023 (18 months to 31 March 2022: £306,141).

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE PERIOD ENDED 31 MARCH 2023

8. TAXATION

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

9. TANGIBLE FIXED ASSETS

	Property £	Leasehold Improvements £	Office Equipment £	Total £
Cost				
At 31 March 2022	2,049,267	140,236	93,037	2,282,540
Additions	1,072,619	-	-	1,072,619
31 March 2023	3,121,886	140,236	93,037	3,355,159
Depreciation				
At 31 March 2022	634,766	140,236	93,037	868,039
Charge for the year	31,015	-	-	31,015
At 31 March 2023	665,781	140,236	93,037	899,054
Net Book Value				
At 31 March 2023	2,456,105	-	-	2,456,105
At 30 March 2022	1,414,501	-	-	1,414,501

The charity had capital commitments at 31 March 2023 for property of £1,410,945 (2022 £nil).

10. DEBTORS: amounts due within one year

	2023 £	2022 £
Due from licensees	373	1,915
Due from funders	403,124	-
Prepayments and accrued income	88,532	213,438
Taxation and social security	128,890	-
Other debtors	145	145
	621,064	215,498

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE PERIOD ENDED 31 MARCH 2023

11. CREDITORS: amounts due within one year	2023 £	2022 £
Bank loans	8,002	5,100
Trade creditors	485,147	61,206
Taxation and social security	12,271	10,393
Accruals and deferred income	124,646	108,489
Deposits held on behalf of licensees	68,224	70,101
Other creditors	5,499	5,274
	<u>703,789</u>	<u>260,563</u>

DEFERRED INCOME

Movements on deferred income balances included within accruals and deferred income above:

Balance as at 1 April 2022	4,970	12,907
Released in the year	(4,970)	(12,907)
Amounts deferred in the year	5,600	4,970
	<u>5,600</u>	<u>4,970</u>

12. CREDITORS: amounts due after more than one year	2023 £	2022 £
Bank loan	340,886	42,361
	<u>340,886</u>	<u>42,361</u>

The charity also has a loan under the Bounce Back Loan scheme. Interest is charged at 2.5% per annum with no interest charged for the first 12 months. Capital repayments are to be made in 108 equal instalments that commenced in October 2021.

The charity has a charge secured on the property at Deptford from the bank loan repaid in November 2022.

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE PERIOD ENDED 31 MARCH 2023

12. CREDITORS: amounts due after more than one year (continued)

The loans are repayable as follows:

	2023 £	2022 £
Within 1 year	8,002	5,100
Between 2 – 5 years	50,121	21,709
More than 5 years	290,765	20,652
	<u>348,888</u>	<u>47,461</u>

13. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Restricted Funds £	Unrestricted Funds £	Total Funds £
Tangible fixed assets	2,088,781	367,324	2,456,105
Net current assets/(liabilities)	579,974	604,660	1,184,634
Creditors: amounts falling due after more than one year	-	(340,886)	(340,886)
	<u>2,668,755</u>	<u>631,098</u>	<u>3,299,853</u>

13. ANALYSIS OF NET ASSETS BETWEEN FUNDS

Prior year comparative:

	Restricted Funds £	Unrestricted Funds £	Total Funds £
Tangible fixed assets	1,034,429	380,072	1,414,501
Net current assets/(liabilities)	173,402	291,972	465,374
Creditors: amounts falling due after more than one year	-	(42,361)	(42,361)
	<u>1,207,831</u>	<u>629,683</u>	<u>1,837,514</u>

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE PERIOD ENDED 31 MARCH 2023

14. MOVEMENT IN FUNDS	At the start of the period £	Income £	Expenditure £	At the end of the period £
Restricted funds:				
Deptford capital funds	1,034,437	1,432,762	(18,267)	2,448,932
General grants	50,000	8,230	(8,230)	50,000
Business support programme	123,394	248,483	(202,054)	169,823
Total restricted funds	1,207,831	1,689,475	(228,551)	2,668,755
Unrestricted funds:				
General funds	629,683	959,463	(958,048)	631,098
Total funds	1,837,514	2,648,938	(1,186,599)	3,299,853

Prior year comparative

14. MOVEMENT IN FUNDS	At the start of the year £	Income £	Expenditure £	At the end of the year £
Restricted funds:				
Deptford capital funds	928,100	133,738	(27,401)	1,034,437
General grants	22,007	295,667	(267,674)	50,000
Business support programme	79,723	295,590	(251,919)	123,394
Fundraising	-	-	-	-
Total restricted funds	1,029,830	724,995	(546,994)	1,207,831
Unrestricted funds:				
General funds	538,212	1,179,449	(1,087,978)	629,683
Total funds	1,568,042	1,904,444	(1,634,972)	1,837,514

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE PERIOD ENDED 31 MARCH 2023

Purposes of restricted funds

Deptford capital funds	Net book value of the Deptford property in 2003 funded by grants from London Development Agency (LDA) Cluster Fund, London Borough of Lewisham and SRB Silwood. Depreciation will be charged to this fund over 50 years.
Expansion and refurbishment of Deptford Studios	funded by grants primarily from STRIDE (Corporation of London), the Mayor of London's Good Growth Fund, and London Borough of Lewisham.
General grants	Funding received towards the running costs of Cockpit Arts during the COVID-19 pandemic.
Business support programme	Funding received towards the running costs of the business support programmes.

15. OPERATING LEASE COMMITMENTS

2023
£ **2022**
£

The charity has future lease payments at the year end under operating leases for each of the following periods:

Less than one year	-	-
1 – 5 years	-	-
	<u> </u>	<u> </u>

The charity had a commitment under its current lease up to the date of expiry at 24 December 2020.

16. RELATED PARTY TRANSACTIONS

During the year Cockpit Arts had no related party transactions.

17. ANALYSIS OF CHANGES IN NET DEBT

	As at 1 April 2022 £	Cashflows £	Non-cash movements £	As at 31 March 2023 £
Cash at bank	510,439	756,920	-	1,267,359
Loans due within one year	(5,100)	6,133	(9,035)	(8,002)
Loans due after one year	(42,361)	(307,560)	9,035	(340,886)
	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Total	462,978	455,493	-	918,471
	<u> </u>	<u> </u>	<u> </u>	<u> </u>

COCKPIT ARTS
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE PERIOD ENDED 31 MARCH 2023

18. SUBSIDIARY COMPANY

Cockpit Arts has a wholly owned trading subsidiary, Cockpit Arts & Exhibitions Limited, company number 0341833. It has no assets other than its £2 share capital. The company is dormant and has not traded in 2023 or 2022. The registered office of the company is Cockpit Yard, Northington Street, London WC1N 2NP.

Pablo Lloyd became the sole director of this subsidiary company during the year. There were no inter-company transactions in 2023 or 2022.

19. COMPARATIVE STATEMENT OF FINANCIAL ACTIVITY

	Notes	Restricted funds £	Unrestricted Funds £	Total 2022 £	Total 2020 £
Income and Expenditure					
Income from:					
<i>Donations</i>					
Fundraising		-	40,514	40,514	18,425
Marketing and events		-	39,437	39,437	39,455
General grants	2	295,667	8,000	303,667	92,426
Government grants		-	22,284	22,284	67,853
<i>Charitable activities</i>					
Provision of workspace	3	-	1,015,823	1,015,823	513,593
Business support programmes	4	295,590	53,303	348,893	172,349
Capital project		133,738	-	133,738	-
<i>Investment income</i>		-	88	88	585
Total income		<u>724,995</u>	<u>1,179,449</u>	<u>1,904,444</u>	<u>904,686</u>
Expenditure on:					
<i>Raising funds</i>					
Fundraising		-	33,039	33,039	21,014
Marketing and events		25,689	92,538	118,227	58,608
<i>Charitable activities</i>					
Provision of workspace		269,386	551,923	821,309	397,505
Business support programmes		251,919	410,478	662,397	361,155
Total expenditure	5	<u>546,994</u>	<u>1,087,978</u>	<u>1,634,972</u>	<u>838,282</u>
Net income/(expenditure) and movement in funds		<u>178,001</u>	<u>91,471</u>	<u>269,472</u>	<u>66,404</u>
Reconciliation of funds					
Total funds brought forward		<u>1,029,830</u>	<u>538,212</u>	<u>1,568,042</u>	<u>1,501,638</u>
Total funds carried forward		<u><u>1,207,831</u></u>	<u><u>629,683</u></u>	<u><u>1,837,514</u></u>	<u><u>1,568,042</u></u>

COCKPIT ARTS

England & Wales - Charity number 1029643

Accounts



REPORT OF THE TRUSTEES
AND FINANCIAL STATEMENTS FOR
PERIOD ENDED 31 MARCH 2022

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REFERENCE AND ADMINISTRATIVE INFORMATION
FOR THE PERIOD ENDED 31 MARCH 2022

Status	The organisation is a charitable company limited by guarantee, incorporated on 19 March 1993 and registered as a charity on 2 December 1993 in England and Wales.	
Governing document	The company was established under a memorandum of association which established the objects and powers of the charitable company and is governed under its articles of association. The original memorandum and articles of association were replaced by special resolution on 10 December 2009 by new articles of association. The articles of association were amended by special resolutions on 3 April 2019, on 16 Sep 2021 and on 22 Apr 2022.	
Company number	2801969	
Charity number	1029643	
Registered office and operational addresses	Cockpit Yard Northington Street London WC1N 2NP	18-22 Creekside Deptford London SE8 3DZ
Trustees	Davina Mallinckrodt, (Chair. Appointed April 2021) Pablo Lloyd (Deputy Chair) Bill Amberg Nishita Dewan Samuel Fry Lee Gage (Appointed September 2021) Patricia Godfrey Clarissa Hulse Jill Humphrey (Deputy Chair. Resigned November 2020) Jane Kuria-Ronaldson (Resigned November 2020) Cornelius Medvei (Chair. Resigned March 2021) David Moore Mehul Nathwani Ben O'Neill Sarah Samuel Alistair Scott	
Key management personnel	Annie Warburton, Chief Executive David Crump, Head of Business Incubation Hugo Godfrey, Financial Controller Sandie Mattioli, Head of Development Fabienne O'Neill, Head of Operations	
Bank	NatWest Bank Plc PO Box 159, 332 High Holborn, London WC1V 7PS	
Solicitors	Russell Cooke 2 Putney Hill, London SW15 6AB.	
Auditors	Haysmacintyre LLP 10 Queen Street Place London EC4R 1AG	



TRUSTEES' REPORT FOR THE PERIOD ENDED 31 MARCH 2022

COCKPIT TRUSTEES' REPORT 1 October 2020 - 31 March 2022

ABOUT COCKPIT

Cockpit is London's leading centre for contemporary craft. Bridging the gap between talent and opportunity, we empower makers to succeed creatively and commercially.

Established in 1986, we are the UK's largest, most diverse cluster of makers and the country's only craft business incubator, recognised on the NatWest SE100 index 2022 of top-performing social enterprises.

Home to 160 makers, practicing in over 20 different disciplines – from ceramics to fine jewellery, handweaving to bespoke tailoring – we equip talented people with the tools to succeed: specialist studio space and equipment, in-house business coaching and public showcases. We work with hundreds more makers through careers programmes, outreach, training and consultancy in the UK and internationally.

Creativity, innovation and business success are fuelled by diversity. At Cockpit we foster an inclusive, ambitious culture where all aspects of diversity are seen as fundamental to achievement. Recognising that talent is everywhere but opportunity is not, over three decades our mission has been to break down and overcome the barriers standing in the way of creative success.

Each year we support more than 40 emerging practitioners with awards and bursaries, providing free studio space for 12 months, professional development and training, and introductions to buyers and curators. Funded by City of London Livery Companies, trusts, foundations, individual donors and corporate sponsors, these highly sought-after places provide a grounding for artistic success. Many artists, makers and designers who started out at Cockpit now enjoy a global reputation as leaders in their field.

Providing a vital platform for makers, especially those in their early years, our studios are a destination for local people, collectors, curators, retail buyers, stylists and interior designers, as well as for young people taking their first steps in their craft career. We bring makers' work to public audiences through showcases and events, run community outreach programmes, and offer bespoke tours for schools, colleges and special interest groups.

As a social enterprise, we typically generate over 80% of our income through earned revenue, and raise the rest from patrons, trusts, foundations, and sponsors. Our annual impact report, *The Cockpit Effect*, consistently demonstrates higher than average economic outcomes for Cockpit makers, accompanied by rich social and cultural impact.



TRUSTEES' REPORT FOR THE PERIOD ENDED 31 MARCH 2022

OBJECTIVES AND ACTIVITIES

Aims

In accordance with our charitable objects, Cockpit's aims are to:

- Equip talented craftspeople with the space, training and support to start and grow thriving businesses and artistic practices.
- Promote craft careers, training and education to protect the future of craft skills and open pathways for talent into professional practice.
- Celebrate and present contemporary craft and design to public audiences through exhibitions, publications, broadcasts and live events.

Objectives

In meeting these aims, our objectives are to:

- Provide fully sponsored or part-subsidised specialist studio space and/or equipment to craftspeople who would otherwise be unable to afford it.
- Offer creative, professional and business development coaching and training to enable makers to set up and build successful practices and independent businesses.
- Reach and recruit makers from all backgrounds, dissolving any barriers to accessing our services.
- Design and host education and careers programmes to generate opportunities for children and young people to discover and develop craft skills.
- Open Cockpit to specialist and public audiences as a place for discovering and learning about buying, collecting, commissioning and experiencing contemporary craft.
- Monitor and evaluate the social, cultural and economic impact of our work and disseminate and share our findings with supporters and peers.
- Operate as a sustainable, well-run and well-governed social enterprise, reinvesting any surpluses into delivering our charitable objects and social mission.

Public Benefit

Cockpit pays due regard to the Charity Commission's public benefit guidance when reviewing our aims and objectives and in planning and making decisions on our future activities.



TRUSTEES' REPORT FOR THE PERIOD ENDED 31 MARCH 2022

Activities October 2020 – March 2022

In 2021, Cockpit changed its financial year end from 30th September to 31st March. This report, therefore, covers the 18-month period October 2020 to March 2021.

Overview

The first 12 months of this financial period were dominated by the Coronavirus pandemic and consequent lockdowns. Like all charities, Cockpit's activities were affected. Nonetheless, Cockpit maintained delivery to its beneficiaries and made significant progress on strategic goals during the 18-month period.

We actively sustained 150 makers through the pandemic and ended the period with increased beneficiary numbers, a growth in demand for our services, bigger public audiences, and improvement in reserves. In September 2021, we secured £2.3m capital funding to improve and extend our Deptford studios.

The period saw us invest in organisational development, including updated Articles of Association, an overhaul of all company policies and procedures, improved governance and a new board committee structure, new website and visual identity, upgraded digital infrastructure, expanded community and youth outreach programmes, and new national and international partnerships to reach more, and more diverse, beneficiaries.

We renewed our active commitments to equity, diversity and inclusion and to environmental sustainability as underpinning themes running through all aspects of our work.

We said farewell to Cornelius Medvei, who served as Chair for nine years. We are grateful for his service and contribution. We welcomed Davina Mallinckrodt as our new Chair of Trustees in April 2021.

Maker Support

With a core mission to break down and overcome the barriers standing in the way of creative success, our coveted Awards and bursaries programme has never been more vital, especially for those in the fragile early stages of their career. These Awards are funded by City of London Livery Companies, trusts, foundations, individual donors and corporate sponsors, without whose generous support we could not offer these opportunities.

During the year, we supported 48 practitioners with awards and bursaries, providing free studio space for 12 months, professional development and training, and introductions to buyers and curators. Some Awards, including the Clothworkers' Award and Leathersellers' Award, offer multi-year support, as well as studio equipment, to provide as strong a ground as possible for creative and commercial success.

Adhering to Government and NHS guidance, we kept studios open throughout the pandemic, providing a vital resource enabling makers to keep their practices going.

We welcomed 31 new studio holders during the 18-months, and demand for studio space continued to grow rapidly. Over the 18-months, we received 367 applications. When adjusted for comparison purposes, this represents a 25% increase on applications in the previous period, and a 47% increase on the average for the previous five years. High levels of demand have reinforced our commitment to developing a strategy to expand our studio provision at both sites.

"This award has allowed for me to continue my passion in glass making after University, and to give me the inspiration and space to make it a full time pursuit. I am now on my way to setting up a business, having a website, and hopefully will soon be making new products to sell to the public, shops and galleries. It is a very exciting position to be in!" Lulu Harrison, glassmaker



TRUSTEES' REPORT FOR THE PERIOD ENDED 31 MARCH 2022

Business Support Delivery

During the 12 months to March 2022, our business incubation team delivered 2,838 hours of business support, an increase of 63% in contact hours from the previous year (which was suppressed due to lockdowns and furlough). We delivered 109 workshops to 227 makers, and 456 one-to-one coaching sessions to 206 makers.

In addition to our standard programmes, workshop topics focused on resilience, accessing emergency finance, and building digital marketing, communications and sales skills. This support was vital in supporting makers to respond as positively as possible to the circumstances of the pandemic.

The move to digital delivery positively influenced the way we work with makers, making the best of a blended model of online and in-person support. It also led directly to us creating new partnerships with QEST and the Basketmakers' Association to support makers beyond our studios.

