

The Craftation Factory Annual report

ALL US WOMEN
25 SEPTEMBER - 27 OCTOBER 2024

All us Women is a textile project facilitated by artist, Anna Hether. It has explored violence against women and our ability to heal after discrimination.

The project uses everyday textiles, from rags to pre-loved clothing. Such textiles are imbued with the stories and impact of the people who once wore and touched them. These are preserved as throughout our lives, holding, containing and weaving our bodies. Fundamental to how we protect ourselves as we walk through the world.

The project has supported women in reclaiming their narratives and has carefully collected safe spaces in which to do so. We have all round tables and chairs and a table chocolate and a table.

A sister exhibition is currently on display at Flowerfield Arts Centre, Northern Ireland. You can watch a one-minute video of this exhibition by clicking on the QR code featured below.

With thanks to funding from Chalk Gift Trust, The Magellan & Lushon Society and The National Lottery Community Fund.

the Craftation Factory



see inside our universe



What we do

At The Craftimation Factory we are passionate about the fact that everyone is:



**naturally
creative**

Through the development of our own practice and accompanying research, we know that being creative can have a great many benefits, including promoting mental and physical well-being. We believe that everyone should have the right to access creative activities, and we seek to work with those who might have difficulty in engaging in such occupations due to disability, mental health challenges, socio economic status, or any other barrier.

'Creativity is important for happiness. Creativity is part of you, whether you are an artist, a bus driver, a stay-at-home mum, or a professional. No matter who you are, some degree of creativity is necessary for wellness and contentment.'

The Creativity Cure by Carrie Barron, MD & Alton Barron, MD





All Us Women

‘All Us Women’ is a textile project exploring violence against women, and examining our ability to heal after devastation.

More than 40 women came together to use everyday textiles, from napkins to pre-loved clothing, to transform the fabric into incredibly moving pieces of art. The women had survived various forms of violence including domestic abuse.

Everyday and domestic textile items are embedded with the stories and imprint of the people who once wore and touched them. These items are with us throughout our lives: holding, containing and wrapping our bodies - fundamental to how we protect ourselves as we walk through this world.

The project has supported women in reclaiming their narratives and has carefully cultivated safe spaces in which to do so. We have sat round tables and cried and eaten chocolate and stitched.

The project resulted in two exhibitions at Flowerfield Arts Centre, Portstewart, Northern Ireland, and De La Warr Pavilion, Bexhill-on-Sea.



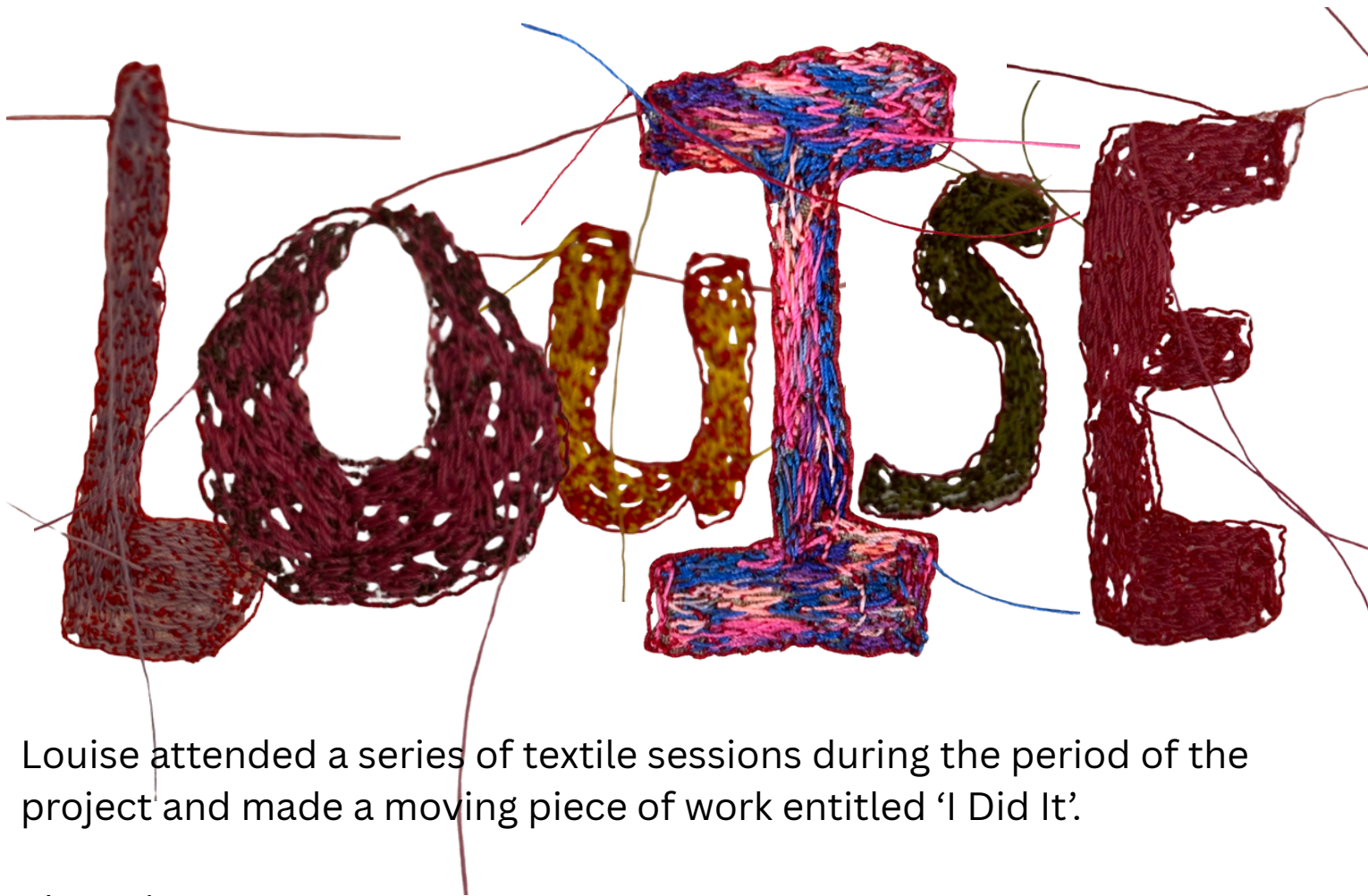
1 in 3 women will experience gender based violence in her life, and two women a week are killed by a partner or ex-partner. I wanted to represent these stats in a playful way, almost like a nursery rhyme, to show how lightly this issue continues to be taken. Chiara Capraro, project participant



