

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

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

Prime
Chartered Accountants
161 Newhall Street
Birmingham
B3 1SW

CRAFTSPACE

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FOR THE YEAR ENDED 31 MARCH 2025**

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CRAFTSPACE

**REFERENCE AND ADMINISTRATIVE DETAILS
FOR THE YEAR ENDED 31 MARCH 2025**

TRUSTEES

S F Boersma
A Collier
S B Jones
C E Miller
R A Ndibalema
N Pearlman
M B Rhodes
K Thompson

COMPANY SECRETARY

D Figueiredo

REGISTERED OFFICE

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

**REGISTERED COMPANY
NUMBER**

02492368 (England and Wales)

**REGISTERED CHARITY
NUMBER**

1001237

INDEPENDENT EXAMINER

Prime
Chartered Accountants
161 Newhall Street
Birmingham
B3 1SW

Introduction

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

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

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

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

Programme Highlights

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

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

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

Operations and Fundraising

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

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

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

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

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

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

Matthew Rhodes
Chair
October 2025

CRAFTSPACE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

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

OBJECTIVES AND ACTIVITIES

Objectives and aims

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

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

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

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

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

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2025**

ACHIEVEMENTS AND PERFORMANCE

Charitable activities

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

Artistic and Community Engagement Programme 2024/25

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

Made in the Middle touring exhibition

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

Statistics:

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

There were two associated projects:

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

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

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

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

Shelanu Women's Craft Collective

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

Making for Climate Change with Deaf and Hard of Hearing (HoH) young people

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

How to Heal, Queering the Wye final project activities included the artists Oliver Bliss and Annie Higgins delivering a non-gendered spirit form creative workshop at the Merry Monmouth event in Drybridge Park, Monmouth as part of the Wye Valley River Festival. Annie Higgins delivered a queer ecology talk and stitching workshop at Brum Buzzcut Festival at Birmingham Back to Backs to coincide with Birmingham Pride. A series of social media posts drew on themes from the resource. Artists reported that participating in project had supported their own personal development and they had gained new knowledge which enabled them to re-evaluate their queerness.

A legacy web resource was produced and uploaded to Craftspace website and included: a commissioned piece of writing from LGBTQ+ artist Annie Higgins, excerpts of a talk by LGBTQ+ Climate Activist Jasmine Isa Qureshi, visual contributions from a young LGBTQ+ participant and three making activities created by the project artists. A postcard with details of the resource was distributed more widely by other LGBTQ+ artists and projects.

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

Consultancy

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

General operations

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

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

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

Statistics and list of key exhibitions, events and projects

Exhibitions

Dorcas Stories from the Front Room, Caribbean Textile Narratives Then and Now at Pannel Croft Retirement Village, Birmingham

- Exhibition, 22.06.2024 - 18.08.2024, 58 exhibiting days, 665 estimated visitors
- Sharing Event, 12.07.2024, 60 participants

Made in the Middle at Leicester Gallery, De Montford University

30 studio visits by curator and co-curator, 31 artists selected by an expert panel from open call (out of 23 artists who completed the equal opportunities form, 13% Global Majority, 43% identified as disabled or neurodiverse), 6 invited artists (4 Global Majority, 2 Eastern European), 134 new or existing artworks.

- Launch event, 24.01.2025, 224 attendees
- Exhibition, 25.01.2025 - 22.03.2025, 6311 attendees
- Audio Described Tour, 01.03.2025, 1 attendee
- British Sign Language, 15.03.2025, 9 attendees

Other creative productions

In:Site Artist Development Programme and Festival, Birmingham Cathedral Square

Artist development programme:

- Rachel Anderson Talk & Workshop, 03.04.2024, 14 participants
- Rachel Anderson Mentoring, 10.04.2024, 10 participants

In:Site festival:

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

Events and participatory, learning and audience development projects

Made in the Middle exhibition open callout campaign - advice sessions for artists and online networking event for selected artists

- Leicester Artists Advice Session, 09.04.2024, 4 participants
- MAC Artists Advice Session, 16.04.2024, 9 participants
- Online Artist Advice Session, 09.04.2024-15.04.2025, 5 participants
- Online Meet Up for selected artists, 08.01.2025, 17 participants

Shelanu Women's Craft Collective with migrant and refugee women

41 in-person creative studio sessions attended by 7 members

Inclusion in craft selling fairs:

- Celebrating Sanctuary, 15.06.2024
- Supersonic Festival, 01.09.2024
- MAC Christmas Fair, 05.12.2024

Shelanu Women's Craft Collective workshops in Birmingham, Black Country and Hereford

- Celebrating Sanctuary, 15.06.2024, 69 participants
- World Refugee Event, Birmingham Exchange, 20.06.2024, 30 participants
- One World Event, Sandwell College, 25.06.2024, 47 participants
- Supersonic, 01.09.2024, 18 participants