An extension of the ERDF-funded London Creative Network programme was confirmed to December 2021. This enabled Cockpit to reach more external makers, and we received a record number of applications received in this round.

"I have had the most amazing two years on the Clothworkers' Award and it has enabled me to explore my craft further and realise what area I want to specialise in. I would not be where I am without the award and will forever sing its praises. It has been a space for exploration, development and growth." Millie Thomas, weaver

Youth and Careers Programmes

We redoubled our work to attract a larger and more diverse intake of talent and establish a broader range of routes into the creative industries.

"The boys really seemed to enjoy it and hopefully it has opened up a new world of creative careers for them. As a day it was really great fun and it introduced the pupils and myself to some crafts we had never seen or even thought about before. When speaking to the pupils back at school they seemed to be really positive about the whole day and a few of them said they wouldn't mind making stuff for a job, which I can only take as a positive."
Finbarr Cotter-Boston, London Nautical School

Applications for our youth programme, *Make It*, targeted at makers aged 25 or under who are currently unemployed or underemployed, were more than double the previous year: we received 48 applications for three places in 2021.

We were the national lead for craft for *Digital Discover* week 2021, during National Careers Week, and continued digital careers events throughout the year. In autumn 2021, once restrictions were lifted, we hosted a series of in-person schools careers days at both sites. We also developed new partnerships with Creative Futures, Lewisham, and Speakers for Schools, and our Projects Coordinator continued her work as a schools Enterprise Advisor.



TRUSTEES' REPORT FOR THE PERIOD ENDED 31 MARCH 2022

"Thank you for welcoming us so generously to Cockpit. Our young people really enjoyed the day and many were asking when are we doing it again."

"We learned a lot about career paths in the Creative Industries, about being entrepreneurial, skills and enjoying work. The work we saw in the studios, the discussions with the makers and their willingness to engage with our students were very inspiring."

"Our young people loved the hands-on workshop and I can already see the impact it had on their confidence and our relationships. Lots of 'thank you for taking us' and 'I am so proud of myself'!"

"When we got back to school, we went to their D&T teacher (who sadly had not been able to come with us) to show what they had made and tell her about the day. The excitement and pride was palpable!"

"This type of activity is really beneficial to young people when figuring out what they want from their educational and professional future, even more so when students come from socio-economic backgrounds where they do not necessarily have the exposure and confidence to pursue a creative career."

"I hope that we can work together again soon and come back to Cockpit in the near future as well as invite you and some makers to visit us." Celine Nembhard, Deptford Green School

Public Events

During the winter 2020 lockdown we ran a digital alternative to our usual Open Studios event, featuring 121 makers and 16 ticketed online events. 29% of makers reported that sales during the event exceeded expectations.

Our Summer Festival and Open Studios events in June 2021 were our first in-person public events in 18-months. We achieved our highest visitor numbers in eight years at Deptford, and highest numbers in five years at Bloomsbury. Although visitor numbers at Winter Open Studios 2021 were 18% lower than in 2019, makers reported healthier than usual sales.

We continued our online talks and events programmes. Social media audiences over the period grew by 17% and website visitors increased by 16%.

Partnerships, Policy, International Programmes and Consultancy

We continued to foster a range of local and national partnerships with cultural, education and enterprise organisations.

In Deptford, Cockpit was confirmed a partner in *We Are Lewisham* - London Borough of Culture 2022, delivering careers programmes and a mass-participation creative project. In Bloomsbury, we established a partnership with Central Saint Martins to co-produce a week-long symposium on craft's responsibilities in relation to social justice and the climate emergency. Central Saint Martins is a constitutive college of the University of London (UAL) and we also sponsored UAL's Creative Enterprise Awards for the fourth successive year.

As a member of the British Council DICE supplier framework we secured a contract to deliver business and social enterprise support to 200 women entrepreneurs in Pakistan.



TRUSTEES' REPORT FOR THE PERIOD ENDED 31 MARCH 2022

For the Department for Education, Cockpit's CEO chaired the industry expert panel developing the new T-Level (Technical Level) post-GCSE qualification in Craft and Design. Outline content for the qualification was approved in March 2021, ready for the T-Level to be delivered from 2023.

We continued our contribution to sector-wide bodies, including Craft UK, Creative UK (where we are a Council member, representing craft), the Policy and Evidence Centre for the Creative Industries, the Kings Cross Knowledge Quarter, and Social Enterprise UK.

Organisational Development

Funding from the Weston Culture Fund facilitated a digital transformation at Cockpit, providing much-needed investment in our digital infrastructure. This facilitated an upgrade to the speed and reliability of WiFi broadband at both studio sites and new audio-visual rooms at both sites for makers to photograph, film and record their work.

The Weston Culture Fund also enabled us to design and build a new website to improve our reach and offer to digital audiences and improve how we profile our studio-holders. The website was launched, along with a refreshed brand identity, in January 2022.

Following a successful pilot, in January 2022 we recruited a Head of Operations to support organisational development and the Deptford capital project. We invested in a new CRM (customer relationship management) system and have undertaken a full overhaul of all our company policies and procedures, including staff handbooks, Health and Safety, Cyber Security, HR, Data Protection, Environmental, and Equity, Diversity and Inclusion policies.

Property

Bloomsbury

In spring 2020, we began negotiations with London Borough of Camden on our lease at Cockpit Yard. In December 2020 we signed a Tenancy at Will Agreement with London Borough of Camden. We are currently negotiating a new lease with Camden.

Deptford

With expansion and refurbishment of our Deptford studios a long-term strategic goal, we revised our capital programme plans and successfully bid for £2.35m funding from Stride, the Greater London Authority and London Borough of Lewisham to invest in the transformation of Cockpit Deptford.

Our vision is to become a thriving hub for craft in the heart of the Creative Enterprise Zone by increasing affordable artist studio provision to support more makers, improving access to open to the public year-round, and providing a space for a rich community programme of workshops, events, and learning. Designed by Cooke Fawcett Architects and managed by New Stages Ltd., the project commenced in September 2021 and is on track to complete in September 2023.

Our Deptford Studios were accredited in the first wave of the Mayor of London's Workspace Accreditation scheme.



TRUSTEES' REPORT FOR THE PERIOD ENDED 31 MARCH 2022

PERFORMANCE AND IMPACT

The impact of our work saw us recognised for the fourth consecutive year as one of the 100 top-performing UK social enterprises, listed on the NatWest SE100 Index 2022.

We were finalists in two categories at the UK Social Enterprise Awards 2021: We were shortlisted for the Prove It: Social Impact Award, and our CEO was a finalist for the Women in Social Enterprise Award.

Monitoring and Evaluation

We monitor and evaluate our economic, social and cultural impact, presenting results in an annual impact report *The Cockpit Effect*, published online and disseminated to supporters, partners and beneficiaries.

We complement this quantitative data with qualitative analysis and beneficiary case studies, including detailed six- and 12-monthly reports on Awardees and Bursary-holders, disseminated to funders.

Impact and Performance

Cockpit delivers public benefit through education, training and employment support, as well as through introducing contemporary craft to public audiences through showcases and events.

We are home to 160 independent creative businesses. Of those, 19% are on sponsored places, supported by Awards and Bursaries providing studio space, business coaching and, in some cases, equipment for one to three years. Makers at Cockpit practice 22 different craft disciplines, with concentrations currently in jewellery (32%), textiles (23%) and ceramics (11%).

"Without this platform, my voice and presence as a maker would have been diminished - it helped to jumpstart my practice onto a national stage." Fadhel Mourali, weaver

The Cockpit Effect reports on our annual impact. In the 2022 report, analysis shows that total annual sales for Cockpit makers was £7.2million, a social and financial return on investment of £7 for every £1 spent by Cockpit. Makers' turnover increased by 2% year-on-year and average profits were up by 21%, with a total Gross Value Added (GVA) of £3.36m.

With our support, our makers stepped up their digital reach: 71% of Cockpit makers now sell online, and these sales contribute 31% of those makers' turnover. Exports remain robust, despite the challenges to exporting ensuing from Britain's exit from the European Union: 56% of Cockpit businesses exported during the year, up from 46% in the previous year, and back to pre-Covid levels. Top export regions remain Europe (a market for 84% of exporting makers) and North America (68% of exporting makers).

As was the case during the first phase of the pandemic, studios remained open throughout the year, in line with Government guidance and health protocols, for those who were unable to work from home, and this was vital for sustaining their businesses. Throughout, the sense of community at Cockpit was strong and never more important.

However, whilst Cockpit makers continued to prove themselves to be resilient, adaptable, and determined during the successive waves of lockdowns, many faced severe loss of income, with a large proportion falling through the gaps in Government support. The mean loss of trade reported by makers in November 2020 was 63% of pre-pandemic levels, and the median was 70% of pre-pandemic levels.

To support makers, we continued to offer reductions on licence fees from October 2020 to September 2021. Reductions were set at 40% in October 2020, tapering to 20% from December 2020 onwards. Reductions



TRUSTEES' REPORT FOR THE PERIOD ENDED 31 MARCH 2022

applied to all makers in the first quarter and then were granted by application only. More than half of studio holders (57%, 85 makers in total) requested and received reduced licence fees.

Diversity, Equity and Inclusion

With active policies in place to overcome barriers to participation, Cockpit's community is diverse, compared to the wider craft sector: 23% of Cockpit makers are from a Global Majority background, compared to 4% in craft as a whole (Crafts Council, 2016).

During 2020-22, Cockpit redoubled its existing commitment to Diversity, Equity and Inclusion (DEI) and developed a DEI policy and action plan with the following aims:

- Open up access to starting a successful professional career in craft to everyone with talent
- Actively address structural barriers, including systemic racism, inequality of access to education and training, and socio-economic barriers
- Promote and celebrate the diversity of the community of makers at Cockpit
- Continually deepen our learning and evolve our understanding of diversity and inclusion
- Build a more diverse, inclusive and cohesive community: makers, team, Trustees, partners

The plan addresses all protected characteristics, with a focus on race, disability and socio-economic background. The plan is comprehensive, with objectives covering all areas of our activities: awards and applications, communications, buildings, training, outreach, HR, and governance. Every member of staff has a DEI objective in their annual workplan

Whilst all Cockpit Awards and Bursaries are targeted at removing barriers to starting up in practice, in 2020-22, we established a major, three-year Award In partnership with The New Craftsmen, specifically aimed at individuals from backgrounds currently underrepresented in craft.

Diversity, Equity and Inclusion work is led by the CEO and is overseen by the People Committee of the Board of Trustees. As with all our activities and governance, we review and are guided by the Charity Governance Code.

Environment

In the lead-up to the UK hosting the UN climate change conference, COP26, in Glasgow in November 2021, Cockpit researched and published a report into the actions that makers are taking in response to the climate emergency. The research was undertaken by our staff Climate Champion, with pro bono support from a sustainability consultant at PA Consulting, overseen by Trustee Sarah Samuel.

Drawing on the recommendations of this report, the charity drew up a refreshed environmental strategy and action plan with the following overarching aims to:

1. Reach net zero emissions from all our operations by 2030
2. Maximise the energy efficiency of our buildings
3. Minimise the generation of waste and maximise reuse and recycling
4. Provide training and knowledge exchange for makers on environmental responsibility
5. Be a voice and champion for craft's contribution to environmental responsibility

Detailed objectives to deliver these aims have been set in the following areas: buildings, operations, training, behaviour, procurement, advocacy. Progress against these objectives will be monitored annually.

For the past three years, all staff have completed an annual carbon footprint calculator, and this is now being extended to the community of makers.



TRUSTEES' REPORT FOR THE PERIOD ENDED 31 MARCH 2022

Financial Resilience and Fundraising Performance

Through careful financial management, cost control and strong fundraising performance, we steered a steady course through the pandemic and beyond, maintaining the charity's resilience whilst supporting our community of studio holders. To manage risk, we minimised costs, eliminated non-essential expenditure, operated on a skeleton staff, and accessed all Covid response schemes for which we were eligible.

We accessed the Coronavirus Job Retention Scheme, operating flexible furlough between October 2020 and March 2021, balancing financial sustainability with delivery of artist support and public programmes. We also secured Covid-response support from the Weston Culture Fund, London Borough of Lewisham, and Cultural Recovery Fund.

Revenue fundraising was robust throughout the period. A refreshed Patrons scheme resulted in a gentle uptick in donations but, as in previous years, our strongest fundraising stream was through trusts and foundations.

Fundraising and furlough enabled us to retain all jobs whilst continuing to support studio-holders through substantial reductions in licence fees between October 2020 and September 2021.

In previous years, earned and traded income has contributed 80% of total turnover and has been reinvested back into our workspace provision, business support and employment programmes. During the pandemic, income generated from marketing and events (venue hire, exhibition fees, and private tours) disappeared, we reduced studio fees and increased fundraising. As a result, during this financial period, the proportion of earned income was 69% of total income and fundraising income rose to 31% of total income. However, in the final six months of the period, October 2021 to March 2022, we re-established our usual 80:20 ratio of earned and fundraised income.

In addition to emergency response funding, we are grateful to all the funders who continued their support of our Awards and bursaries which, in turn, enabled us to continue our support to makers through the pandemic. In total, funding received for Awards and Bursaries enabled us to support 48 makers during the 18 months, of which 26 were makers who joined Cockpit during this financial period.

Taking in both regular and emergency funding, we achieved 128% of the fundraising target set at the beginning of the period. Implementing a fundraising strategy focused on long-term and multi-year funding to ensure resilience, by March 2022, we had secured 48% of our target for 2022-3.

In February 2021 we resumed our capital fundraising campaign to secure investment to remodel, expand and improve our Deptford site. In September 2021, £2.35m capital funds were confirmed from Stride, the Mayor of London and London Borough of Lewisham to deliver the project.



TRUSTEES' REPORT FOR THE PERIOD ENDED 31 MARCH 2022

FUTURE PLANS

Our three priorities for 2022-3 are: Growing Spaces, Growing Communities and Growing Audiences.

Growing Spaces: Expand and improve our two studio buildings to accommodate more makers and support their growth.

Growing Communities: Extend our community and youth programmes to reach more, and more diverse, people. Enrich our offer to makers and cultivate a strong maker community at Cockpit and beyond our studios.

Growing Audiences: Grow and diversify digital audiences, increase visitor numbers to our events, and build Cockpit's profile as a leading national centre for contemporary craft.

We will deliver these in 2022-23 through the following actions:

1. Craft a long-range strategic plan

We will design a new, five-year strategic plan, consolidating and building on successes to date. We will appraise our business model and develop our offer to optimise economic, cultural and social impact.

2. Empower more makers

We will continue to build new partnerships and consultancy to extend our services to a wider range of makers, in and beyond Cockpit. We will develop our digital offer, reaching makers in the UK and globally with our business and professional development offer.

We will sustain our Awards and Bursaries programme, continuing to support 20% of our makers with highly-subsidised studios. We will attract makers working in wider range of practices, including collectible craft, experimental work, sustainable practices, and socially engaged practices.

3. Encourage future makers

We will step up the growth of our careers and young people's programmes to open routes into craft careers through *Make It*, our programme for makers aged under 26 starting up in business.

We will continue to host immersive careers events for local school students, contributing to the national *Discover Creative Careers* programme and national Careers Week.

4. Build public audiences

Building on our 2021 digital transformation, we will grow our audiences and bring contemporary craft to more people through a rich programme of in-person events, talks, publications, exhibitions. We will create new cultural, education and commercial partnerships and consolidate our position as a leading voice for contemporary craft, to reach new audiences and generate opportunities for makers.

We will develop an expanded community outreach programme and deliver a mass participation project as a key partner in *We Are Lewisham*, London Borough of Culture 2022.

5. Measure and communicate impact

We will continue our commitment to annual impact measurement – complementing rigorous quantitative data with case studies that reveal the rich stories behind our work. We will share our social, economic and artistic results through events, publications, and online.



TRUSTEES' REPORT FOR THE PERIOD ENDED 31 MARCH 2022

6. Invest in organisational development

We will build on the organisational development programme that we initiated in 2020, by continuing to invest in operational improvements, staff development and Board development to sustain an ambitious, healthy, happy, motivated, and well-functioning organisation.

7. Secure long-term resilience

We will continue delivery of our Deptford capital development project, securing all funds, completing a new studio block, and beginning the build of indoor and outdoor community and public spaces to open in September 2023. In Bloomsbury, we will negotiate a new, long-term lease with London Borough of Camden. We will implement a long-term fundraising and revenue generation strategy, diversifying our funding base to further strengthen Cockpit's resilience and our ability to deliver our social and cultural mission

LEGAL STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Cockpit was established as a charitable company limited by guarantee in 1993. The company was established under a Memorandum of Association, stating the objects and powers of the charitable company, and is governed and administered in accordance with its Articles of Association.

The Board approved revised Articles of Association, brought up to date with current legislation, in September 2021 and April 2022.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 31 March 2022 was 13 (2020: 14). The Trustees are members of the charity, but this entitles them only to voting rights.

A trading arm, Cockpit Arts & Exhibitions Ltd, is a dormant limited company with no accounting transactions at present. As a result, the trading arm has not been consolidated in these financial statements.

