
Craftspace^c

(a company limited by guarantee)

Report and accounts

**for the year ended
31 March 2022**

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 (resigned February 2022)
A Collier
S Jones
C Miller
C Moraes
N Pearlman
M Rhodes
K Thompson

SECRETARY

Deirdre Figueiredo

INDEPENDENT EXAMINERS

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

REGISTERED OFFICE

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

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.

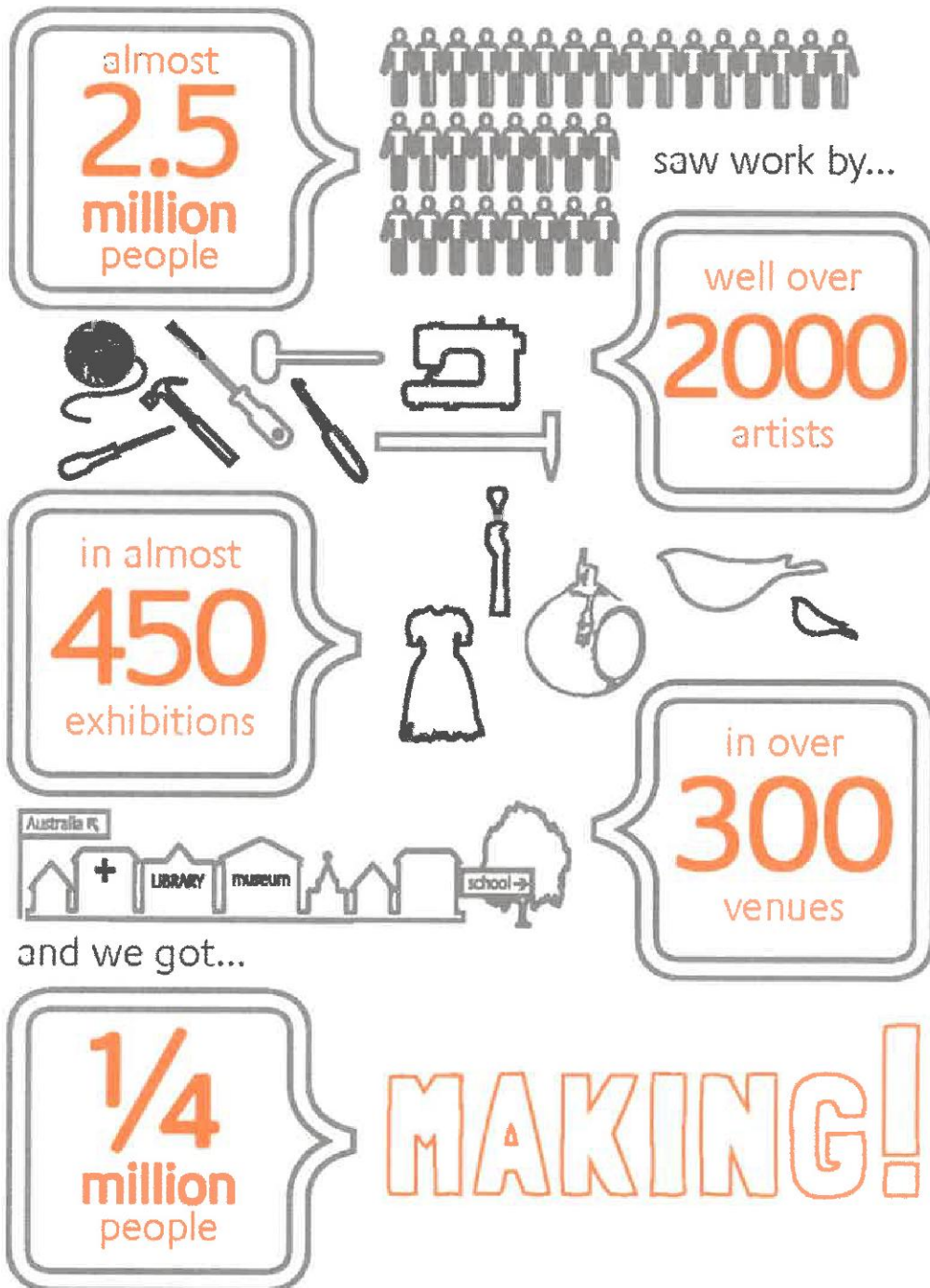
Audiences

- 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...



