

Crafts Council Annual Report 2025/26



Craft After Dark
Photo: Rory Lindsay



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Our Purpose and Vision

Crafts Council believes that craft is vital to our society, transforming lives, communities and culture. Our vision is a world where craft connects us all, strengthening communities, sparking joy and shaping sustainable futures. To achieve this, we connect people with the transformative power of craft, creating opportunity, supporting careers and strengthening the UK's craft ecosystem. Through our programmes, partnerships, collections, learning, research and advocacy, we champion the value of craft and amplify its impact across society.

Objectives, Activities and Public Benefit

Our charitable objectives

Crafts Council's charitable objectives are to advance and promote contemporary craft for the public benefit.

Who benefits

Crafts Council's work benefits makers, young people, teachers and educators, communities, audiences and the wider craft sector across the UK.

How our activities deliver public benefit

Through programmes, partnerships, learning activity, exhibitions, fairs, membership, research, advocacy and stewardship of the Collection, Crafts Council creates public benefit by increasing access to craft, supporting skills and confidence, strengthening professional opportunities for makers, widening participation and helping the craft sector evidence its cultural, social, educational and economic value.



Foreword

by Natalie Melton

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Right

Adorned Exhibition
Photo: Matt Alexander



Dear friends, colleagues and supporters,

This has been a year to celebrate the sheer abundance and dynamism of craft. Wherever I look, I see passion and energy – and an interest in craft that keeps growing, not just within our own community but across the wider creative sector, from fashion to design, to art and entertainment. That breadth of interest speaks of craft’s potential and our own growing need for craft in an increasingly complex and challenging world.

That dynamism demands more of us, and we’ve worked hard to meet it. We’ve brought clarity and focus to our role: to listen, to reflect, and to act on what we hear. We hold fairness and good work alongside pace and performance, and we meet the sector’s big challenges with purpose – connecting people, strengthening relationships, and pushing for better measurement of craft’s value so that more resources reach more people.





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One of my personal highlights this year was awarding recent graduate Mobina Rajabimoghadam a CC Loves award for her presentation at the Great Northern Contemporary Craft Fair. Mobina was showing her work developing biomaterial from eggshells as part of Green Grads, a national platform for graduates whose work responds to the climate crisis. I've watched her grow in visibility and confidence ever since – joining our membership community, delivering a workshop for our Young Craft Citizens, and seizing every opportunity in front of her. Her drive, her material innovation and her generosity in sharing what she knows are exactly why craft has never felt more relevant. Meeting makers like Mobina keeps me energised, and reminds me why Crafts Council exists: to create the conditions for more of this to happen, more often.

Craft helps us understand where things come from, how they are made and the value of the time, knowledge and imagination that sit behind them. It connects us to our histories, our communities and one another. It creates opportunities for learning, self-expression and livelihoods. And it offers a powerful reminder that people still matter.

We see this impact firsthand. In the last year, through exhibitions, events, learning programmes, research, partnerships and advocacy, we have connected more people with craft and supported makers at every stage of their journey. We have created opportunities for people to discover new skills, develop confidence, find community and engage with craft in meaningful ways.



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At the same time, we have continued to strengthen the organisation itself. We have invested in our people, systems and future plans, while advancing our commitment to becoming a more equitable, inclusive and accessible organisation. These foundations matter because they enable us to respond to the needs of the sector today while building for the future.

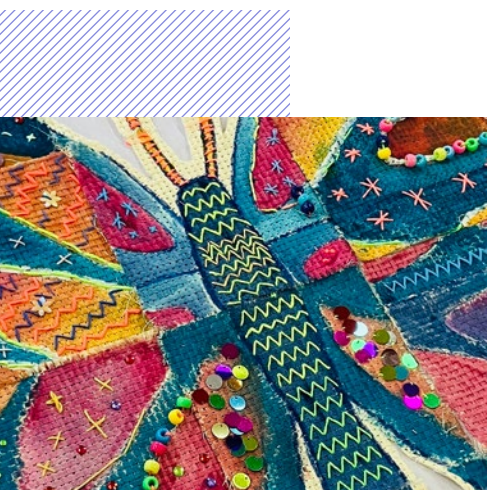
Looking ahead, there is growing clarity and momentum around our focus. We will continue to champion the value of craft, strengthen the networks and partnerships that support the sector and create opportunities for more people to experience the transformative power of making. We will build on the legacy of Craft for the People, making our collection, archives and library more accessible. We will prepare for the 10th anniversary of Young Craft Citizens. And we will further develop our building as a welcoming home for craft, collaboration and conversation.

None of this would be possible without the generosity, expertise and commitment of our staff, trustees, funders, partners, supporters, makers and communities. Thank you for the role you have played in everything we have achieved together this year.