Trustee recruitment, appointment and induction

The Board of Trustees comprises individuals who are both trustees and non-executive directors of the company. Trustees serve for three years and are eligible for re-election for up to two further terms of three years each. All members of the Board serve in an individual capacity with a duty to support Cockpit rather than to act as representatives of a particular interest group.

Trustees are recruited through an open process. Vacancies are advertised widely, with an emphasis on recruiting from a diverse range of backgrounds to meet the organisation's skills and knowledge needs. Applications are shortlisted by the Nominations Committee, which comprises the Chair, two Trustees and the CEO. Following interview of shortlisted candidates, recommendations for appointment are proposed to the full Board for their consideration and approval.

Cornelius Medvei stepped down as Chair of Trustees in April 2021, having served for nine years. In response to a open recruitment campaign in summer 2020, we shortlisted seven applicants to join the Board as our new Chair. Following two rounds of interviews with the Nominations Committee, Davina Mallinckrodt was appointed Chair Designate in November 2021 and assumed the Chair in April 2021.



TRUSTEES' REPORT FOR THE PERIOD ENDED 31 MARCH 2022

On appointment, Trustees receive an induction pack comprising the governing documents, most recent annual report, recent performance reports, strategic planning documents, corporate policies, impact reports and any other relevant materials. They are also provided with up-to-date materials on charity governance, including Charity Commission guidance, the Charity Governance Code, and Cultural Governance Alliance guidance. New Trustees meet with staff to understand their roles in the organisation and are invited to attend Cockpit events. All Trustees take part in an annual Away Day as well as quarterly Board meetings. Opportunities for Trustee training are provided, including this year training on Diversity, Equity and Inclusion, and a full governance briefing and update from Russell-Cooke solicitors.

Management and decision-making

Trustees are responsible for making decisions on Cockpit's long-term direction and activities, and for ensuring that all Board responsibilities delegated to staff are carried out.

An annual business plan sets out how the charity's activities will deliver its aims and objectives, within the context of a longer-range, five-year strategic plan.

Trustee sub-committees provide detailed analysis and recommendations on specific activity areas. These are the Audit & Risk Committee (quarterly), Development Committee (quarterly), Finance and Business Committee (quarterly), People Committee (three times a year) and Property Committee (monthly). Other sub-committees and working groups, for example on property matters, are convened where required. Committee members and Chairs are appointed by the Chair of the Board of Trustees and approved by the Board.

Executive team

The Board appoints a Chief Executive to shape Cockpit's strategic direction and lead the organisation. The Chief Executive formally reports on progress to the full Board every quarter, as well as to Board subcommittees.

Staff remuneration is subject to an annual inflationary review, with any additional pay increase dependent on change of role scope or responsibility. Recommendations on remuneration made by the Finance & Business Committee are subject to approval by the full Board of Trustees.

We are an accredited London Living Wage Employer.

RISK MANAGEMENT

The Trustees meet regularly to review the financial position and to ensure that effective management and controls are in place. The Audit and Risk Committee and the Board of Trustees each review the charity's risk register quarterly. Attending to all risk categories (strategic, operational, legal, reputational), they monitor risk status (probability, impact and proximity) and take action to manage each risk as appropriate (mitigate, transfer, accept, avoid or exploit).

Principal risks identified in relation to the charity's finances are the risk of generating insufficient fundraising income (capital and revenue) and the risk of premises in Camden becoming unaffordable. Trustees have ensured that there are sufficient reserves to meet all the charity's immediate liabilities and to continue to do so in the short term.

Fundraising performance has been strong over the current period, drawing on expertise in the senior executive team and building on strong track record of successfully delivering programmes to meet funders' objectives. To mitigate the risk of any potential fundraising shortfall in the future, the charity has successfully diversified earned



TRUSTEES' REPORT FOR THE PERIOD ENDED 31 MARCH 2022

and traded income, implemented a new fundraising strategy, and actively cultivated new funding sources. The charity has invested in additional fundraising resource to raise the final 20% of capital funds for the Deptford project, and this 20% is underwritten by a mortgage loan of £750,000 from NatWest Bank. This was subject to rigorous affordability tests before approval.

Cockpit is registered with the Fundraising Regulator and abides by the Regulator's Code of Fundraising Practice. Fundraising is carried out by the CEO and the Head of Development. Cockpit does not employ an external professional fundraiser. The charity received no complaints during the year about fundraising activity.

The charity is in regular communication with property officers at Camden Council to negotiate an affordable, longer-term lease on our Bloomsbury premises, with increased space to meet growing demand for studios.

The charity has reassessed cyber security risks in response to heightened cyber threats globally. All staff have received cyber security training and have quarterly refreshers, and additional security measures and two factor authentication have been implemented. The charity is protected by cyber insurance.

Since the outbreak of Covid-19 in March 2020, Trustees have regularly reviewed new risks arising from the pandemic and have taken steps to mitigate their impact on the charity and its beneficiaries. The principal risks have related to health and finances, and have been managed as follows.

The charity continued to apply additional hygiene measures to reduce the risk of coronavirus transmission. As Government and NHS guidance has evolved, Cockpit has regularly reviewed its practice and updated guidance to staff, studio-holders and visitors accordingly.

From October 2020, the charity continued its careful approach to managing the financial impact of the pandemic, which had been introduced in the previous period: Rigorous cost control; part-time furloughing of staff (on full pay); accessing all Government and other support schemes for which we were eligible; and implementing an active fundraising strategy.

Prudent financial management and fundraising through the crisis enabled Cockpit to continue to extend support to its beneficiaries from October 2020 to September 2021 (in the form of licence fee reductions) whilst preserving the charity's long-term financial sustainability.



TRUSTEES' REPORT FOR THE PERIOD ENDED 31 MARCH 2022

FINANCIAL REVIEW

Income

Total income for the 18-month period 1 October 2020 to 31 March 2022 was £1,904,444, compared with £904,686 in the 12-month period 2019/20. The figure for 2022 includes £133,738 in capital funds.

During the period, £115,879 was received from the European Regional Development Fund for the London Creative Network Programme. Managed by SPACE, with Cockpit, Four Corners and Photofusion as delivery partners, the programme funds business support provision to resident studio holders and external makers. The first edition of the programme began in January 2016. Funding for second phase was awarded in December 2018; delivery began in January 2019 and concluded in June 2020. A third, phase of the programme began in July 2020 and concluded in March 2022.

We received income from the Department for Education to contribute towards time spent chairing the industry panel developing the T-Level in Craft and Design and from British Council to deliver the DICE Women's Fellowship. Cockpit was jointly commissioned by the Basketmakers Association and Worshipful Company of Basketmakers to develop and deliver a bespoke programme for their members, and was commissioned by QEST (the Queen Elizabeth Scholarship Trust) to deliver professional and business development programmes for QEST Scholars.

Reflecting high occupancy at both sites, licence fee income for the period remained buoyant, despite the Covid reductions we offered between 1 October 2020 and 30 September 2021. Income from venue hire, tours, and open studios events was lower than previous periods due to the restrictions of lockdowns and social distancing.

Cockpit again received generous support from charitable trusts and foundations, enabling us to offer bursaries and awards to talented craftspeople to develop their careers. We are grateful to CAPITB Trust, Harriet's Trust, Newby Trust, SHA Trust, The Arts Society, The Arts Society GLA, The Clothworkers' Company, The Drapers Charitable Fund, The Haberdashers' Company, The Worshipful Company of Basketmakers, The Worshipful Company of Curriers, The Worshipful Company of Leathersellers, and The Worshipful Company of Turners for their continued support of Awards and Bursaries for individual craftspeople in specific craft disciplines.

We were grateful to receive Covid emergency funding from the Weston Culture Fund, London Borough of Lewisham, and the Cultural Recovery Fund, managed by Arts Council England. These grants enabled us to extend further support to our makers during the period, produce new cultural events for the public, and to undertake urgent investment in our digital infrastructure to enable our makers to reach new audiences.

During the year, we received support for new specialist Awards for craftspeople from The Radcliffe Trust, The Worshipful Company of Glass Sellers, The Worshipful Company of Needlemakers and The Worshipful Company of Tin Plate Workers, and The New Craftsmen co-created and funded a new multi-year award aimed specifically at overcoming underrepresentation of in contemporary craft of makers from Global Majority backgrounds. We are grateful to them all for their generous support.

In support of our youth programmes, we are grateful to the John S Cohen Foundation for their support of our careers and schools programmes. We thank Marsh Charitable Trust for their contribution towards core costs.

We are grateful to our corporate sponsors for their support: Clear Insurance Management Ltd, for their continued support of the annual Cockpit Clear Bursary; Shalini Misra for support for Cockpit's Make It Count creative business programme; Briffa for generous in-kind support; Deutsche Bank and Waitrose.



**TRUSTEES' REPORT
FOR THE PERIOD ENDED 31 MARCH 2022**

We are also grateful to our many individual donors – our Patrons, Champions and Friends - who donated funds in support of our work. Donations from individual donors, including donations made at Open Studios, totalled £10,672.

In September 2021, Cockpit received confirmation of funding of £2,350,000 towards remodelling and expansion of its Deptford site from Stride, the Mayor of London's Good Growth Fund, and London Borough of Lewisham. We are grateful to these partners for their belief in, and backing of, our vision to create an enhanced centre of excellence for craft and making in Deptford.

Cockpit is registered with the Fundraising Regulator and abides by the Regulator's Code of Fundraising Practice.

Expenditure

Total expenditure in the 18-month period was £1,634,972 compared with 2019/2020 expenditure of £838,282. Funds spent on business support programmes in the 18-month period were £662,397, compared with £361,155 in the previous year.

Movement in funds

Net income was £269,472 for the period ended 31 March 2022. There is a surplus for the year on unrestricted funds of £91,471.

RESERVES POLICY

The charity's reserves policy is to hold free reserves equivalent to three months' running costs. This policy was reviewed and approved by Trustees during the year ended 30 September 2019.

Free reserves at 31 March 2022 are £249,611 and three months of unrestricted expenditure at 31 March 2022 is £178,079.

At 31st March 2022, the charity held the following reserves:

General unrestricted funds	629,683
Restricted funds	1,207,831
	1,837,514



TRUSTEES' REPORT FOR THE PERIOD ENDED 31 MARCH 2022

STATEMENT OF TRUSTEES RESPONSIBILITIES

The trustees who served during the period were:

Davina Mallinckrodt, (Chair. Appointed April 2021)
Pablo Lloyd (Deputy Chair)
Bill Amberg
Nishita Dewan
Samuel Fry
Lee Gage (Appointed September 2021)
Patricia Godfrey
Clarissa Hulse
Jill Humphrey (Deputy Chair. Resigned November 2020)
Jane Kuria-Ronaldson (Resigned November 2020)
Cornelius Medvei (Chair. Resigned March 2021)
David Moore
Mehul Nathwani
Ben O'Neill
Sarah Samuel
Alistair Scott

The trustees, who are also directors of Cockpit for the purposes of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

- select suitable accounting policies and apply them consistently;
- observe methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charitable company will continue in operation.

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



TRUSTEES' REPORT
FOR THE PERIOD ENDED 31 MARCH 2022

STATEMENT OF TRUSTEES RESPONSIBILITIES (Cont.)

So far as the trustees are aware:

- (a) there is no relevant audit information of which the Company's auditors are unaware, and
- (b) they have taken all the steps that they ought to have taken as trustees in order to make themselves aware of any relevant audit information and to establish that the Company's auditors are aware of that information.

Approved by the trustees on 28 September 2022 and signed on their behalf by:

Davina Mallinckrodt

Davina Mallinckrodt, Chair of Trustees



INDEPENDENT AUDITOR'S REPORT FOR THE PERIOD ENDED 31 MARCH 2022

Independent auditor's report to the members of Cockpit Arts

Opinion

We have audited the financial statements of Cockpit Arts for the period ended 31 March 2022 which comprise the Statement of Financial Activities, The Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of the charitable company's net movement in funds, including the income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Trustees' Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Trustees' Report (which includes the strategic report and the directors' report prepared for the purposes of company law) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the directors' report included within the Trustees' Report have been prepared in accordance with applicable legal requirements.



INDEPENDENT AUDITOR'S REPORT FOR THE PERIOD ENDED 31 MARCH 2022

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report (which incorporates the strategic report and the directors' report).

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

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

Responsibilities of trustees for the financial statements

As explained more fully in the trustees' responsibilities statement [set out on page 17-18], the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

Based on our understanding of the charitable company and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to non-compliance with the Charities Act, Companies Act and Health and Safety legislation, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Companies Act 2006 and the Charities Act 2011, payroll tax and sales tax.

INDEPENDENT AUDITOR'S REPORT FOR THE PERIOD ENDED 31 MARCH 2022

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls), and determined that the principal risks were related to recognising income in the incorrect financial period. Audit procedures performed by the engagement team included:

- Inspecting correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Evaluating management's controls designed to prevent and detect irregularities;
- Substantive test of detail on income transactions and review of income transactions around the financial year end; and
- Identifying and testing journals, in particular journal entries posted with unusual account combinations, postings by unusual users or with unusual descriptions.

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

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

Use of our report

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



Siobhan Holmes (Senior Statutory Auditor)
For and on behalf of Haysmacintyre LLP, Statutory Auditor

30 September 2022

10 Queen Street Place
London
EC4R 1AG



STATEMENT OF FINANCIAL ACTIVITIES
(Incorporating an Income and Expenditure Account)

FOR THE PERIOD ENDED 31 MARCH 2022

		18 Months to 31 March 2022			12 Months to 30 September 2020
	Notes	Restricted funds £	Unrestricted Funds £	Total 2022 £	Total 2020 £
Income and Expenditure					
Income from:					
<i>Donations</i>					
Fundraising		-	40,514	40,514	18,425
Marketing and events		-	39,437	39,437	39,455
General grants	2	295,667	8,000	303,667	92,426
Government grants		-	22,284	22,284	67,853
<i>Charitable activities</i>					
Provision of workspace	3	-	1,015,823	1,015,823	513,593
Business support programmes	4	295,590	53,303	348,893	172,349
Capital project		133,738	-	133,738	-
<i>Investment income</i>		-	88	88	585
Total income		724,995	1,179,449	1,904,444	904,686
Expenditure on:					
<i>Raising funds</i>					
Fundraising		-	33,039	33,039	21,014
Marketing and events		25,689	92,538	118,227	58,608
<i>Charitable activities</i>					
Provision of workspace		269,386	551,923	821,309	397,505
Business support programmes		251,919	410,978	662,397	361,155
Total expenditure	5	546,994	1,087,978	1,634,972	838,282
Net income/(expenditure) and movement in funds		178,001	91,471	269,472	66,404
Reconciliation of funds					
Total funds brought forward		1,029,830	538,212	1,568,042	1,501,638
Total funds carried forward		1,207,831	629,683	1,837,514	1,568,042

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. The accompanying notes form an integral part of these financial statements.

Movements in funds are disclosed in Note 14 to the financial statements.

Full comparative figures for the year ended 30 September 2020 are shown in note 19.

COCKPIT

BALANCE SHEET

AT 31 MARCH 2022

Registered company number: 02801969

	Notes	2022 £	2020 £
FIXED ASSETS	9	1,414,501	1,327,295
CURRENT ASSETS			
Debtors	10	215,498	71,401
Cash at bank and in hand		510,439	446,689
		725,937	518,090
Creditors: amounts falling due within one year	11	(260,563)	(227,343)
NET CURRENT ASSETS		465,374	290,747
TOTAL ASSETS LESS CURRENT LIABILITIES		1,879,875	1,618,042
Creditors: amounts falling due after more than one year	12	(42,361)	(50,000)
NET ASSETS	13	1,837,514	1,568,042
RESERVES			
Unrestricted funds	14	629,683	538,212
Restricted funds	14	1,207,831	1,029,830
		1,837,514	1,568,042

The financial statements were approved and authorised for issue by the trustees on 28 September 2022 and signed on their behalf by:

Davina Mallinckrodt

Davina Mallinckrodt
Chair of Trustees

Patricia Godfrey

Patricia Godfrey
Trustee

The accompanying notes form an integral part of these financial statements.



CASH FLOW STATEMENT
FOR THE PERIOD ENDED 31 MARCH 2022

	Notes	2022 £	2020 £
CASH FLOWS FROM OPERATING ACTIVITIES	A	208,764	63,745
CASH FLOWS FROM INVESTING ACTIVITIES			
Interest paid		(582)	(409)
Interest received		88	585
Cash (used in) / provided investing activities		<u>(494)</u>	<u>176</u>
(Repayment of) / increase in borrowings		<u>(10,791)</u>	<u>15,754</u>
Net cash provided by/ (used in) financing activities		<u>(10,791)</u>	<u>15,754</u>
Cash used in purchase of fixed assets		<u>(133,729)</u>	<u>-</u>
INCREASE/ (DECREASE) IN CASH IN THE YEAR		<u><u>63,750</u></u>	<u><u>79,675</u></u>
Cash and cash equivalents at the beginning of the year		<u><u>446,689</u></u>	<u><u>367,014</u></u>
TOTAL CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR		<u><u>510,439</u></u>	<u><u>446,689</u></u>

NOTES TO THE CONSOLIDATED CASH FLOW STATEMENT

A. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES	2022 £	2020 £
Net income/(expenditure)	269,472	66,405
Depreciation charge	46,523	31,015
(Increase)/Decrease in debtors	(144,097)	16,408
Increase/(Decrease) in creditors	36,372	(49,907)
Interest payable	582	409
Interest received	(88)	(585)
Net cash generated by operating activities	<u><u>208,764</u></u>	<u><u>63,745</u></u>

Analysis of the changes in net debt are disclosed in note 17 to the accounts.