CHAIR'S REPORT

For the year ended 31 March 2022

Introduction

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

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

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

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

Programme Highlights

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

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

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

Operations and Fundraising

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

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

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

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

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

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

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

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

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

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

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

Matthew Rhodes

Chair

6 December 2022

DIRECTORS' REPORT

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

PRINCIPAL ACTIVITY

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

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

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

FINANCIAL RESULTS AND REVIEW OF THE BUSINESS

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

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

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

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

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

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

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

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

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

Artistic and Community Engagement Programme 2021/22

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

We are Commoners: creative acts of commoning

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

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

In:Site Festival

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

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

Makers and Movers – Families

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

Making my Mark

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

Shelanu Women's Craft Collective

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

Women's Maker Movement, Friendship : Craft : Enterprise

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

Consultancy

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

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

General operations

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

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

Statistics:

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

List of key exhibitions, events and projects

Exhibitions

- **We are Commoners** national touring exhibition. Toured to four venues across the UK. Visitors totalled 13,834.
 - Oriel Davies 26/03/21 – 06/21, 2830 visitors
 - Leicester (De Montfort) 10/06/21– 28/08/21, 2846 visitors
 - Devon Guild (now Make Southwest) 18/09/21 – 13/11/21, 5571 visitors
 - The Civic, Barnsley 05/02/22 – 23/04/22, 2587 visitors (up to end of March 22)
- **We are Commoners** showcase exhibition at Midlands Art Centre, Birmingham. 9/10/21 – 16/01/22. Approx. 12,000 visitors.
- **In:Site Festival Revisited 2021** outdoor art trail in Birmingham Cathedral Square featuring existing work by 9 artists and a display inside the Cathedral featuring existing work by 6 In:Site artists, 08/09/21 – 14/09/21, estimated 500 visitors.
- **{Queer} + {Metals}** exhibition at Ferrous Festival in Herefordshire. 25/03/22 – 03/04/22, approximately 733 visitors.
 - An exhibition launch event on 26/03/22 included a talk and exhibition tour (55 attendees), a panel discussion with 6 artists/practitioners (45 attendees) and a performance by drag artist Fei He (35 attendees).

Other creative productions

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

Digital Programme

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

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

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

Digital Commissions

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

Digital Resources: ongoing availability on our website

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

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

Weekly zoom sessions all year

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

Events and participatory, learning and audience development projects

- **Shelanu Women's Craft Collective** enterprise project with migrant and refugee women. 53 sessions (39 online sessions, 14 in-person sessions) 12 members
 - **Film Making Training** with Rachel Gillies learning how to film/use equipment to enable the group to facilitate online workshops.
 - **Formed in Foleshill:** members facilitated creative sessions supported by Craftspace for members of Broad Street Wellness Junction in Coventry, to explore their family histories and cultural background through making.
 - **Orange Hearts for Together with Refugees:** members created origami hearts for the Birmingham City of Sanctuary campaign.
- **Women's Maker Movement** in partnership with Unity Hubb and delivered by Shelanu members. 9 participatory jewellery making workshop sessions exploring identity and place and business enterprise awareness sessions with a cohort of 8 women. 1 sharing event on 10/09/21, 18 attendees.
- **Making For Change - Making My Mark** a series of workshops with Artist Seleena Laverne Day for British Red Cross, Oakland Young People's Centre and SENSE.
 - British Red Cross: 4 online teaching sessions, 18 participants.
 - Oakland Young People's Centre: 3 online teaching sessions, 8 participants.
 - SENSE: 3 online teaching sessions, 12 participants.

- **Makers & Movers project**, early year's children and their families. 6 creative sessions at two centres.
 - **Go Woman Alliance (GOAL)**, 20 participants
 - **Billesley Ark**, 24 participants
 - **Mentoring sessions** for shadow artist, 10/02/22 – 17/03/22. 3 sessions involving 1 artist.
 - **In:Site Learn**
 - Artists' Development Day, included a talk and peer networking event and:
 - A demonstration/workshop with artist Naomi Clarke and a guided tour of the Cathedral and grounds. 16 participants over 2 sessions.
 - **Talks & Mentoring**
 - Ibukun Baldwin & Stefano Santilli, 29 November 21
 - Rebekah Frank, 9 December 21
 - Laura Slater & Anna Ray, 11 January 22
 - Julia Rowntree, February 22
 - **We are Commoners exhibition associated activities:**
 - **Craft in Common** Talk and participatory 'Connection' workshop stitching a message to reach out and connect with people to counter feelings of isolation and loneliness with University of Birmingham, Women's Network. Involving 1 artist and 25 participants.
 - **Craft in Common** Making a medal for everyday courage workshop with Salvation Army Survivor Support Service, Anti-Trafficking & Modern Slavery. Newcastle Online Women CONNECT. Involving 1 artist and 8 participants.
 - **Craft in Common** Exhibition tour of 'We are Commoners' Showcase at MAC followed by talk and making a medal for everyday courage workshop with Joseph Chamberlain College. Involving 1 artist and 20 participants.
 - **Crafting Worlds in Common Symposium** with the Crafting Commons Network, Nottingham Trent University and Exeter University. 24th June 2021. Online. Involving 6 artists/practitioners and 97 attendees.
 - **Hey Craft! Workshops** with the Crafts Council
 - Online Making for Change, Zine making workshop, involving 1 artist and 8 participants.
 - Online Everyday Courage Medals workshop, involving 1 artist and 9 participants.
 - **Craftspace+ supporters scheme event**
Crafting Conversations online paid event with artist Linda Brothwell and cultural geographer Leila Dawney, offering an insight to their collaboration for 'We are Commoners' exhibition. 9th June 21, 15 attendees.
- Other online presence**
- **The Shape of Things** – online exhibition – approximately 1000 visitors.
 - **Active Project Blogs:** Crafting the Commons (research network blog)
 - **Craftspace social media:** Instagram, Twitter, Flickr, Facebook, You Tube and Pinterest.
 - **Placements**
 - Lorna Carter & Charlotte Blazier from BCU Textiles began their work experience placement at the end of March 2022, supporting the 4600 Gifts programme.