CRAFTSPACE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

Making for Change: How to Heal, Queering the Wye, Creative workshops

- Wye River Valley Festival, 04.05.2024, 67 participants
- Brum Buzzcut Artist Talk and Workshop, 26.05.2024, 12 participants

Making for Climate Change: LGBTQ+ young people

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

Making for Climate Change in partnership with Heart of England Vocational College, Birmingham

- 4 workshops, 06.11.2024 - 04.12.2024, 10 participants
- Sharing event, 11.12.2024, 25 participants
- MAC Waste Age Exhibition visit, 12.02.2025, 14 participants

Workshop in a Box

- Product testing event, 06.11.2024, 18 participants

Drag Declares Emergency with artist Lady Kitt disability focused Eco Drag Challenge workshop

- Costume and Banner Making Workshop at Midlands Art Centre, 21.07.2024, 15 participants

Consultancy

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

Publishing

Made in the Middle exhibition catalogue

Digital content production

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

Online presence

Existing archives/resources:

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

Craftspace social media

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

Placements and volunteers

2 HE placement students from the University of Birmingham
14 volunteers

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2025**

FINANCIAL REVIEW

Financial position

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

Reserves policy

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

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

Unrestricted Reserves:

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

Designated Reserves:

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

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

Restricted Reserves:

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

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

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2025**

FUTURE PLANS

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

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

Charity constitution

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

Organisational structure

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

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

Core Staffing for the year

Deirdre Figueiredo - Director F/T

Emma Larkinson - Operations and Development Manager P/T

Simona Matuozzo - Administrative Assistant P/T (on maternity leave until December, returned briefly and left February 25).

Smilla Kristensen - Administrative Assistant P/T maternity cover (until January 2024, appointed permanently February 25)

Lisa Falaschi - Marketing Manager P/T

Emma Daker - Exhibitions and Project Development Manager F/T

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

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

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

D Figueiredo

.....
D Figueiredo - Secretary

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF CRAFTSPACE

Independent examiner's report to the trustees of Craftspace ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2025.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under Section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under Section 145(5) (b) of the 2011 Act.

Independent examiner's statement

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Jeremy Kitson
The Institute of Chartered Accountants in England and Wales

Prime
Chartered Accountants
161 Newhall Street
Birmingham
B3 1SW

Date:

CRAFTSPACE

**STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2025**

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

The notes form part of these financial statements

CRAFTSPACE**BALANCE SHEET
31 MARCH 2025**

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

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

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

The trustees acknowledge their responsibilities for

- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The notes form part of these financial statements

CRAFTSPACE

BALANCE SHEET - continued
31 MARCH 2025

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

The financial statements were approved by the Board of Trustees and authorised for issue on 29.10.2025 and were signed on its behalf by:

.....
M B Rhodes - Trustee

The notes form part of these financial statements

1. **ACCOUNTING POLICIES**

Basis of preparing the financial statements

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

Income

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

Expenditure

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

Tangible fixed assets

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

Stocks

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

Taxation

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

Fund accounting

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

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

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

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

CRAFTSPACE

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

2. DONATIONS, LEGACIES AND GRANTS

	2025	2024
	£	£
Donations	26,762	1,704
Grants	266,740	319,584
	<u>293,502</u>	<u>321,288</u>

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

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

3. OTHER TRADING ACTIVITIES

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

CRAFTSPACE

**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2025**

4. INVESTMENT INCOME

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

5. RAISING FUNDS

Raising donations and legacies

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

6. SUPPORT COSTS

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

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

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

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

6. SUPPORT COSTS - continued

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

7. NET INCOME/(EXPENDITURE)

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

	2025	2024
	£	£
Depreciation - owned assets	286	382

8. TRUSTEES' REMUNERATION AND BENEFITS

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

Trustees' expenses

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

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

9. STAFF COSTS

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

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

	2025	2024
Employees	<u>7</u>	<u>9</u>

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

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

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

CRAFTSPACE**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2025****11. TANGIBLE FIXED ASSETS**Fixtures
and
fittings
£**COST**

At 1 April 2024 and 31 March 2025

79,590**DEPRECIATION**

At 1 April 2024

78,444

Charge for year

286

At 31 March 2025

78,730**NET BOOK VALUE**

At 31 March 2025

860

At 31 March 2024

1,146**12. STOCKS****2025****2024**

£

£

Stock

3,432**3,388****13. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR****2025****2024**

£

£

Trade debtors

5,026**2,000**

Prepayments and accrued income

1,273**1,273****6,299****3,273****14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR****2025****2024**

£

£

Trade creditors

3,213**2,855**

Social security and other taxes

3,817**3,520**

Other creditors

1,308**1,280**

Accruals and deferred income

8,542**5,952****16,880****13,607**

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

15. MOVEMENT IN FUNDS

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

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

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

Comparatives for movement in funds

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

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

15. MOVEMENT IN FUNDS - continued

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

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

16. RELATED PARTY DISCLOSURES

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