NOTES TO THE FINANCIAL STATEMENTS

FOR THE PERIOD ENDED 31 MARCH 2022

1. PRINCIPAL ACCOUNTING POLICIES

Basis of Preparation

Statement of compliance

The financial statements for the eighteen month period ended 31 March 2022 are prepared under the historical cost convention. The format of the financial statements has been presented to comply with the Companies Act 2006, FRS102 *The Financial Reporting Standard applicable in the UK and Ireland* and the Statement of Recommended Practice *Accounting and Reporting by Charities* ("SORP Second Edition 2019"). The Charity is a Public Benefit Entity as defined by FRS102.

General information

The Charity is a company limited by guarantee, incorporated in England and Wales (company number: 2801969) and a charity registered in England and Wales (charity number: 1029643). The Charity's registered office address is: Cockpit Yard, Northington Street, London, WC1N 2NP.

Going concern

The Trustees consider that there are no material uncertainties which would cast doubt on the Charity's ability to continue as a going concern. The Trustees have considered the continued impact of the COVID-19 virus and the cost of living crisis on the going concern basis given the likely cash flow impact of operations 12 months from the date of signing this report.

Significant judgments and sources estimation uncertainty

The preparation of financial statements in compliance with FRS 102 requires the use of certain critical accounting estimates. It also requires management to exercise judgment in applying the Charity's accounting policies. The key judgements that have been applied by management relate to the depreciation of fixed assets.

The following principal accounting policies have been applied:

Exemption from group accounts

The financial statements present information about the charity as an individual undertaking and not about its group. The charity has a wholly owned subsidiary, Cockpit Arts and Exhibitions Limited, which is dormant and has been since incorporation (note 17). It is not considered necessary to prepare group accounts as the results of the subsidiary are immaterial to the group.

Donations

Donations and gifts are included in the statement of financial activities when receivable. Gifts in kind are recognised at the charity's best estimate of the cost of acquiring this gift on the open market. Volunteer time is not included in the financial statements.

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE PERIOD ENDED 31 MARCH 2022

1. PRINCIPAL ACCOUNTING POLICIES (continued)

Fee income

Fee income represents licence fees charged to designer-makers for studio rental in Bloomsbury and Deptford. This is recognised on an accruals basis. Services recharged to licencees comprise business support fees, metered electricity and office services such as photocopying and fax charges.

Grant income

Grants are recognised in full in the statement of financial activities in the year in which they are receivable.

Grants for the purchase of fixed assets are credited to restricted income when available. Depreciation of fixed assets purchased with such grants is charged against the restricted fund. Where a fixed asset is donated to the charity for its own use, it is treated in a similar way to a restricted grant.

Support costs comprise the costs of office administration and other central functions which enable the charity to carry out its educational activities.

Expenditure

Expenditure is recognised in the period in which it is incurred.

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

	General Expenditure (note 4)	Support Costs
Fundraising	3%	4%
Marketing and events	6%	8%
Provision of workspaces	36%	46%
Business support programmes	33%	41%
Support costs	21%	-
Governance	1%	1%

Governance costs include compliance with constitutional and statutory requirements incurred by the charitable company.

Expenditure on raising funds relate to the costs incurred by the charitable company in raising funds for the charitable work.

NOTES TO THE FINANCIAL STATEMENTS (continued) FOR THE PERIOD ENDED 31 MARCH 2022

1. PRINCIPAL ACCOUNTING POLICIES (continued)

Fixed assets

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

Freehold property (excluding land)	50 years straight line
Leasehold improvements	over period of lease
Office furniture and equipment	25% per annum straight line

Items of equipment are capitalised where the purchase price exceeds £5,000. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Financial instruments

Basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable are accounted for on the following basis:

Cash and cash equivalents

Cash and cash equivalents includes cash in hand, deposits held at banks, other short-term highly liquid investments with original maturities of three months or less and bank overdrafts. Bank overdrafts, when applicable, are shown within current liabilities.

Debtors and creditors

Debtors and creditors are measured at the transaction price less any provision for impairment. Any losses arising from impairment are recognised as expenditure.

Bank borrowings

Liabilities for borrowings which are subject to a market rate of interest are measured at the value of the amount advanced, less capital repayments.

Funds

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

Unrestricted funds are donations and other income receivable or generated for the general objects of the charity.



NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE PERIOD ENDED 31 MARCH 2022

1. PRINCIPAL ACCOUNTING POLICIES (continued)

Operating leases

Rentals payable under operating leases, where substantially all the risks and rewards of the ownership remain with the lessor, are charged to the statement of financial activities in the year in which they fall due.

Pension

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension cost charge represents contributions payable under the scheme by the charity to the fund. The charity has no liability under the scheme other than for the payment of those contributions.

Employee benefits

Short term benefits including holiday pay are recognised as an expense in the period in which the service is received.

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE PERIOD ENDED 31 MARCH 2022

2. GENERAL GRANTS	Restricted funds £	Unrestricted funds £	Total 2022 £
Arts Council England	115,197	-	115,197
Garfield Weston Foundation	127,970	-	127,970
London Borough of Lewisham	52,500	8,000	60,500
Creative Land Trust	-	-	-
	<u>295,667</u>	<u>8,000</u>	<u>303,667</u>

Prior year comparative

	Restricted funds £	Unrestricted funds £	Total 2020 £
Arts Council England	31,431	-	31,431
London Borough of Lewisham	-	25,000	25,000
Creative Land Trust	35,995	-	35,995
	<u>67,426</u>	<u>25,000</u>	<u>92,426</u>

3. PROVISION OF WORKSPACE	Restricted funds £	Unrestricted funds £	Total 2022 £
Licence fees	-	854,623	854,623
Services recharged to licencees	-	93,869	93,869
Other rental income	-	67,330	67,330
	<u>-</u>	<u>1,015,822</u>	<u>1,015,822</u>

Prior year comparative

	Restricted funds £	Unrestricted funds £	Total 2020 £
Licence fees	-	422,868	422,868
Services recharged to licencees	-	55,188	55,188
Other rental income	-	35,537	35,537
	<u>-</u>	<u>513,593</u>	<u>513,593</u>

NOTES TO THE FINANCIAL STATEMENTS (continued) FOR THE PERIOD ENDED 31 MARCH 2022

4. BUSINESS SUPPORT PROGRAMMES

	Restricted Funds £	Unrestricted Funds £	Total 2022 £
European Regional Development Fund (ERDF)	115,879	-	115,879
Clear Insurance Management Ltd	2,500	-	2,500
The Haberdashers' Company	10,000	-	10,000
John S Cohen Foundation	5,000	-	5,000
The Worshipful Company of Leathersellers	46,400	-	46,400
The Clothworkers' Foundation	44,334	-	44,334
Jill Humphrey Springboard Prize	1,000	-	1,000
The Arts Society	3,000	-	3,000
Newby Trust	8,000	-	8,000
Drapers Charitable Foundation	11,264	-	11,264
Radcliffe Trust	9,614	-	9,614
Worshipful Company of Basketmakers	6,000	-	6,000
Texselect	-	-	-
Worshipful Company of Turners	2,167	2,000	4,167
Worshipful Company of Needle makers	5,000	-	5,000
Harriet's Trust	7,000	-	7,000
CAPITB Trust	4,000	-	4,000
SHA Trust	5,000	-	5,000
The New Craftsmen	4,000	-	4,000
Worshipful Company of Tin Plate Workers	2,716	-	2,716
Worshipful Company of Glass Sellers	2,716	-	2,716
Worshipful Company of Curriers	-	2,000	2,000
Golonscott Foundation	-	-	-
Consultancy Income and Fees Charged	-	49,303	49,303
	<u>295,590</u>	<u>53,303</u>	<u>348,893</u>

NOTES TO THE FINANCIAL STATEMENTS (continued) FOR THE PERIOD ENDED 31 MARCH 2022

4. BUSINESS SUPPORT PROGRAMMES (continued)

	Restricted Funds £	Unrestricted Funds £	Total 2020 £
<i>Prior year comparative</i>			
European Regional Development Fund (ERDF)	57,249	-	57,249
Clear Insurance Management Ltd	-	-	-
The Haberdashers' Company	10,000	-	10,000
John S Cohen Foundation	5,000	-	5,000
The Worshipful Company of Leathersellers	21,750	-	21,750
The Clothworkers' Foundation	-	-	-
Jill Humphrey Springboard Prize	6,000	-	6,000
The Arts Society	3,000	-	3,000
Newby Trust	8,000	-	8,000
Worshipful Company of Basketmakers	8,000	-	8,000
Texselect	24,300	-	24,300
Worshipful Company of Turners	875	-	875
Harriet's Trust	3,000	-	3,000
CAPITB Trust	4,000	-	4,000
Worshipful Company of Curriers	-	1,000	1,000
Golonscott Foundation	-	500	500
Consultancy Income and Fees Charged		19,675	19,675
	<u>151,174</u>	<u>21,175</u>	<u>172,349</u>

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE PERIOD ENDED 31 MARCH 2022

5. TOTAL EXPENDITURE

	Fundraising expenses £	Marketing & events £	Provision of workspace £	Business support programmes £	Support £	Governance £	2022 Total £
Staff costs (note 6)	18,597	37,193	261,638	204,564	130,177	6,199	658,368
Rent and rates	-	-	158,162	144,982	-	-	303,144
Repairs and maintenance	-	-	78,750	72,188	-	-	150,938
Utilities	-	-	34,504	31,629	-	-	66,133
Insurance	764	1,527	9,162	8,398	5,345	255	25,451
Bad debts	-	-	(5)	-	-	-	(5)
Depreciation	-	-	46,523	-	-	-	46,523
Legal and professional fees	1,205	2,410	14,459	13,255	8,435	402	40,166
Bank interest	-	-	582	-	-	-	582
Audit fees	-	-	-	-	-	13,000	13,000
Project expenses	-	55,887	94,007	76,330	-	-	226,224
General expenses	568	1,137	6,823	6,253	3,979	189	18,949
Office expenses – general	1,406	2,813	16,875	15,468	9,844	469	46,875
- Stationery	72	144	865	793	504	24	2,402
- Sundry admin	300	600	3,602	3,302	2,101	100	10,005
- Unreclaimable VAT	787	1,573	9,438	8,651	5,506	262	26,217
Carried forward	23,699	103,284	735,385	585,813	165,891	20,900	1,634,972

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE PERIOD ENDED 31 MARCH 2022

5. TOTAL EXPENDITURE (continued)

	Fundraising expenses £	Marketing & events £	Provision of workspace £	Business support programmes £	Support £	Governance £	2022 Total £
Brought forward	23,699	103,284	735,385	585,813	165,891	20,900	1,634,972
Split support costs	9,340	14,943	85,924	76,584	(165,891)	(20,900)	-
	<u>33,039</u>	<u>118,227</u>	<u>821,309</u>	<u>662,397</u>	<u>-</u>	<u>-</u>	<u>1,634,972</u>
Costs split	3%	6%	36%	33%	21%	1%	100%
Support costs split	<u>5%</u>	<u>8%</u>	<u>46%</u>	<u>41%</u>	<u>-100%</u>	<u>-100%</u>	<u>-</u>

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE PERIOD ENDED 31 MARCH 2022

5. TOTAL EXPENDITURE (continued)

Prior year comparative

	Fundraising expenses £	Marketing & events £	Provision of workspace £	Business support programmes £	Support £	Governance £	2020 Total £
Staff costs (note 6)	12,402	24,804	148,826	136,424	86,815	4,134	413,405
Rent and rates	-	-	70,233	64,381	-	-	134,614
Repairs and maintenance	-	-	35,496	32,538	-	-	68,034
Utilities	-	-	19,501	17,875	-	-	37,376
Insurance	397	794	4,763	4,366	2,778	132	13,230
Bad debts	-	-	456	-	-	-	456
Depreciation	-	-	31,015	-	-	-	31,015
Legal and professional fees	557	1,113	6,679	6,123	3,897	186	18,555
Bank interest	-	-	409	-	-	-	409
Audit fees	-	-	-	-	-	11,000	11,000
Project expenses	-	18,996	5,140	32,120	-	-	56,256
General expenses	445	890	5,337	4,893	3,114	148	14,827
Office expenses – general	660	1,319	7,916	7,256	4,617	220	21,988
- Stationery	79	158	946	868	552	26	2,629
- Sundry admin	170	341	2,044	1,874	1,192	57	5,678
- Unreclaimable VAT	264	529	3,172	2,907	1,850	88	8,810
Carried forward	14,974	48,944	341,933	311,625	104,815	15,991	838,282



NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE PERIOD ENDED 31 MARCH 2022

5. TOTAL EXPENDITURE (continued)

Prior year comparative

	Fundraising expenses £	Marketing & events £	Provision of workspace £	Business support programmes £	Support £	Governance £	2020 Total £
Brought forward	14,974	48,944	341,933	311,625	104,815	15,991	838,282
Split support costs	6,040	9,664	55,572	49,530	(104,815)	(15,991)	-
	<u>21,014</u>	<u>58,608</u>	<u>397,505</u>	<u>361,155</u>	<u>-</u>	<u>-</u>	<u>838,282</u>
Costs split	3%	6%	36%	33%	21%	1%	100%
Support costs split	<u>5%</u>	<u>8%</u>	<u>46%</u>	<u>41%</u>	<u>-100%</u>	<u>-100%</u>	<u>-</u>

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE PERIOD ENDED 31 MARCH 2022

6. NET INCOME/(EXPENDITURE)	2022 £	2020 £
This is stated after charging:		
Interest payable	582	409
Depreciation	46,523	31,015
Trustees' indemnity insurance	1,316	1,088
Trustees' remuneration	-	-
Trustees' reimbursed expenses	-	-
Auditors' remuneration:		
- audit	13,000	10,500
- additional work	-	500
Operating lease rentals:		
- property	261,500	167,000
	<u>261,500</u>	<u>167,000</u>
7. STAFF COSTS AND NUMBERS	2022 £	2020 £
Staff costs were as follows:		
Salaries and wages	580,146	365,803
Employer national insurance	53,741	31,964
Pension contributions	21,784	13,820
Contract staff	2,697	1,818
	<u>658,368</u>	<u>413,405</u>

One employee earned more than £110,000 (excluding employer pension costs) during the 18 months to 31 March 2022 (year ended 30 September 2020: £70,000). These higher paid employees are accruing retirement benefits under the defined contribution scheme. Contributions during the 18 months to 31 March 2022 totalled £7,610 (2020: £4,492).

	No.	No.
The average weekly number of employees during the year was as follows:		
Fundraising and publicity	1.4	1.2
Provision of workspace	2.1	2.2
Business support programmes	2.9	3.3
Support	2.6	2.2
Management and administration	.1	.1
(5 Full time, 7 Part time)	<u>9.1</u>	<u>9.0</u>

No trustee received remuneration during the year (2020: Nil). No expenses were reimbursed to Trustees in the year (2020: Nil).

The aggregate remuneration of the charity's key management personnel amounted to £306,141 for the 18 months to 31 March 2022 (year ended 30 September 2020: £193,555).

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE PERIOD ENDED 31 MARCH 2022

8. TAXATION

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

9. TANGIBLE FIXED ASSETS

	Property £	Leasehold Improvements £	Office Equipment £	Total £
Cost				
At 30 September 2020	1,915,538	140,236	93,037	2,148,811
Additions	133,729	-	-	133,729
31 March 2022	2,049,267	140,236	93,037	2,282,540
Depreciation				
At 30 September 2020	588,243	140,236	93,037	821,516
Charge for the year	46,523	-	-	46,523
At 31 March 2022	634,766	140,236	93,037	868,039
Net Book Value				
At 31 March 2022	1,414,501	-	-	1,414,501
At 30 September 2020	1,327,295	-	-	1,327,295

10a. DEBTORS: amounts due within one year

	2022 £	2020 £
Due from licensees	1,915	5,977
Prepayments and accrued income	213,438	65,424
Other debtors	145	-
	215,498	71,401

NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE PERIOD ENDED 31 MARCH 2022

11. CREDITORS: amounts due within one year	2022 £	2020 £
Bank loans	5,100	8,252
Trade creditors	61,206	49,254
Taxation and social security	10,393	23,934
Accruals and deferred income	108,489	63,847
Deposits held on behalf of licensees	70,101	64,886
Other creditors	5,274	17,170
	<u>260,563</u>	<u>227,343</u>
DEFERRED INCOME		
Movements on deferred income balances included within accruals and deferred income above:		
Balance as at 1 October 2020	12,907	16,780
Released in the year	(12,907)	(16,780)
Amounts deferred in the year	4,970	12,907
	<u>4,970</u>	<u>12,907</u>
Balance as at 31 March 2022	<u>4,970</u>	<u>12,907</u>
12. CREDITORS: amounts due after more than one year	2022 £	2020 £
Bank loan	42,361	50,000
	<u>42,361</u>	<u>50,000</u>

The charity also has a loan under the Bounce Back Loan scheme.
Interest is charged at 2.5% per annum with no interest charged for the first 12 months.
Capital repayments are to be made in 108 equal instalments that commenced in October 2021.