Staffing for the year

Deirdre Figueiredo – Director F/T

Emma Larkinson – Operations and Development Manager P/T

Simona Matuozzo – Administrative Assistant P/T– Started on 1st September 2021

Charlotte Birtles - Administrative Assistant P/T Freelance March 2021 - September 2021

Lisa Falaschi – Marketing Assistant P/T

Emma Daker – Exhibitions and Project Development Manager F/T

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

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

Anthony Amao – Digital Content Manager P/T fixed term contract – Started on 1st January 2022

PLANS FOR THE FUTURE

This was the final year of our four year National Portfolio 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 offered an additional year of funding to cover 2022-23. An application was submitted in May 2022 to remain in the Arts Council's national portfolio from 2023-2026.

STRUCTURE, GOVERNANCE AND MANAGEMENT

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

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

DIRECTORS AND THEIR INTERESTS

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

RESERVES POLICY

Craftspace is a not-for-profit company limited by guarantee and is an educational charity. The reserves policy is devised to support the organisation's ability to be resilient and adaptable to change.

In respect of reserves at the end of each financial year the company has agreed the following policy:

Unrestricted Reserves:

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

Designated Reserves:

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

Restricted Reserves:

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

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

RISK MANAGEMENT

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

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

DIRECTORS' RESPONSIBILITIES FOR THE ACCOUNTS

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

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

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

AUDIT EXEMPTION

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

By order of the Board



D Figueiredo

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

INDEPENDENT EXAMINER'S REPORT to the Directors of Craftspace

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

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

Respective responsibilities of Trustees and examiner

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

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

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

Basis of independent examiner's report

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

Independent examiner's statement

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

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

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

have not been met; or

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



NAME: NEIL WILSON

RELEVANT PROFESSIONAL QUALIFICATION OR BODY: ICAEW

8 Wolverton Road, Snitterfield, Stratford upon Avon, CV37 0HB
6 December 2022

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

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

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

All incoming resources and resources expended derive from continuing activities.

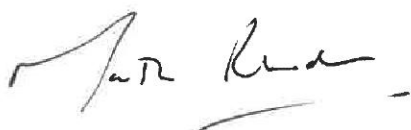
**BALANCE SHEET
as at 31 March 2022**

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

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

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

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



M Rhodes
Director

6 December 2022

NOTES TO THE ACCOUNTS at 31 March 2022

1 ACCOUNTING POLICIES

Company and charitable status

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

Basis of preparation and assessment of going concern

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

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

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

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

Charitable status and taxation

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

Fixed assets and depreciation

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

Computer and other office equipment	-	over 5 years
-------------------------------------	---	--------------

Income

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

All other income is accounted for on an accruals basis.

Expenditure

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

Pensions

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

Fund accounting

Funds held by the charity are either:

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

2 INCOME

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

INCOME FROM ARTISTIC PROGRAMME & OPERATING ACTIVITIES

(ALL UNRESTRICTED)

Touring and workshop receipts	11,675	6,972
Exhibit, stocks and catalogue sales	882	755
Full cost recovery from projects	5,798	2,400
Consultancy services	5,996	4,808
Sundry income	750	183
	<u>25,101</u>	<u>15,118</u>

3 EXPENDITURE

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

Allocation of overhead costs

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

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

4 TANGIBLE FIXED ASSETS

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

5 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

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

6 ANALYSIS OF NET ASSETS BETWEEN FUNDS

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

7 ANALYSIS OF FUNDS MOVEMENTS

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

8 LEGAL STATUS OF THE CHARITY

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