
Craftspace^c

(a company limited by guarantee)

Report and accounts

**for the year ended
31 March 2021**

Company number 2492368

Charity registration number 1001237

	Pages
Directors and advisers	2
Purpose	3 - 4
Chair's report	5 - 7
Directors' report	8 - 14
Independent Examiner's report	15
Income and expenditure account and statement of financial activities	16
Balance sheet	17
Notes to the financial statements	18 - 21

CONSTITUTION

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

DIRECTORS

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

SECRETARY

Deirdre Figueiredo

INDEPENDENT EXAMINERS

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

REGISTERED OFFICE

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

Purpose

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



Values

People

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

Artistic Programme

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

Audiences

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

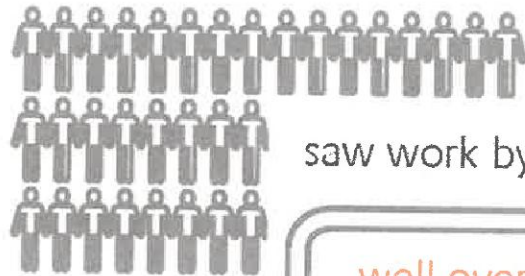


Developing people, ideas and opportunities
through contemporary craft

Craftspace[®]

In the last 30 years...

almost
2.5
million
people



saw work by...

well over
2000
artists



in almost
450
exhibitions



in over
300
venues



and we got...

1/4
million
people

MAKING!

CHAIR'S REPORT

For the year ended 31 March 2021

Introduction

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

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

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

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

COVID-19 Pandemic

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

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

Artistic and Community Engagement Programme Highlights

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

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

Craft in Common by Alinah Azadeh

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

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

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

Portability project by Ele Carpenter for the Embroidered Digital Commons commission

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

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

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

Making for Change Expo

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

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

Shelanu women's craft collective

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

Operations and Fundraising

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

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

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

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

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

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

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

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

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

A handwritten signature in black ink, appearing to read 'Matthew Rhodes', with a horizontal line underneath the name.

Matthew Rhodes
Chair
8 December 2021

DIRECTORS' REPORT

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

PRINCIPAL ACTIVITY

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

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

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

FINANCIAL RESULTS AND REVIEW OF THE BUSINESS

The income and expenditure account for the year is set out on page 15.

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

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

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

Partnerships: Build capacity in non-arts sector partners to use creativity as an empowering tool and employ professional artists to achieve their objectives.

Artists: Artistic and personal development, increased capacity to engage with audiences, increased employment and profile, experimentation, stimulating innovation and sales of work.

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

Venues: Increased market-share for craft, profile for craft, increased knowledge and awareness of what craft can be, cross-over and new audiences, enhanced knowledge for existing audiences and increased relevance of craft.

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

Artistic and Community Engagement Programme 2020/21

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

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

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

We are Commoners: creative acts of commoning national touring exhibition

We supported 26 artists to continue developing their commissioned artworks for the exhibition, many in challenging circumstances in which they could not access their studios.

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

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

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

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

In:Site Festival revisited

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

Shelanu Women's Craft Collective

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

Making my Mark

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

Consultancy

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

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

Advocacy

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

General operations

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

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

Statistics:

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

List of key exhibitions, events and projects

Exhibitions

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

Other creative productions

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

Digital Commissions re-configured in lockdown

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

Commissioned films

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

Commissioned resources

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

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

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

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

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

Other online presence

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

Research and Development

Crafting the Commons

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

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

Consultancy

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

Placements

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

Staffing for the year

Deirdre Figueiredo – Director F/T

Emma Larkinson – Operations and Development Manager P/T

Amy Kirkham – Administrative Assistant P/T job share – left in August 2020

Ilhan Adam - Administrative Assistant P/T September 2021 – March 2021

Lisa Falaschi – Marketing Assistant P/T

Emma Daker – Exhibitions and Project Development Manager F/T

Deirdre Buckley – Learning and Engagement Manager P/T job share

Katy Sadler - Learning and Engagement Manager P/T job share

Started in March 2020:

Hayley Salter – Making for Change Expo documentor/social media P/T fixed term contract

Daljinder Johal – Making for Change Expo curator P/T fixed term contract

PLANS FOR THE FUTURE

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

We will apply to remain in the Arts Council's national portfolio from 2023-2026.

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

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

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

DIRECTORS AND THEIR INTERESTS

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

RESERVES POLICY

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

Unrestricted Reserves:

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

Designated Reserves:

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

Restricted Reserves:

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

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

RISK MANAGEMENT

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

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

DIRECTORS' RESPONSIBILITIES FOR THE ACCOUNTS

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

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

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

AUDIT EXEMPTION

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

By order of the Board

A handwritten signature in cursive script, appearing to read 'D Figueiredo', followed by a horizontal line extending to the right.

D Figueiredo

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

INDEPENDENT EXAMINER'S REPORT to the Directors of Craftspace

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

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

Respective responsibilities of Trustees and examiner

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

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

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

Basis of independent examiner's report

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

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

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

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

have not been met; or

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



NAME: NEIL WILSON

RELEVANT PROFESSIONAL QUALIFICATION OR BODY: ICAEW

8 Wolverton Road, Snitterfield, Stratford upon Avon, CV37 0HB

8 December 2021

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

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

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

All incoming resources and resources expended derive from continuing activities.

BALANCE SHEET as at 31 March 2021

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

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

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

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



M Rhodes
Director

8 December 2021

**NOTES TO THE ACCOUNTS
at 31 March 2021**

1 ACCOUNTING POLICIES

Company and charitable status

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

Basis of preparation and assessment of going concern

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

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

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

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

Charitable status and taxation

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

Fixed assets and depreciation

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

Computer and other office equipment - over 5 years

Income

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

All other income is accounted for on an accruals basis.

Expenditure

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

Pensions

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

Fund accounting

Funds held by the charity are either:

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

2 INCOME

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

INCOME FROM ARTISTIC PROGRAMME & OPERATING ACTIVITIES

(ALL UNRESTRICTED)

Touring and workshop receipts	6,972	1,322
Exhibit, stocks and catalogue sales	755	4,435
Full cost recovery from projects	2,400	2,150
Consultancy services	4,808	18,486
Sundry income	183	50
	<u>15,118</u>	<u>26,443</u>

3 EXPENDITURE

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

Allocation of overhead costs

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

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

4 TANGIBLE FIXED ASSETS

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

5 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

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

6 ANALYSIS OF NET ASSETS BETWEEN FUNDS

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

7 ANALYSIS OF FUNDS MOVEMENTS

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

8 LEGAL STATUS OF THE CHARITY

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