The charity has a charge secured on the property at Deptford from the bank loan repaid in November 2020.

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE PERIOD ENDED 31 MARCH 2022

12. CREDITORS: amounts due after more than one year (continued)

The loans are repayable as follows:

	2022 £	2020 £
Within 1 year	5,100	8,252
Between 2 – 5 years	21,709	40,000
More than 5 years	20,652	10,000
	<u>47,461</u>	<u>58,252</u>

13. ANALYSIS OF NET ASSETS BETWEEN FUNDS	Restricted Funds £	Unrestricted Funds £	Total Funds £
Tangible fixed assets	1,034,429	380,072	1,414,501
Net current assets/(liabilities)	173,402	291,972	465,374
Creditors: amounts falling due after more than one year	-	(42,361)	(42,361)
	<u>1,207,831</u>	<u>629,683</u>	<u>1,837,514</u>

13. ANALYSIS OF NET ASSETS BETWEEN FUNDS

Prior year comparative:

	Restricted Funds £	Unrestricted Funds £	Total Funds £
Tangible fixed assets	928,100	399,195	1,327,295
Net current assets/(liabilities)	101,730	189,017	290,747
Creditors: amounts falling due after more than one year	-	(50,000)	(50,000)
	<u>1,029,830</u>	<u>538,212</u>	<u>1,568,042</u>

NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE PERIOD ENDED 31 MARCH 2022

14. MOVEMENT IN FUNDS	At the start of the period £	Income £	Expenditure £	At the end of the period £
Restricted funds:				
Deptford capital funds	928,100	133,738	(27,401)	1,034,437
General grants	22,007	295,667	(267,674)	50,000
Business support programme	79,723	295,590	(251,919)	123,394
Total restricted funds	1,029,830	724,995	(546,994)	1,207,831
Unrestricted funds:				
General funds	538,212	1,179,449	(1,087,978)	629,683
Total funds	1,568,042	1,904,444	(1,634,972)	1,837,514

Prior year comparative

14. MOVEMENT IN FUNDS	At the start of the year £	Income £	Expenditure £	At the end of the year £
Restricted funds:				
Deptford capital funds	946,367	-	(18,267)	928,100
General grants	-	67,426	(45,419)	22,007
Business support programme	76,269	151,174	(147,720)	79,723
Fundraising	-	-	-	-
Total restricted funds	1,022,636	218,600	(211,406)	1,029,830
Unrestricted funds:				
General funds	479,002	686,086	(626,876)	538,212
Total funds	1,501,638	904,686	(838,282)	1,568,042

NOTES TO THE FINANCIAL STATEMENTS (continued) FOR THE PERIOD ENDED 31 MARCH 2022

Purposes of restricted funds

Deptford capital fund	Net book value of the Deptford property funded by grants from London Development Agency (LDA) Cluster Fund, London Borough of Lewisham and SRB Silwood. Depreciation will be charged to this fund over 50 years.
General grants	Funding received towards the running costs of Cockpit Arts during the COVID-19 pandemic.
Business support programme	Funding received towards the running costs of the business support programmes.

15. OPERATING LEASE COMMITMENTS

2022
£

2020
£

The charity has future lease payments at the year end under operating leases for each of the following periods:

Less than one year	-	41,750
1 – 5 years	-	-
	<u> </u>	<u> </u>

The charity had a commitment under its current lease up to the date of expiry at 24 December 2020.

16. RELATED PARTY TRANSACTIONS

During the year Cockpit Arts had no related party transactions.

17. ANALYSIS OF CHANGES IN NET DEBT

	As at 1 October 2020 £	Cashflows £	Non-cash movements £	As at 31 March 2022 £
Cash at bank	446,689	63,750	-	510,439
Loans due within one year	(8,252)	10,791	(7,639)	(5,100)
Loans due after one year	(50,000)		7,639	(42,361)
	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Total	388,437	74,541	-	462,978
	<u> </u>	<u> </u>	<u> </u>	<u> </u>

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE PERIOD ENDED 31 MARCH 2022

18. SUBSIDIARY COMPANY

Cockpit Arts has a wholly owned trading subsidiary, Cockpit Arts & Exhibitions Limited, company number 0341833. It has no assets other than its £2 share capital. The company is dormant and has not traded in 2022 or 2020. The registered office of the company is Cockpit Yard, Northington Street, London WC1N 2NP

Pablo Lloyd became the sole director of this subsidiary company during the year. There were no inter-company transactions in 2022 or 2020.

19. COMPARATIVE STATEMENT OF FINANCIAL ACTIVITY

	Notes	Restricted funds £	Unrestricted Funds £	Total 2020 £	Total 2019 £
Income and Expenditure					
Income from:					
<i>Donations</i>					
Fundraising		-	18,425	18,425	19,858
Marketing and events		-	39,455	39,455	64,276
General grants	2	67,426	25,000	92,426	-
Government grants		-	67,853	67,853	-
<i>Charitable activities</i>					
Provision of workspace	3	-	513,593	513,593	697,137
Business support programmes	4	151,174	21,175	172,349	237,642
<i>Investment income</i>		-	585	585	1,079
Total income		218,600	686,086	904,686	1,019,992
Expenditure on:					
<i>Raising funds</i>					
Fundraising		-	21,014	21,014	21,169
Marketing and events		-	58,608	58,608	72,111
<i>Charitable activities</i>					
Provision of workspace		18,267	379,238	397,505	440,902
Business support programmes		193,139	168,016	361,155	407,927
Total expenditure	5	211,406	626,876	838,282	942,109
Net income/(expenditure) and movement in funds		7,194	59,210	66,404	77,883
Reconciliation of funds					
Total funds brought forward		1,022,636	479,002	1,501,638	1,423,755
Total funds carried forward		1,029,830	538,212	1,568,042	1,501,638

COCKPIT ARTS

England & Wales - Charity number 1029643

Accounts

COCKPIT ARTS

REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS FOR YEAR ENDED 30 SEPTEMBER 2020



COCKPIT ARTS

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COCKPIT ARTS

REFERENCE AND ADMINISTRATIVE INFORMATION FOR THE YEAR ENDED 30 SEPTEMBER 2020

Status	The organisation is a charitable company limited by guarantee, incorporated on 19 March 1993 and registered as a charity on 2 December 1993 in England and Wales.	
Governing document	The company was established under a memorandum of association which established the objects and powers of the charitable company and is governed under its articles of association. The original memorandum and articles of association were replaced by special resolution on 10 December 2009 by new articles of association. The articles of association were replaced by special resolution on 3 April 2019 by new articles of association.	
Company number	2801969	
Charity number	1029643	
Registered office and operational addresses	Cockpit Yard Northington Street London WC1N 2NP	18-22 Creekside Deptford London SE8 3DZ
Trustees	Cornelius Medvei (Chair) Jill Humphrey (Deputy Chair) Bill Amberg Nishita Dewan (Appointed on 20 November 2019) Samuel Fry Patricia Godfrey Clarissa Hulse Jane Kuria-Ronaldson Pablo Lloyd (Appointed on 20 November 2019) David Moore Sarah Myerscough (Resigned 23 September 2020) Mehul Nathwani (Appointed on 20 November 2019) Ben O'Neill Sarah Samuel (Appointed on 20 November 2019) Alistair Scott (Appointed on 20 November 2019)	
Key management personnel	Annie Warburton Chief Executive and Company Secretary David Crump, Head of Business Incubation Hugo Godfrey, Financial Controller Janice Hosegood, Head of Communication	
Bankers	NatWest Bank Plc PO Box 159, 332 High Holborn, London WC1V 7PS	
Solicitors	Gunnercooke LLP 1 Cornhill London EC3V 3ND	
Auditors	Haysmacintyre LLP 10 Queen Street Place London EC4R 1AG	

COCKPIT ARTS

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2020

REPORT OF THE TRUSTEES FOR YEAR ENDED 30 SEPTEMBER 2019

Cockpit Arts is London's leading centre for contemporary craft. We empower makers to succeed creatively and commercially.

Established in 1986, we're the UK's largest, most diverse cluster of makers and the country's only craft business incubator, recognised on the NatWest SE100 index 2020 of top-performing social enterprises.

Home to 150 makers, practicing in over 20 different disciplines – from ceramics to fine jewellery, handweaving to bespoke tailoring – we equip talented people with the tools to succeed: specialist studio space and equipment, in-house business coaching and public showcases. We work with hundreds more makers through careers programmes, outreach, training and consultancy in the UK and internationally.

Creativity, innovation and business success are fuelled by diversity. At Cockpit we foster an inclusive, ambitious culture where all aspects of diversity are seen as fundamental to achievement. Recognising that talent is everywhere but opportunity is not, over three decades our mission has been to break down and overcome the barriers standing in the way of creative success.

Each year we support more than 40 emerging practitioners with awards and bursaries, providing free studio space for 12 months, professional development and training, and introductions to buyers and curators. Funded by City of London Livery Companies, trusts, foundations, individual donors and corporate sponsors, these highly sought-after places provide a grounding for artistic success. Many artists, makers and designers who started out at Cockpit now enjoy a global reputation as leaders in their field.

Providing a vital platform for makers, especially those in their early years, our studios are a destination for local people, collectors, curators, retail buyers, stylists and interior designers, as well as for young people taking their first steps in their craft career. We bring makers' work to public audiences through showcases and events, and offer bespoke tours for schools, colleges and special interest groups.

As a social enterprise, we generate over 80% of our income through earned revenue, and raise the rest from patrons, trusts, foundations, and sponsors. Our annual impact report, *The Cockpit Effect*, consistently demonstrates higher than average economic outcomes for Cockpit makers, accompanied by rich social and cultural impact.

OBJECTIVES AND ACTIVITIES

Aims

In accordance with our charitable objects, Cockpit Arts' aims are to:

- Equip talented craftspeople with the space, training and support to start and grow thriving businesses and artistic practices.
- Promote craft careers, training and education to protect the future of craft skills and open pathways for talent into professional practice.
- Celebrate and present contemporary craft and design to public audiences through exhibitions, publications, broadcasts and live events.

COCKPIT ARTS

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2020

Objectives

In meeting these aims, our objectives are to:

- Provide fully sponsored or part-subsidised specialist studio space and/or equipment to craftspeople who would otherwise be unable to afford it.
- Offer creative, professional and business development coaching and training to enable makers to set up and build successful practices and independent businesses.
- Reach and recruit makers from all backgrounds, dissolving any barriers to accessing our services.
- Design and host education and careers programmes to generate opportunities for children and young people to discover and develop craft skills.
- Open Cockpit to local, community, specialist and public audiences as a place for discovering and learning about buying, collecting, commissioning and experiencing contemporary craft.
- Monitor and evaluate the social, cultural and economic impact of our work and disseminate and share our findings with supporters and peers.
- Operate as a sustainable, well-run and well-governed social enterprise, reinvesting any surpluses into delivering our charitable objects and social mission.

Public Benefit

Cockpit Arts pays due regard to the Charity Commission's public benefit guidance when reviewing our aims and objectives and in planning and making decisions on our future activities.

Activities 2019-20

With our financial year running 1 October to 30 September the impact of the Covid-19 pandemic struck midway through our reporting year. Therefore, activities during the year reflect two different six-month periods, pre- and post-pandemic.

In March, we took quick action to manage the impact of Covid-19, our objective being to maintain the viability of Cockpit and avoid redundancies while doing all we could to support the financial sustainability of our 150 studio-holders. Introducing radical discounts to already subsidised studio fees, we cut fees by 67% April-June 2020 and 55% July – September. In addition to financial support, we delivered 30+ workshops equipping makers to build resilience and deliver digitally. Responding to the context, we adapted plans for June and December public events (makers' major annual income-earning events) into a digital festival and market. As a result, in Sept. 2020 we ended our financial year with as many makers at our studios as 12 months earlier.

Other priorities delivered during the year included an expansion of our youth and careers programme, writing and implementing an environmental action plan, revising our diversity plan and committing to new diversity objectives, building new national and international partnerships, and developing proposals for refurbishment and expansion of our Deptford site.

COCKPIT ARTS

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2020

Awards & Studio Holders

With a core mission to break down and overcome the barriers standing in the way of creative success, our coveted Awards and bursaries programme has never been more vital, especially for those in the fragile early stages of their career. These Awards are funded by City of London Livery Companies, trusts, foundations, individual donors and corporate sponsors, without whose generous support we could not offer these opportunities.

This year, we supported 42 practitioners with 44 awards and bursaries, providing free studio space for 12 months, professional development and training, and introductions to buyers and curators. Some Awards, including the Clothworkers' Award and Leathersellers' Award, offer multi-year support, as well as studio equipment, to provide as strong a ground as possible for creative and commercial success.

In response to disruptions created by the pandemic, and with the express permission of funders, we extended the terms of Awards for beneficiaries to compensate for time lost during lockdown.

Adhering to Government and health guidance, we kept studios open throughout the year for those unable to relocate their practice off-site. This provided a vital resource enabling makers to keep their practices going.

Despite the pandemic, demand for studios remained robust. Applications for places were up by over 50% year-on-year: we received a total of 196 applications, compared to 129 last year. We had 18 starters, with additional places offered and deferred pending lifting of lockdown.

Business Support Delivery

In the first half of the financial year to March 2020, business support programmes continued as usual. Despite a high level of furlough during the first lockdown, in total we provided 1738 hours of direct support to makers, including vital one-to-one coaching and over 30 workshops, all delivered online. In addition to our standard programme, topics focused on resilience, accessing emergency finance, and building digital marketing, communications and sales skills. This support was vital, particularly in the early months of the pandemic, in supporting makers to respond as positively as possible to the circumstances. The change to digital delivery is positively influencing the way we work with makers in the future, making the best of a blended model of online and in-person support.

During the year, we received formal confirmation of the extension of the ERDF-funded London Creative Network programme, enabling it to run to the end of December 2021.

Youth and Careers Programmes

We redoubled our work to attract a larger and more diverse intake of talent and establish a broader range of routes into the creative industries.

Having received 21 applications for our *Make It* programme for makers aged 25 or under who are currently unemployed or underemployed, we offered places to three makers who took up their studios in early 2020. *Make It* is an evolution of our previous *Creative Careers* programme which, by 2019, had supported a total of 26 individuals into employment or self-employment.

As part of the national *Discover! Creative Careers* initiative, we delivered two careers days, bringing in school groups to discover the range of job opportunities in the creative industries and experience contemporary craft first-hand. Cockpit was one of 500 creative businesses taking part in the week across the UK, but only one of two craft organisations involved. Following the success of the initiative we confirmed our commitment as the lead craft organisation for *Digital Discover* week 2021.

COCKPIT ARTS

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2020

Public Events

In the first half of the year, public events continued as usual. We welcomed an audience of over 4000 to our Winter Open Studios events, with several makers reporting their 'best open studios ever' for sales. In the first quarter we were already at 76% of our tour target for the year with repeat visits from French college Lycée Renaudeau Cholet, and new visitors including the Korea Arts and Culture Education Service, Arts University Bournemouth, Mawi'Art: Wabanaki Artist Collective from Canada, Canadian Craft Alliance, and participants in the British Council Crafting Futures global programme.

In the summer, unable to run in-person events, we ran our first Cockpit Festival online, with a reach of 160K accessing over 65 events – talks, demonstrations, workshops – featuring more than 80 makers. We followed up in the Autumn with a modest live events programme, including six Covid-safe tours as part of London Craft Week and Bloomsbury Festival, and a partnership with Sipsmith online.

Partnerships, Policy, International Programmes and Consultancy

We continued to foster a wide range of local and national partnerships with cultural, education and enterprise organisations.

In Deptford, Cockpit was proud to support Lewisham's successful bid for London Borough of Culture 2022. In Holborn, our membership of the Kings Cross Knowledge Quarter led to us to co-produce content with a Central Saint Martins graphic design student for the Knowledge Quarter Zine *Playground*, distributed to local families.

Building on our strong track record of partnership with the British Council, we were formally brought onto the British Council DICE supplier framework and secured new contracts delivering business and social enterprise support in Indonesia and Karachi, Pakistan.

Cockpit sponsored the University of the Arts London's Creative Enterprise Awards for the third successive year. We also delivered content as part of Goldsmiths College's MA Social Enterprise and began development of a new Award and symposium with Central Saint Martins to take place in 2021.

Our CEO represented craft businesses Creative Industries Federation's Creative Leaders round tables developing policy responses to the pandemic for the creative industries and was one of the arts leaders in Camden advising Leader of the Council Cllr Georgia Gould and Sir Keir Starmer MP on the impact of the pandemic on local creative businesses.

The CEO also continued her work for the Department for Education as Chair of the panel developing the new T-Level (Technical Level) post-GCSE qualification in Craft and Design.

Property

Holborn

In August 2020, Camden Council published a statement that it had ceased negotiations with the developer U+I on the proposed redevelopment of Cockpit Yard. With the position clarified, we began negotiations on renewal of our lease.