Embellished Napkins, DLWP Exhibition
Centre piece 'Know Your Numbers' by Chiara Capraro

Artworks
hanging at De La
Warr Pavilion as
part of the 'All
Us Women'
exhibition





Louise attended a series of textile sessions during the period of the project and made a moving piece of work entitled 'I Did It'.

She writes:

'My ex controlled me in many ways. One of the most bizarre was that I wasn't allowed to buy olives. One day someone offered me one and I had an out of body experience, realising I hadn't eaten an olive in years. When I finally left him for good, I was in another 'out of body' moment and through his aggression and screams I packed a basket of things, including my dog, and left saying to myself 'I had to do that, we had to do that'.

The things in this basket represent different areas that were controlled (my pain) and what healed me (freedom and my dog).'

After one of our sessions together Louise writes:

'They're nice to begin with. Don't show their true colours. And when they do we stick around cos we're programmed to forgive

To compare (he's not that bad)

To be in denial. To give the benefit of the doubt because WE'RE REASONABLE PEOPLE. DEALING WITH UNREASON.



'I Did It'
exhibited at
De La Warr
Pavilion

Usually it's ok to do these things because you're dealing with reasonable people. So when someone unreasonable or ABUSIVE comes along it's confusing, it alters the world as we know it, it distorts our reality leaving us confused and QUESTIONING OUR OWN behaviour not theirs. Because that's what reasonable people do.

Until you're so far in that nothing makes sense any more, not even yourself, your own choices. Your behaviours. EVERYTHING. The crippling doubt, sadness, anxiety, an underlying feeling that EVERYTHING IS WRONG, but your head telling you that it's fine, that you shouldn't be so harsh, that perhaps you got the wrong end of the stick, that it will be better next time.

And it all gets so loud all the time. With him, and then your own head, that you'll do ANYTHING to keep the peace, to stop him shouting, to stop the head from double checking, double crossing you.



There isn't peace until you detach. Until you have the sweet, unnerving relief of those out of body experiences, when it's all too much that you take the emergency exit in your mind. You see he's screaming, his contorted face, but finally there's silence. And your choices don't matter anymore, they happen without you knowing. Sometimes, usually, they lead you into his arms, comforting him as you crash land back to his apologies, to his promises, but another time, those unknowing choices will lead you to put your dog into a bag for life, along with other items and those wooden salad spoons your gran once gave you after her holiday with Ted in Crete. That unknowing choice will lead you out of the door for the last time, walking down the street with nowhere to go, saying to yourself, 'I did it, I'm doing it, I'm going to do it, I did it.'



'I Did It' by Louise

As part of the project, an educational booklet was produced, collating important information about the background to the project and sharing the stories of some of the participants.



With a participant from Women's Aid in Northern Ireland, discussing her powerful piece of work at the exhibition in Flowerfield.