Deptford

Seeking to provide more studio and education space and open our building up further to public and local community use, we developed proposals to refurbish and extend our Deptford site. These were put forward in an initial preapplication enquiry that received overall positive feedback; in response to

COCKPIT ARTS

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2020

that feedback, we revised our longer-term proposals and resubmitted them for consideration in September 2020.

The proposals were also the subject of a £1.2m bid to the Mayor of London's Good Growth Fund (GGF) Round 3, supported by 36 local and national organisations. Although the bid went through to the final stage, it was not awarded funding as a similar local project had been supported in a previous round and funders were seeking to achieve a balanced portfolio with their investment. Because of the bid's strength and fit with GGF objectives, the project is one of 14 projects being held in reserve, meaning that funding could be granted if any of the 26 projects that have been approved in principle do not proceed.

During the year, Bellway Homes reworked proposals for Sun Wharf, adjacent to our Deptford site. With expert advice, we responded to those proposals in relation daylight, sunlight and noise in the context of our current and future operations in Deptford. We attended mediation meetings on the proposals convened by Lewisham Council's planning department and the Sun Wharf team adapted their design to reduce impact on Cockpit's operations.

In their own words

"I feel incredibly fortunate and grateful to be part of Cockpit Arts during these turbulent times; the support and dedication has been truly inspiring. What we all needed at this time was a calm, pragmatic and quick response, which the team of Cockpit Arts delivered, and in my opinion, they went above and beyond what was expected of them. It was of enormous benefit to have their expertise and knowledge to guide us through this turbulent time."

"For many artists, designers, and makers, our biggest outgoings is the studio rent. To have this reduced for a significant amount of time while we took stock and planned for the year ahead was reassuring and invaluable." – Richard McVetis, artist-maker

"Aside from the generous licence fee discount offered by Cockpit (that wasn't offered by many other studios), having a business coach has been a lifesaver. Being a creative entrepreneur can be lonely at the best of times let alone during a pandemic. Having an empathetic and supportive cheerleader has been invaluable." – Yusuf Osman, leatherworker and founder, Yussico

"Having access to expert guidance from the business incubation team has been such a huge benefit. Before I moved to Cockpit my knowledge of running a business was very little. Having regular mentoring and taking part in the Make It Count workshops has really helped me make progress, and made starting a business so much less overwhelming." – Eva Dennis, weaver

"Cockpit were immediately responsive to the pandemic and offered a rent discount which made us all heave a huge sigh of relief, and the confidence to believe we could survive. Cockpit have really been inventive about promoting and showing the work of its designer-makers through public engagement online." – Lush Designs

"I am impressed by Cockpit's approach to the Covid-19 crisis and have shared it with my GLA colleagues as an example of best practice." -- Raja Moussaoui, Culture at Risk Officer, Greater London Authority

COCKPIT ARTS

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2020

ACHIEVEMENTS, PERFORMANCE AND IMPACT

The impact of our work saw us recognised once again as one of the 100 top-performing UK social enterprises, listed on the NatWest SE100 Index 2020. We were also recognised on the Social Enterprise UK Roll Call of Honour for our management through the pandemic year and our CEO was named one of the WISE100 Women in Social Enterprise for her leadership through the crisis.

During the year, we became an accredited London Living Wage Employer and, having been nominated by Lewisham Council, were in the first cohort of providers to successfully achieve accreditation in the Mayor of London's Workspace Accreditation Pilot.

Monitoring and Evaluation

We monitor and evaluate our economic, social and cultural impact, presenting results in an annual impact report *The Cockpit Effect*, published online and disseminated to supporters, partners and beneficiaries.

Quantitative data are complemented by qualitative analysis and beneficiary case studies, including six- and twelve-monthly reports on Awardees and Bursary-holders. In addition, partnership programmes, such as London Creative Network and the British Council DICE programme, are independently evaluated.

Impact and Performance

Cockpit delivers public benefit through education, training and employment support, as well as through introducing contemporary craft to public audiences through showcases and events.

We are home to 150 independent creative businesses. In 2019/20, 16% of those were on fully sponsored places, supported by Awards and Bursaries, offering studio space, business coaching and, in some cases, equipment. Makers at Cockpit practice 21 different craft disciplines, with concentrations in jewellery (35%), textiles (20%), ceramics (9%) and leatherwork (9%).

Applications to our studios in the year were up by over 50%: we received a total of 196 applications, compared to 129 last year. We had 18 starters, with additional places offered and deferred pending lifting of lockdown. The rate of leavers was no higher than previous years. As a result, by the end of our financial year in September 2020, we achieved our objective of keeping our community together throughout the pandemic, finishing the year with as many studio holders (150) as we began with in October 2019.

The Cockpit Effect reports on comparative data from studio holders' two most recent tax years; in the 2021 report, data are drawn from tax years 17/18/18/19 or 19/20. Analysis shows that, for the 65 makers providing more than one year's data, turnover increased by 11% year-on-year, generating a total revenue (for 150 makers) of £3.5m.

However, this global figure occludes the reality of the challenges posed by the pandemic: the median loss of income (compared to the previous year) due to the pandemic was 70%. Moreover, although 20 makers access small amounts of emergency funding from Arts Council England with Cockpit support, a large proportion of makers fell through the gaps in Government support: 43% were ineligible for the Self Employment Income Support Scheme.

COCKPIT ARTS

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2020

During the year, Cockpit makers proved themselves to be resilient, adaptable, and determined. Throughout, a sense of community has been strong and never more important. Studios remained open throughout the year, in line with Government guidance and health protocols, for those who were unable to work from home, and this was vital for sustaining their businesses.

In the early stages of the first lockdown, makers came together within Cockpit and in their local communities to provide facemasks and other items of PPE. Once this phase passed, we started to see makers introduce changes in their businesses to adapt to the situation, for example, developing new products, switching to running workshops and events digitally (including during Cockpit Festival), and taking part in the Artist Support Pledge.

Unsurprisingly, compared to previous years, the numbers of additional staff and freelancers employed by Cockpit makers dropped compared to the previous year. The number of makers exporting this year was down to 46%, compared to 55% last year. However, exports remained significant, amounting to nearly 20% of total revenues. At the time of writing, the full effects of Brexit are not known, but are a concern for our makers.

Cockpit has always been a diverse community: 20% of Cockpit makers identify as Black, Asian or Minority Ethnic, compared to 4% in the UK craft sector as a whole; 81% are female, compared to 32% in the self-employed UK craft workforce. In this year in which awareness grew of the scale of racial injustice still prevalent in culture and society, we redoubled our commitment to further educating ourselves and dismantling barriers standing in the way of participation in culture.

In terms of public events, although it was impossible to welcome in-person visitors from March onwards, we grew digital audiences by 14%.

Whilst the year has been undoubtedly challenging for Cockpit makers, the growing demand for our services and the results delivered during the year demonstrate that our work to support new talent unlocks to start and grow a successful business is more vital than ever.

Financial Resilience and Fundraising Performance

Through careful financial management, cost control and strong fundraising performance, we steered a course through the pandemic, maintaining the charity's resilience, and avoiding having to make redundancies, whilst supporting our community of studio holders. To manage risk, we minimised costs, eliminated non-essential expenditure, operated on a skeleton staff, and accessed all Covid-19 response schemes for which we were eligible.

Pre-pandemic, we were in good financial health. In our 2018/19 financial year, ending 30 September 2019, we had achieved our highest annual income to date and were building our reserves. By 1 April 2020, we had grown free reserves to £99,174.

During the year, we secured Covid-response support from the following sources:

- Arts Council England Emergency Response Fund: £34,923
- Creative Workspace Resilience Fund: £35,995
- Lewisham Local Authority Discretionary Grant: £25,000

We also accessed the Coronavirus Job Retention Scheme. April to June, 70% of staff were furloughed with minimum staff continuing to work to maintain essential operations. From July 2020 onwards, we operated flexible furlough, balancing financial sustainability with delivery of artist support and public programmes.

COCKPIT ARTS

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2020

Aside from payroll, our major cost is rent. We applied for and received partial rent relief April-Sept 2020, with a value of £62,625. Although we requested further relief, Camden Council could not offer tenants more support, and we have paid full rent from October 2020.

Together, rent relief and funding enabled us to support studio-holders through substantial discounts to fees. We cut licence fees to 33% of normal levels for April – June and to 45% of normal levels for July – September. Therefore, during the year, income from licence fees, services recharged to beneficiaries and other rental income fell. In addition, from early 2020, income generated from marketing and events (venue hire, exhibition fees, and private tours) dropped and then disappeared.

In previous years, earned and traded income totalled 80% of our turnover and was reinvested back into our workspace provision, business support and employment programmes. As a consequence of the pandemic, this year, the proportion of earned income dropped to 69% and fundraising income rose to 31% of total turnover.

In addition to emergency funding, we were grateful to all the funders who continued their support of our Awards and bursaries which, in turn, enabled us to continue our support to makers through the pandemic, including extending the terms of their Awards to compensate for lost time during lockdown. In total, funding received for Awards and Bursaries enabled us to support 42 makers through 44 Awards.

With partners, having secured a second round of ERDF funding to extend the London Creative Network programme to June 2020 we submitted an application for a third and final round of funding to extend the programme beyond June 2020 to December 2021.

Taking in both regular and emergency funding, we achieved 125% of the fundraising target set at the beginning of the year. Implementing a fundraising strategy focused on long-term and multi-year funding to ensure resilience, by the end of the 2019/20 financial year, we had already secured 69% of our target for the following financial year.

We ended the year with £139,017 free reserves.

COCKPIT ARTS

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2020

FUTURE PLANS

Priorities and plans for 2020-21:

Craft a long-range strategic plan

We will create a new, five-year strategic plan, consolidating and building on successes to date. We will appraise our business model and develop our offer to optimise economic, cultural and social impact.

Extend opportunities to a wider range of makers

We will continue to extend our services to a wider range of makers, including those operating outside our studio premises, through new partnerships, the ERDF-funded London Creative Network programme, consultancy, and international delivery under the British Council's DICE initiative. We will aim to support a wider set of types of craft practice, including those focused on sustainability and experimental work.

Encourage future makers

Building on the growth of our careers and youth programmes in 2019-20, we will step up our work opening routes into craft careers for young people through our *Make It* programme aimed at 18-25-year-olds starting up in business.

We will continue to contribute to the national *Discover Creative Careers* programme through hosting immersive careers events for local school students and develop new community- and youth-focused programmes.

We will support development routes into craft through offering funded Apprenticeships, and in chairing the Department for Education's expert panel writing the Craft and Design T-level (Technical Level) post-GCSE qualification.

Reach wider public audiences

Harnessing the opportunity afforded by digital technology, we will continue to grow our public audiences to bring high-quality craft to a greater number and more diverse range of people. We specifically intend to raise funds to invest in improving our digital offer.

Once Covid-19 restrictions are lifted, and it is safe to do so, we will resume our programme of in-person events, talks, showcases, and exhibitions.

Developing our national and international profile, and strengthening both existing and new partnerships, we will consolidate our position as the leading voice for contemporary craft in London, reaching new audiences and generating opportunities for the makers we support.

Open up opportunity and promote diversity and inclusion

We will continue to implement our updated inclusion and diversity plan, and monitor its impact, working to improve diversity across all dimensions and in all activity areas: Board, staff, studio holders, training delivery and audience.

COCKPIT ARTS

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2020

Implement a revised environmental sustainability plan

Building on plans drawn up in 2019, we will review our environmental policy and targets, agree new targets and implement a new plan.

Measure and communicate impact

We will continue our commitment to impact measurement and to communicating our social, economic and artistic results through events, publications, and online – complementing rigorous quantitative data with case studies that reveal the rich stories behind our work.

Invest in staff and Board development

In 2020-21, we will recruit a new Chair of Trustees to succeed Cornelius Medvei who is due to complete his third and final term as Chair in 2021. Following their appointment, we will conduct a review of Board sub-committees and establish new committees as needed. We will continue to invest in staff development to achieve our organisational objectives.

Secure long-term resilience

We will continue to respond to the Covid pandemic ensuring the safety, health and financial resilience of the charity and our beneficiaries.

We will negotiate a new lease for our Bloomsbury site with London Borough of Camden.

In Deptford, having become sole owners of the Drake House freehold in 2019-20 with completion of our mortgage repayment, we will embark on a fundraising campaign to redevelop and open up the building to the public, expanding studio provision and creating new community spaces.

We will implement a new, long-term fundraising and revenue generation strategy, diversifying our funding base to further strengthen resilience and our ability to deliver our social and cultural mission.

COCKPIT ARTS

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2020

LEGAL STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Cockpit Arts was established as a charitable company limited by guarantee in 1993. The company was established under a Memorandum of Association, stating the objects and powers of the charitable company, and is governed and administered in accordance with its Articles of Association.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 30 September 2020 was 14 (2019: 10). The Trustees are members of the charity, but this entitles them only to voting rights.

A trading arm, Cockpit Arts & Exhibitions Ltd, is a dormant limited company with no accounting transactions at present.

Trustee recruitment, appointment and induction

The Board of Trustees comprises individuals who are both trustees and non-executive directors of the company. Trustees serve for three years and are eligible for re-election for up to two further terms of three years each. All members of the Board serve in an individual capacity with a duty to support Cockpit Arts rather than to act as representatives of a particular interest group.

Trustees are recruited through an open process. Vacancies are advertised widely, with an emphasis on recruiting from a diverse range of backgrounds to meet the organisation's skills and knowledge needs. Applications are shortlisted by the Nominations Committee, which comprises the Chair, two Trustees and the CEO. Following interview of shortlisted candidates, recommendations for appointment are proposed to the full Board for their consideration and approval.

Following a wide recruitment campaign in autumn 2019, we received 28 applications from individuals seeking to join the Board. Following interviews in October, we invited five new Trustees onto the Board, who joined formally in November 2019. In summer 2020, we began recruitment for a new Chair to succeed Cornelius Medvei when he steps down in April 2021. received a strong set of applications for the new Chair of Trustees. Following shortlisting by the nominations committee, chaired by Trustee Jill Humphrey, seven candidates went forward for first interview in September. Final interviews took place in the new, 2020/21 financial year.

On appointment, Trustees receive an induction pack comprising the governing documents, most recent annual report, recent performance reports, strategic planning documents, corporate policies, impact reports and any other relevant materials. They are also provided with up-to-date materials on charity governance, including Charity Commission guidance, the Charity Governance Code, and Cultural Governance Alliance material. New Trustees meet with staff to understand their roles in the organisation and are invited to attend Cockpit Arts events. Opportunities for Trustee training are provided, and all Trustees take part in an annual Away Day as well as quarterly Board meetings.

Management and decision-making

Trustees are responsible for making decisions on Cockpit Arts' long-term direction and activities, and for ensuring that all Board responsibilities delegated to staff are carried out.

COCKPIT ARTS

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2020

An annual business plan sets out how the charity's activities will deliver its aims and objectives, within the context of a longer-range, five-year strategic plan.

Trustee sub-committees provide detailed analysis and recommendations on specific activity areas. These are currently the Audit & Risk Committee (which meets five times a year), Fundraising Committee and Nominations Committee. Other sub-committees and working groups, for example on property matters, are convened where required. Committee members and Chairs are appointed by the Chair of the Board of Trustees and approved by the Board.

Executive team

The Board appoints a Chief Executive to shape Cockpit Arts' strategic direction and lead the organisation. The Chief Executive formally reports on progress to the full Board every quarter, as well as to Board subcommittees.

Staff remuneration is subject, in most cases, to an annual inflationary review, with any additional pay increase dependent on change of role scope or responsibility. Recommendations on remuneration made by the Audit & Risk Committee are subject to approval by the full Board of Trustees.

RISK MANAGEMENT

The Trustees meet regularly to review the financial position and to ensure that effective management and controls are in place. The Audit and Risk Committee and the Board of Trustees each review the charity's risk register quarterly. Attending to all risk categories (strategic, operational, legal, reputational), they monitor risk status (probability, impact and proximity) and take action to manage each risk as appropriate (mitigate, transfer, accept, avoid or exploit).

Principal risks identified in relation to the charity's finances are the risk of generating insufficient fundraising income and the risk of premises in Camden becoming unaffordable. Trustees have ensured that there are sufficient reserves to meet all the charity's immediate liabilities and to continue to do so in the short term.

To mitigate the risk of a fundraising shortfall, the charity has diversified earned and traded income and has implemented a new fundraising strategy. Actively cultivating new funding sources, this strategy harnesses our strong track record of successfully delivering programmes to meet funders' objectives.

With our landlord, Camden Council's formal withdrawal from negotiations on redevelopment of the Cockpit Yard site in August 2020, the risk of disruption at our Holborn site has diminished. The charity is in regular communication with property officers at the Council to negotiate an affordable, and longer-term lease on the premises.

Since the outbreak of Covid-19 in March 2020, Trustees have regularly reviewed new risks arising from the pandemic and have taken steps to mitigate their impact.

The principal risks have related to health and finances. Health: additional hygiene measures were introduced in our buildings in February 2020 and guidance was issued to all studio holders to reduce the risk of transmission of the coronavirus. All Cockpit employees began working from home a week before the UK Government's lockdown and new home working protocols and guidance were introduced. Back-up plans were put in place to prepare for the eventuality that one or more Cockpit staff should fall ill. During the course of the pandemic, as Government guidance has evolved, Cockpit has regularly reviewed its practice and updated guidance to staff and studio-holders accordingly.

COCKPIT ARTS

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2020

An emergency group of Trustees was convened in immediate response to the pandemic, meeting initially several times a week, then weekly, to review the potential financial impact on Cockpit Arts. Potential loss of income was identified, and detailed cash flow forecasts produced, based on different scenarios to ensure that Cockpit Arts manages its finances effectively through the crisis and beyond. All inessential costs were eliminated from the business; regular analyses of Government and other support schemes were carried out; staff were furloughed (on full pay); and an active fundraising strategy was implemented.

Careful financial management and fundraising through the crisis has enabled Cockpit to extend considerable support to its beneficiaries whilst preserve the charity's long-term financial sustainability.

FINANCIAL REVIEW

Income

Total income for the year 2019/20 was £904,686, compared with £1,019,992 in the previous year.

During the year £57,249 was received from the European Regional Development Fund for the London Creative Network Programme. Managed by SPACE, with Cockpit Arts, Four Corners and Photofusion as delivery partners, the programme funds business support provision to resident studio holders and external makers. The first edition of the programme began in January 2016. Funding for second phase was awarded in December 2018; delivery began in January 2019 and concluded in June 2020. Negotiations are in place for a third, and final, phase of the programme to begin in 2020/21.

We received income from the British Council to deliver two international creative and social value programmes in Pakistan and Indonesia as part of the DICE programme; and from the Department for Education to contribute towards time spent chairing the industry panel developing the T-Level in Craft and Design.

Reflecting the discounts that we extended to studio holders from April 2020 onwards (67% discounts in April – June, 55% discounts July – September) licence fee income for the year was considerably below that of the previous year. Income from venue hire, tours, and open studios events was, due to the restrictions of lockdowns, lower than previous years.

Cockpit again received generous support from charitable trusts and foundations, enabling us to offer bursaries and awards to talented craftspeople to develop their careers. We are grateful to The Clothworkers' Company, The Worshipful Company of Leathersellers, The Haberdashers' Company, The Worshipful Company of Turners, The Worshipful Company of Woolmen and The Arts Society, and for their continued support of Awards and Bursaries for individual craftspeople in specific craft disciplines.

We are also grateful to SHA Trust for continuing their support of The Cockpit Arts Rosalind Stracey Ceramic Residency, and to Marsh Christian Trust and the Worshipful Company of Curriers for their contribution towards core costs.

We were grateful to receive Covid-19 emergency funding from London Borough of Lewisham, the Creative Workspace Resilience Fund, managed by the Creative Land Trust; and the Emergency Response Fund from Arts Council England.

During the year, we received support for new specialist Awards for craftspeople from Texselect, Harriet's Trust, Newby Trust, CAPITB Trust, The Golsoncott Foundation, The Worshipful Company

COCKPIT ARTS

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2020

of Basketmakers, and The Worshipful Company of Feltmakers. We are grateful to them all for their generous support.

In support of our youth programmes, we are grateful to the John S Cohen Foundation for their support of our careers and schools programmes and to the Sir William Boreman's Foundation for their support of a young person living in the borough of Greenwich or Lewisham to take up an Apprenticeship on our Creative Employment Programme.

We are grateful to corporate sponsor, Clear Insurance Management Ltd, for their continued support of the annual Cockpit Arts / Clear Insurance Award, and from local businesses La Fromagerie, Persephone Books and Waitrose for in-kind support.

We are also grateful to our many individual donors – our Patrons, Champions and Fans - who donated funds in support of our work. Donations from individual donors, including donations made at Open Studios, totalled £18,426.

Cockpit Arts is registered with the Fundraising Regulator and abides by the Regulator's Code of Fundraising Practice.

Expenditure

Total expenditure in the year was £838,282 compared with last year's expenditure of £942,109. Funds spent on business support programmes were £361,155, compared with £407,927 in the previous year.

Movement in funds

Net income was £66,404 for the year ended 30 September 2020. There is a surplus for the year on unrestricted funds of £59,210.

RESERVES POLICY

The charity's reserves policy is to build free reserves equivalent to three months' running costs. This policy was reviewed and approved by Trustees during the year ended 30 September 2019 and remains current.

Free reserves at 30 September 2020 are £139,017 and 3 months of unrestricted expenditure at 30 September 2020 is £156,719. The difference of £17,702 between the actual and target is the lowest difference to date and Cockpit Arts looks to reduce the difference further.

The charity currently holds the following reserves:

General unrestricted funds	538,212
Restricted funds	1,029,830
	£1,568,042

COCKPIT ARTS

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2020

STATEMENT OF TRUSTEES RESPONSIBILITIES

The trustees who served during the year were:

Cornelius Medvei (Chair)
Jill Humphrey (Deputy Chair)
Bill Amberg
Nishita Dewan (Appointed on 20 November 2019)
Samuel Fry
Patricia Godfrey
Clarissa Hulse
Jane Kuria-Ronaldson
Pablo Lloyd (Appointed on 20 November 2019)
David Moore
Sarah Myerscough (Resigned 23 September 2020)
Mehul Nathwani (Appointed on 20 November 2019)
Ben O'Neill
Sarah Samuel (Appointed on 20 November 2019)
Alistair Scott (Appointed on 20 November 2019)

The trustees, who are also directors of Cockpit Arts for the purposes of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

- select suitable accounting policies and apply them consistently;
- observe methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charitable company will continue in operation.

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

COCKPIT ARTS

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2020

STATEMENT OF TRUSTEES RESPONSIBILITIES (Cont.)

So far as the trustees are aware:

- (a) there is no relevant audit information of which the Company's auditors are unaware, and
- (b) they have taken all the steps that they ought to have taken as trustees in order to make themselves aware of any relevant audit information and to establish that the Company's auditors are aware of that information.

Approved by the trustees on 07 April 2021 and signed on their behalf by:



Cornelius Medvei
Chair of Trustees

COCKPIT ARTS

INDEPENDENT AUDITOR'S REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2020

Opinion

We have audited the financial statements of Cockpit Arts for the year ended 30 September 2020 which comprise the Statement of Financial Activities, the Charitable Company Balance Sheet, the Charitable Company Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 30 September 2020 and of the charitable company's net movement in funds, including the income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Responsibilities of trustees for the financial statements

As explained more fully in the trustees' responsibilities statement set out on pages 13 and 14, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

COCKPIT ARTS

INDEPENDENT AUDITOR'S REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2020

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Trustees' Annual Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Trustees' Annual Report (which includes the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Trustees' Annual Report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Annual Report (which incorporates the strategic report and the directors' report).

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

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

COCKPIT ARTS

INDEPENDENT AUDITOR'S REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2020

Use of our report

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



Siobhan Holmes (Senior Statutory Auditor)

Date: 08 April 2021

For and on behalf of
Haysmacintyre LLP, Statutory Auditors
10 Queen Street Place
London, EC4R 1AG

COCKPIT ARTS

STATEMENT OF FINANCIAL ACTIVITIES (Incorporating an Income and Expenditure Account)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

	Notes	Restricted funds £	Unrestricted Funds £	Total 2020 £	Total 2019 £
Income and Expenditure					
Income from:					
<i>Donations</i>					
Fundraising		-	18,425	18,425	19,858
Marketing and events		-	39,455	39,455	64,276
General grants	2	67,426	25,000	92,426	-
Government grants		-	67,853	67,853	-
<i>Charitable activities</i>					
Provision of workspace	3	-	513,593	513,593	697,137
Business support programmes	4	151,174	21,175	172,349	237,642
<i>Investment income</i>		-	585	585	1,079
Total income		218,600	686,086	904,686	1,019,992
Expenditure on:					
<i>Raising funds</i>					
Fundraising		-	21,014	21,014	21,169
Marketing and events		-	58,608	58,608	72,111
<i>Charitable activities</i>					
Provision of workspace		18,267	379,238	397,505	440,902
Business support programmes		193,139	168,016	361,155	407,927
Total expenditure	5	211,406	626,876	838,282	942,109
Net income/(expenditure) and movement in funds		7,194	59,210	66,404	77,883
Reconciliation of funds					
Total funds brought forward		1,022,636	479,002	1,501,638	1,423,755
Total funds carried forward		1,029,830	538,212	1,568,042	1,501,638

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. The accompanying notes form an integral part of these financial statements.

Movements in funds are disclosed in Note 14 to the financial statements.

Full comparative figures for the year ended 30 September 2019 are shown in note 18.

COCKPIT ARTS

BALANCE SHEET

AT 30 SEPTEMBER 2020

Registered company number: 02801969

	Notes	2020 £	2019 £
FIXED ASSETS	9	<u>1,327,295</u>	<u>1,358,310</u>
CURRENT ASSETS			
Debtors	10	71,401	87,809
Cash at bank and in hand		<u>446,689</u>	<u>367,014</u>
		518,090	454,823
Creditors: amounts falling due within one year	11	<u>(227,343)</u>	<u>(308,280)</u>
NET CURRENT ASSETS		<u>290,747</u>	<u>146,543</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		1,618,042	1,504,853
Creditors: amounts falling due after more than one year	12	<u>(50,000)</u>	<u>(3,215)</u>
NET ASSETS	13	<u><u>1,568,042</u></u>	<u><u>1,501,638</u></u>
RESERVES			
Unrestricted funds	14	538,212	479,002
Restricted funds	14	<u>1,029,830</u>	<u>1,022,636</u>
		<u><u>1,568,042</u></u>	<u><u>1,501,638</u></u>

The financial statements were approved and authorised for issue by the trustees on 07 April 2021 and signed on their behalf by:



Chair of Trustees
Cornelius Medvei



Chair of Audit and Risk Committee
Pablo Lloyd

The accompanying notes form an integral part of these financial statements.

COCKPIT ARTS

CASH FLOW STATEMENT

FOR THE YEAR ENDED 30 SEPTEMBER 2020

	Notes	2020 £	2019 £
CASH FLOWS FROM OPERATING ACTIVITIES	A	63,745	148,409
CASH FLOWS FROM INVESTING ACTIVITIES			
Interest paid		(409)	(1,390)
Interest received		585	672
Cash provided/(used in) investing activities		<u>176</u>	<u>(718)</u>
Increase in /(repayment of) borrowings		15,754	(50,861)
Net cash provided by/ (used in) financing activities		<u>15,754</u>	<u>(50,861)</u>
INCREASE/ (DECREASE) IN CASH IN THE YEAR		<u>79,675</u>	<u>96,830</u>
Cash and cash equivalents at the beginning of the year		<u>367,014</u>	<u>270,184</u>
TOTAL CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR		<u>446,689</u>	<u>367,014</u>

NOTES TO THE CONSOLIDATED CASH FLOW STATEMENT

A. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES	2020 £	2019 £
Net income/(expenditure)	66,405	77,883
Depreciation charge	31,015	31,015
(Increase)/Decrease in debtors	16,408	30,206
(Decrease)/Increase in creditors	(49,907)	8,587
Interest payable	409	1,390
Interest received	(585)	(672)
Net cash generated by operating activities	<u>63,745</u>	<u>148,409</u>

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 SEPTEMBER 2020

1. PRINCIPAL ACCOUNTING POLICIES

Basis of Preparation

Statement of compliance

The financial statements are prepared under the historical cost convention. The format of the financial statements has been presented to comply with the Companies Act 2006, FRS102 *The Financial Reporting Standard applicable in the UK and Ireland* and the Statement of Recommended Practice *Accounting and Reporting by Charities* ("SORP 2019"). The Charity is a Public Benefit Entity as defined by FRS102.

General information

The Charity is a company limited by guarantee, incorporated in England and Wales (company number: 2801969) and a charity registered in England and Wales (charity number: 1029643). The Charity's registered office address is: Cockpit Yard, Northington Street, London, WC1N 2NP.

Going concern

The Trustees consider that there are no material uncertainties which would cast doubt on the Charity's ability to continue as a going concern. The Trustees have considered the continued impact of the COVID-19 virus on the going concern basis given the likely cash flow impact of operations 12 months from the date of signing this report.

Significant judgments and sources estimation uncertainty

The preparation of financial statements in compliance with FRS 102 requires the use of certain critical accounting estimates. It also requires management to exercise judgment in applying the Charity's accounting policies. The key judgements that have been applied by management relate to the depreciation of fixed assets.

The following principal accounting policies have been applied:

Exemption from group accounts

The financial statements present information about the charity as an individual undertaking and not about its group. The charity has a wholly owned subsidiary, Cockpit Arts and Exhibitions Limited, which is dormant and has been since incorporation (note 17). It is not considered necessary to prepare group accounts as the results of the subsidiary are immaterial to the group.

Donations

Donations and gifts are included in the statement of financial activities when receivable. Gifts in kind are recognised at the charity's best estimate of the cost of acquiring this gift on the open market. Volunteer time is not included in the financial statements.

Fee income

Fee income represents licence fees charged to designer-makers for studio rental in Holborn and Deptford. This is recognised on an accruals basis. Services recharged to licencees comprise business support fees, metered electricity and office services such as photocopying and fax charges.

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

1. PRINCIPAL ACCOUNTING POLICIES (continued)

Grant income

Grants are recognised in full in the statement of financial activities in the year in which they are receivable.

Grants for the purchase of fixed assets are credited to restricted income when available. Depreciation of fixed assets purchased with such grants is charged against the restricted fund. Where a fixed asset is donated to the charity for its own use, it is treated in a similar way to a restricted grant.

Support costs comprise the costs of office administration and other central functions which enable the charity to carry out its educational activities.

Expenditure

Expenditure is recognised in the period in which it is incurred.

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

	General Resources (note 4)	Support Costs
Fundraising	3%	4%
Marketing and events	6%	8%
Provision of workspaces	36%	46%
Business support programmes	33%	41%
Support costs	21%	-
Governance	1%	1%

Governance costs include compliance with constitutional and statutory requirements incurred by the charitable company.

Expenditure on raising funds relate to the costs incurred by the charitable company in raising funds for the charitable work.

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

1. PRINCIPAL ACCOUNTING POLICIES (continued)

Fixed assets

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

Freehold property (excluding land)	50 years straight line
Leasehold improvements	over period of lease
Office furniture and equipment	25% per annum straight line

Items of equipment are capitalised where the purchase price exceeds £5,000. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Financial instruments

Basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable are accounted for on the following basis:

Cash and cash equivalents

Cash and cash equivalents includes cash in hand, deposits held at banks, other short-term highly liquid investments with original maturities of three months or less and bank overdrafts. Bank overdrafts, when applicable, are shown within current liabilities.

Debtors and creditors

Debtors and creditors are measured at the transaction price less any provision for impairment. Any losses arising from impairment are recognised as expenditure.

Bank borrowings

Liabilities for borrowings which are subject to a market rate of interest are measured at the value of the amount advanced, less capital repayments.

Funds

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

Unrestricted funds are donations and other income receivable or generated for the general objects of the charity.

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

1. PRINCIPAL ACCOUNTING POLICIES (continued)

Operating leases

Rentals payable under operating leases, where substantially all the risks and rewards of the ownership remain with the lessor, are charged to the statement of financial activities in the year in which they fall due.

Pension

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension cost charge represents contributions payable under the scheme by the charity to the fund. The charity has no liability under the scheme other than for the payment of those contributions.

Employee benefits

Short term benefits including holiday pay are recognised as an expense in the period in which the service is received.