A participant makes a piece reflecting on the fact that her coercive partner would not allow her to wear yellow shoes

Thank You

During 2024 we managed to connect with more than 1500 people. A huge thank to all those who worked with us, checked out our exhibitions, participated in our activities. This would not have been possible without the support of our funders.

With thanks to National Lottery Community Fund, The Magdalen & Lasher Charity, Chalk Cliff Trust, Isabel Blackman Foundation.

To see more of our award winning work please visit us at www.thecraftimationfactory.org

Charity Number 1155890

Trustees: Linda Moffatt (Chair), Fiz Lauer Deaves, Emma Blake, Elly Dove

We have a minimum of 4 trustees at any one time. If a vacancy becomes available the post will be advertised and the new trustee will be selected by trustees' vote. We do not hold financial reserves.

Contact us at: janey@thecraftimationfactory.org
26 Paynton Road, St Leonards on Sea, TN37 7DY





The Craftimation Factory

Charitable Incorporated Organisation

Registered Charity, number 1155890

Annual Report and Financial Statements for the year ended 31st December 2024

Principal Address: 26 Paynton Road, St Leonards on Sea
TN37 7DY

Trustees: Mrs Elly Dove, Mrs Felicity Lauer Deaves, Ms Emma Katherine Blake, Ms Linda Moffatt

Bankers: CAF Bank Ltd., 25 Kings Avenue, Kings Hill, West Malling, ME19 4JQ

Independent Examiner: Ms Helen Tozer, Pleasant View, Main Road, Icklesham, TN36 4BD

Governance and Management

The charity is operated under the rules of its constitution adopted November 2013 and registered with the Charity Commission on 21st February 2014.

The methods adopted for the recruitment and appointment of new trustees are laid down in the constitution.

The organisation hires venues as the need arises, and employs facilitators and project management on a self-employed basis when needed.

During the accounting period, trustees received no expenses, remuneration or benefits.

One of the facilitators is a daughter of one of the trustees. She was selected for work on the following basis:

- She had existing relationships with schools and art galleries and they asked specifically to work with her
- Where restricted grant funds were allocated, her mother declared a conflict of interest and absented herself from discussions with the other trustees about who best to employ for the project. The remaining trustees based their decision on who was most suited and qualified for the role.

The charity is exempt from corporation tax.

Charitable Objects

The provision of facilities for recreation and other leisure time occupation in the interests of social welfare with the object of improving conditions of life for the persons for whom they are intended.

The charity has no specific policy with regard to the level of reserves.

Signed on behalf of the trustees _____ *L. Moffatt* _____

Date _____ 13.10.25 _____

(Chair of trustees)

Independent Examiner's Report for the year ended 31st December 2024

The charity's trustees are responsible for preparing the accounts. The trustees have agreed that a full audit is not required and that an independent examination is needed this year.

It is my responsibility to check account entries against bank statements, and to state whether particular matters have come to my attention.

The procedures undertaken do not provide all the evidence that would be required for an audit, consequently no opinion is given as to whether the accounts present a 'true and fair' view. My report does state that the final balance sheet does tally with the accounts records and bank statements.

Signed _____

Date _____ 13/10/2025 _____

H1 03/25

1st January 2024 - 31st December 2024

	Unrestricted funds	Restricted funds	Total
<u>Receipts</u>			
Grants	-	17,550.00	17,550.00
Schools	15,202.24	-	15,202.24
Workshops	0	-	0
Art Galleries	0	-	0
Arts Organisation	4,807.66	-	4,807.66
Commissions	2,564.42	-	2,564.42
Other	17.92	-	17.92
	22,592.24	17,550.00	40,142.24
<u>Payments</u>			
Stationery	-	-	-
Meeting expenses	102.39	-	102.39
Mileage	113.92	-	113.92
Other	526.09	-	526.09
Branding/Marketing/Website	923.74	-	923.74
Training	84.99	-	84.99
Equipment	-	-	-
<u>Workshop/Project Costs</u>			
Project Management	1,300.00	2,500.00	3,800.00
Event Management	600.00	-	600.00
Facilitator Fees	27,565.00	2,000.00	29,565.00
Venue Hire	-	-	-
Workshop/Project Materials	3,247.36	1,000.00	4,247.36
Exhibition Materials	0	-	00
	34,463.49	5,500.00	39,963.49
Net receipts/(payments)	-11,871.25	12,050.00	178.75
Fund balances brought forward 01/01/2024	1,675.77	-	1,675.77
Fund balances carried forward 31/12/2024	1,854.52	-	1,854.52
<u>Current Assets</u>			
Bank account 31/12/24	1,854.52	-	1,854.52
<u>Current Liabilities</u>			
-	-	-	-
	1,854.52	- 1,854.52	

These financial statements are accepted on behalf of the charity.

Signed_____

L. Moffatt

Date_____13.10.25_____

(Chair of trustees)