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

2. GENERAL GRANTS	Restricted funds £	Unrestricted funds £	Total 2020 £	Total 2019 £
Creative Land Trust	35,995	-	35,995	-
Arts Council England	31,431	-	31,431	-
London Borough of Lewisham	-	25,000	25,000	-
	<u>67,426</u>	<u>25,000</u>	<u>92,426</u>	<u>-</u>
	<u><u>67,426</u></u>	<u><u>25,000</u></u>	<u><u>92,426</u></u>	<u><u>-</u></u>
3. PROVISION OF WORKSPACE	Restricted funds £	Unrestricted funds £	Total 2020 £	Total 2019 £
Licence fees	-	422,868	422,868	587,710
Services recharged to licencees	-	55,188	55,188	67,694
Other rental income	-	35,537	35,537	41,733
	<u>-</u>	<u>513,593</u>	<u>513,593</u>	<u>697,137</u>
	<u><u>-</u></u>	<u><u>513,593</u></u>	<u><u>513,593</u></u>	<u><u>697,137</u></u>
<i>Prior year comparative</i>				
	Restricted funds £	Unrestricted funds £	Total 2019 £	Total 2018 £
Licence fees	-	587,710	587,710	586,773
Services recharged to licencees	-	67,694	67,694	67,157
Other rental income	-	41,733	41,733	40,459
	<u>-</u>	<u>697,137</u>	<u>697,137</u>	<u>694,389</u>
	<u><u>-</u></u>	<u><u>697,137</u></u>	<u><u>697,137</u></u>	<u><u>694,389</u></u>

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued) FOR THE YEAR ENDED 30 SEPTEMBER 2020

4. BUSINESS SUPPORT PROGRAMMES

	Restricted Funds £	Unrestricted Funds £	Total 2020 £	Total 2019 £
European Regional Development Fund (ERDF)	57,249	-	57,249	88,912
Clear Insurance Management Ltd	-	-	-	2,500
The Haberdashers' Company	10,000	-	10,000	10,000
John S Cohen Foundation	5,000	-	5,000	-
The Worshipful Company of Leathersellers	21,750	-	21,750	22,000
The Clothworkers' Foundation	-	-	-	30,000
Weston Jerwood Creative Bursaries	-	-	-	2,253
Jill Humphrey Springboard Prize	6,000	-	6,000	1,700
The Arts Society	3,000	-	3,000	6,000
Newby Trust	8,000	-	8,000	8,000
Sir William Boreman Trust	-	-	-	5,000
Worshipful Company of Basketmakers	8,000	-	8,000	4,000
Texselect	24,300	-	24,300	-
Worshipful Company of Feltmakers	-	-	-	5,000
Arts Council England	-	-	-	10,624
Worshipful Company of Turners	875	-	875	7,000
Worshipful company of Woolmen	-	-	-	1,000
Harriet's Trust	3,000	-	3,000	5,000
CAPITB Trust	4,000	-	4,000	-
SHA Trust	-	-	-	5,000
Worshipful Company of Curriers	-	1,000	1,000	-
Golonscott Foundation	-	500	500	1,000
Consultancy Income and Fees Charged	-	19,675	19,675	22,653
	<u>151,174</u>	<u>21,175</u>	<u>172,349</u>	<u>237,642</u>

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued) FOR THE YEAR ENDED 30 SEPTEMBER 2020

4. BUSINESS SUPPORT PROGRAMMES (continued)

	Restricted Funds £	Unrestricted Funds £	Total 2019 £	Total 2018 £
<i>Prior year comparative</i>				
European Regional Development Fund (ERDF)	88,912	-	88,912	93,668
Clear Insurance Management Ltd	2,500	-	2,500	2,500
The Haberdashers' Company	10,000	-	10,000	10,000
John S Cohen Foundation	-	-	-	5,000
The Worshipful Company of Leathersellers	22,000	-	22,000	21,000
The Clothworkers' Foundation	30,000	-	30,000	-
Weston Jerwood Creative Bursaries	2,253	-	2,253	12,766
Jill Humphrey Springboard Prize	1,700	-	1,700	1,000
The Arts Society	6,000	-	6,000	3,000
Newby Trust	8,000	-	8,000	-
Sir William Boreman Trust	5,000	-	5,000	-
Worshipful Company of Basketmakers	4,000	-	4,000	-
Worshipful Company of Feltmakers	5,000	-	5,000	-
Arts Council England	1,190	9,434	10,624	5,000
Harriet's Trust	5,000	-	5,000	-
Radcliffe Trust	-	-	-	3,000
SHA Trust	5,000	-	5,000	5,000
Worshipful Company of Turners	7,000	-	7,000	-
Worshipful company of Woolmen	1,000	-	1,000	-
Golonscott Foundation	-	1,000	1,000	-
Consultancy Income and Fees Charged	-	22,653	22,653	865
	<u>204,555</u>	<u>33,087</u>	<u>237,642</u>	<u>162,799</u>

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

5. TOTAL EXPENDITURE

	Fundraising expenses £	Marketing & events £	Provision of workspace £	Business support programmes £	Support £	Governance £	2020 Total £	2019 Total £
Staff costs (note 6)	12,402	24,804	148,826	136,424	86,815	4,134	413,405	406,405
Rent and rates	-	-	70,233	64,381	-	-	134,614	195,362
Repairs and maintenance	-	-	35,496	32,538	-	-	68,034	90,451
Utilities	-	-	19,501	17,875	-	-	37,376	34,939
Insurance	397	794	4,763	4,366	2,778	132	13,230	16,021
Bad debts	-	-	456	-	-	-	456	-
Depreciation	-	-	31,015	-	-	-	31,015	31,015
Legal and professional fees	557	1,113	6,679	6,123	3,897	186	18,555	6,245
Bank interest	-	-	409	-	-	-	409	1,390
Audit fees	-	-	-	-	-	11,000	11,000	9,600
Project expenses	-	18,996	5,140	32,120	-	-	56,256	74,735
General expenses	445	890	5,337	4,893	3,114	148	14,827	23,321
Office expenses – general	660	1,319	7,916	7,256	4,617	220	21,988	26,859
- Telephones	-	-	-	-	-	-	-	5,375
- Stationery	79	158	946	868	552	26	2,629	3,280
- Sundry admin	170	341	2,044	1,874	1,192	57	5,678	5,696
- Unreclaimable VAT	264	529	3,172	2,907	1,850	88	8,810	11,415
Carried forward	14,974	48,944	341,933	311,625	104,815	15,991	838,282	942,109

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

5. TOTAL EXPENDITURE (continued)	Fundraising expenses £	Marketing & events £	Provision of workspace £	Business support programmes £	Support £	Governance £	2020 Total £	2019 Total £
Brought forward	14,974	48,944	341,933	311,625	104,815	15,991	838,282	942,109
Split support costs	6,040	9,664	55,572	49,530	(104,815)	(15,991)	-	-
	<u>21,014</u>	<u>58,608</u>	<u>397,505</u>	<u>361,155</u>	<u>-</u>	<u>-</u>	<u>838,282</u>	<u>942,109</u>
Costs split	3%	6%	36%	33%	21%	1%	100%	100%
Support costs split	<u>5%</u>	<u>8%</u>	<u>46%</u>	<u>41%</u>	<u>-100%</u>	<u>-100%</u>	<u>-</u>	<u>-</u>

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

5. TOTAL EXPENDITURE (continued)

Prior year comparative

	Fundraising expenses £	Marketing & events £	Provision of workspace £	Business support programmes £	Support £	Governance £	2019 Total £	2018 Total £
Staff costs (note 6)	12,192	24,384	146,306	134,114	85,345	4,064	406,405	382,916
Rent and rates	-	-	101,928	93,434	-	-	195,362	188,898
Repairs and maintenance	-	-	47,192	43,259	-	-	90,451	89,710
Utilities	-	-	18,229	16,710	-	-	34,939	38,903
Insurance	481	961	5,768	5,287	3,364	160	16,021	16,326
Bad debts	-	-	-	-	-	-	-	383
Depreciation	-	-	31,015	-	-	-	31,015	31,015
Legal and professional fees	187	375	2,249	2,061	1,311	62	6,245	42,186
Bank interest	-	-	1,390	-	-	-	1,390	2,057
Audit fees	-	-	-	-	-	9,600	9,600	8,900
Project expenses	-	32,184	4,003	38,548	-	-	74,735	93,253
General expenses	700	1,399	8,396	7,696	4,897	233	23,321	23,330
Office expenses – general	806	1,612	9,669	8,863	5,640	269	26,859	24,135
- Telephones	161	323	1,934	1,774	1,129	54	5,375	5,679
- Stationery	98	197	1,181	1,082	689	33	3,280	3,265
- Sundry admin	171	342	2,050	1,880	1,196	57	5,696	6,744
- Unreclaimable VAT	342	685	4,110	3,767	2,397	114	11,415	16,065
Carried forward	15,138	62,462	385,420	358,475	105,968	14,646	942,109	973,765

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

5. TOTAL EXPENDITURE (continued)

Prior year comparative

	Fundraising expenses £	Marketing & events £	Provision of workspace £	Business support programmes £	Support £	Governance £	2019 Total £	2018 Total £
Brought forward	15,138	62,462	385,420	358,475	105,968	14,646	942,109	973,765
Split support costs	6,031	9,649	55,482	49,452	(105,968)	(14,646)	-	-
	<u>21,169</u>	<u>72,111</u>	<u>440,902</u>	<u>407,927</u>	<u>-</u>	<u>-</u>	<u>942,109</u>	<u>973,765</u>
Costs split	3%	6%	36%	33%	21%	1%	100%	100%
Support costs split	<u>5%</u>	<u>8%</u>	<u>46%</u>	<u>41%</u>	<u>-100%</u>	<u>-100%</u>	<u>-</u>	<u>-</u>

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

6. NET INCOME/(EXPENDITURE)	2020 £	2019 £
This is stated after charging:		
Interest payable	409	1,390
Depreciation	31,015	31,015
Trustees' indemnity insurance	1,088	1,527
Trustees' remuneration	-	-
Trustees' reimbursed expenses	-	-
Auditors' remuneration:		
- audit	10,500	9,000
- additional work	500	600
Operating lease rentals:		
- property	167,000	167,000

7. STAFF COSTS AND NUMBERS	2020 £	2019 £
Staff costs were as follows:		
Salaries and wages	365,803	357,753
Employer national insurance	31,964	31,777
Pension contributions	13,820	11,782
Contract staff	1,818	5,091
	<u>413,405</u>	<u>406,403</u>

One employee earned more than £70,000 during the year (2019: £60,000).

	No.	No.
The average weekly number of employees during the year was as follows:		
Fundraising and publicity	1.2	1.3
Provision of workspace	2.2	2.1
Business support programmes	3.3	3.6
Support	2.2	2.1
Management and administration	.1	.1
(5 Full time, 7 Part time)	<u>9.0</u>	<u>9.2</u>

No trustee received remuneration during the year (2019: Nil). No expenses were reimbursed to Trustees in the year (2019: Nil).

The aggregate remuneration of the charity's key management personnel amounted to £193,555 (2019: £182,558).

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

8. TAXATION

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

9. TANGIBLE FIXED ASSETS

	Property £	Leasehold Improvements £	Office Equipment £	Total £
Cost				
At 30 September 2019 and at 30 September 2020	1,915,538	140,236	93,037	2,148,811
Depreciation				
At 30 September 2019	557,228	140,236	93,037	790,501
Charge for the year	31,015	-	-	31,015
At 30 September 2020	588,243	140,236	93,037	821,516
Net Book Value				
At 30 September 2020	1,327,295	-	-	1,327,295
At 30 September 2019	1,358,310	-	-	1,358,310

A loan with the NatWest Bank plc is secured on the freehold property (Note 11).

10a. DEBTORS: amounts due within one year

	2020 £	2019 £
Due from licensees	5,977	14,423
Prepayments and accrued income	65,424	67,003
Cockpit Arts and Ingenious Business Growth Loan Fund	-	3,370
	71,401	84,796

10b. DEBTORS: amounts due in over one year

	2020 £	2019 £
Cockpit Arts and Ingenious Business Growth Loan Fund	-	3,013

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

11. CREDITORS: amounts due within one year	2020	2019
	£	£
Bank loans	8,252	42,497
Trade creditors	49,254	63,648
Taxation and social security	23,934	16,728
Accruals and deferred income	63,847	101,891
Deposits held on behalf of licensees	64,886	61,062
Other creditors	17,170	22,454
	<u>227,343</u>	<u>308,280</u>

DEFERRED INCOME

Movements on deferred income balances included within accruals and deferred income above:

Balance as at 1 October 2019	16,780	20,146
Released in the year	(16,780)	(20,146)
Amounts deferred in the year	12,907	16,780
	<u>12,907</u>	<u>16,780</u>
Balance as at 30 September 2020	<u>12,907</u>	<u>16,780</u>

12. CREDITORS: amounts due after more than one year	2020	2019
	£	£
Bank loan	50,000	-
Other creditors	-	3,215
	<u>50,000</u>	<u>3,215</u>

The charity has a bank loan secured on the property at Deptford. Interest is charged at 1.25% over base rate and the loan is repayable in equal monthly instalments ending in November 2020. This amount is recognised as due within one year.

The charity also has a loan under the Bounce Back Loan scheme for £50,000. Interest is charged at 2.5% per annum with no interest charged for the first 12 months. Capital repayments are due to be made in 60 equal instalments commencing in October 2021.

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

12. CREDITORS: amounts due after more than one year (continued)

The loans are repayable as follows:

	2020 £	2019 £
Within 1 year	8,252	42,497
Between 2 – 5 years	40,000	-
More than 5 years	10,000	-
	<u>58,252</u>	<u>42,497</u>

13. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Restricted Funds £	Unrestricted Funds £	Total Fund £
Tangible fixed assets	928,100	399,195	1,327,295
Net current assets/(liabilities)	101,730	189,017	290,747
Creditors: amounts falling due after more than one year	-	(50,000)	(50,000)
	<u>1,029,830</u>	<u>538,212</u>	<u>1,568,042</u>

13. ANALYSIS OF NET ASSETS BETWEEN FUNDS

Prior year comparative:

	Restricted Funds £	Unrestricted Funds £	Total Fund £
Tangible fixed assets	946,367	411,943	1,358,310
Net current assets/(liabilities)	76,269	70,274	146,543
Creditors: amounts falling due after more than one year	-	(3,215)	(3,215)
	<u>1,022,636</u>	<u>479,002</u>	<u>1,501,638</u>

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

14. MOVEMENT IN FUNDS	At the start of the year £	Income £	Expenditure £	At the end of the year £
Restricted funds:				
Deptford capital funds	946,367	-	(18,267)	928,100
General grants	-	67,426	(45,419)	22,007
Provision of workspace	-	-	-	-
Business support programme	76,269	151,174	(147,720)	79,723
Total restricted funds	<u>1,022,636</u>	<u>218,600</u>	<u>(211,406)</u>	<u>1,029,830</u>
Unrestricted funds:				
General funds	479,002	686,086	(626,876)	538,212
Total funds	<u>1,501,638</u>	<u>904,686</u>	<u>(838,282)</u>	<u>1,568,042</u>

Prior year comparative

14. MOVEMENT IN FUNDS	At the start of the year £	Income £	Expenditure £	At the end of the year £
Restricted funds:				
Deptford capital funds	964,634	-	(18,267)	946,367
Provision of workspace	-	-	-	-
Business support programme	66,009	204,555	(194,295)	76,269
Fundraising	793	-	(793)	-
Total restricted funds	<u>1,031,436</u>	<u>204,555</u>	<u>(213,355)</u>	<u>1,022,636</u>
Unrestricted funds:				
General funds	392,319	815,437	(728,754)	479,002
Total funds	<u>1,423,755</u>	<u>1,019,992</u>	<u>(942,109)</u>	<u>1,501,638</u>

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

Purposes of restricted funds

Deptford capital fund	Net book value of the Deptford property funded by grants from London Development Agency (LDA) Cluster Fund, London Borough of Lewisham and SRB Silwood. Depreciation will be charged to this fund over 50 years.
General grants	Funding received towards the running costs of Cockpit Arts during the COVID-19 pandemic.
Business support programme	Funding received towards the running costs of the business support programmes.

The comparative breakdown of funds and movement on funds for the prior year can be found in the prior year financial statements which have been filed at the Charity commission and are available at:

http://apps.charitycomission.gov.uk/Accounts/Ends43/0001029643_AC_20160930_E_C.pdf

15. OPERATING LEASE COMMITMENTS

	2020 £	2019 £
The charity has future lease payments at the year end under operating leases for each of the following periods:		
Less than one year	41,750	167,000
1 – 5 years	-	41,750
	<u>41,750</u>	<u>208,750</u>

The charity had a commitment under its current lease up to the date of expiry at 24 December 2020.

16. RELATED PARTY TRANSACTIONS

During the year Cockpit Arts had no related party transactions.

17. SUBSIDIARY COMPANY

Cockpit Arts has a wholly owned trading subsidiary, Cockpit Arts & Exhibitions Limited, company number 0341833. It has no assets other than its £2 share capital. The company is dormant and has not traded in 2020 or 2019. The registered office of the company is Cockpit Yard, Northington Street, London WC1N 2NP

Jill Humphrey became the sole director of this subsidiary company during the year. There were no inter-company transactions in 2020 or 2019.

COCKPIT ARTS

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

18. COMPARATIVE STATEMENT OF FINANCIAL ACTIVITY

	Notes	Restricted funds £	Unrestricted Funds £	Total 2019 £	Total 2018 £
Income and Expenditure					
Income from:					
Donations					
Fundraising		-	19,858	19,858	23,298
Marketing and events		-	64,276	64,276	79,278
Charitable activities					
Provision of workspace	2	-	697,137	697,137	694,389
Business support programmes	3	204,555	33,087	237,642	162,799
Investment income					
		-	1,079	1,079	711
Total income		<u>204,555</u>	<u>815,437</u>	<u>1,019,992</u>	<u>960,475</u>
Expenditure on:					
Raising funds					
Fundraising		793	20,376	21,169	21,791
Marketing and events		-	72,111	72,111	63,809
Charitable activities					
Provision of workspace		18,267	422,635	440,902	450,375
Business support programmes		194,295	213,632	407,927	437,790
Total expenditure	4	<u>213,355</u>	<u>728,754</u>	<u>942,109</u>	<u>973,765</u>
Net income/(expenditure) and movement in funds		<u>(8,800)</u>	<u>86,683</u>	<u>77,883</u>	<u>(13,290)</u>
Reconciliation of funds					
Total funds brought forward		<u>1,031,436</u>	<u>392,319</u>	<u>1,423,755</u>	<u>1,437,045</u>
Total funds carried forward		<u><u>1,022,636</u></u>	<u><u>479,002</u></u>	<u><u>1,501,638</u></u>	<u><u>1,423,755</u></u>