Ultimately, our ambition is simple: to connect more people with craft and ensure that its benefits are felt more widely, more deeply and by more people across the UK.

With warmest thanks,

Natalie Melton
Executive Director, Crafts Council



Above
Craft School
Butterfly Artwork and image by
Southborough Cof E Primary School



Foreword

by John Knell

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When I became Chair in 2024, the Crafts Council had already embarked on a demanding programme of change. This past year has seen the successful culmination of all that work, producing a stronger and more impactful organisation.

From our makers survey to our refashioned membership proposition. From the success of opening up our Collection Store to our global advocacy work. We are becoming a more visible and relevant champion for craft in the UK.

And as so often with major change, some of the toughest work we have undertaken has been the least visible to our maker community and to other key stakeholders. The completion of work on our building in Pentonville Road, for example, was a major capital programme, which came in on budget and with substantial external funding secured. This has brought new spaces to life and created new opportunities for Crafts Council to use them powerfully in pursuit of our ambitions. Our senior team, and the Board, had to hold its nerve through this long and testing process. This was powerful evidence of strong leadership and responsible stewardship and has helped build our growing sense of confidence and momentum.

Confidence and momentum were also on show at Collect. This year's fair, the first led by our new director, TF Chan, was assured, inspiring and international. The fair was a dazzling example of the creative talents of makers across the globe. We took particular pleasure that Jihyun Kim, a Collect Open bursary artist, saw her work acquired by the National Museum of Scotland, her first institutional acquisition. New makers gaining recognition is the very heartbeat of Collect, alongside showcasing the curatorial flair of the participating galleries and mastery of established makers to global collectors and audiences.





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Reflecting all these achievements, the world has become ever keener to talk to us. We have run a comprehensive span of advocacy meetings this year. We played a significant role in helping craft to secure its own five-digit SIC code in the ONS review. There has been a significant increase in external interest and engagement with our work. All of this is evidence that craft is gaining ground within the wider cultural and creative ecology.

We punch above our perceived weight and will continue to do so as we work tirelessly to extend craft's reach, influence, and joyous presence in our lives.

Images

Craft After Dark
Belongings, Sept 2025
Photos: Rory Lindsay

My thanks to Natalie Melton and the senior team for their outstanding work; to Helen Hyde, who stepped down from our Board in October 2025; to Melody Uyanga Ramsay and Maariyah Patel, who joined the Board from our Youth Advisory Panel; and to all our staff, trustees, makers, funders, partners, supporters and communities who do so much to support our work and our bold ambitions for the future.

John Knell
Chair of Trustees, Crafts Council



Adorned Exhibition
Brookfield Properties Craft Award
Artwork: Ebony Russell
Photo: Matt Alexander



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1.1 Membership

This year we transformed our membership offer, streamlining the ways in which members interact with Crafts Council.

The offer, as of September 2025, comprised of three tiers: Young Craft Citizens, free and for those between 16 and 30; Crafts Council Membership and Crafts Council + Membership.

Our membership team worked solidly to transfer our existing members over to our new system and clean out duplicate or expired accounts. There was also an ongoing campaign to re-engage with lapsed members and several initiatives designed to attract new ones. There are now 1570 members spread across the three tiers.



The talks were a great creative reset and energiser. I appreciated the flexibility to [either] attend live or access the recording to suit my work/life balance. The range of working approaches was uplifting and affirming.

The frank discussions about the challenges, which we all face, were refreshing and reassuring. It really helped me reset and reenergise my thought processes and I feel positive about my practice having attended.”

– Creative Recharge attendee

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Craft After Dark

Photos: Rory Lindsay



These members also benefitted from several new initiatives.

The Craft After Dark series launched. These evening events – with activities, drinks and talks – are designed to open up the Crafts Council to members, allowing them to meet the team, one another and visiting makers. For the first event in September, 69 people attended, filling the space with our community.

In January, we launched Creative Recharge. This week-long online course consisted of daily emails with exercises and a programme of evening talks, with Margo Selby and others. Designed to provide a boost to creative practice and to reach all of our members across the country, Creative Recharge had 667 signups, with 257 people attending the live sessions.

We also redesigned and relaunched our website, simplifying the user journey and making the useful and inspiring information we hold easier to find. We relaunched our editorial platform, once again providing our members with the high-quality editorial they expect from Crafts Council.

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1.2 Collect Art Fair

News about Collect 2026 started well before the fair’s usual advance publicity; we were very pleased to welcome TF Chan as our new Fair Director in May 2025. **“The fair occupies a unique position in the contemporary design and craft landscape and I am committed to stewarding its industry renown while expanding its reach through new audiences and partners,”** said Chan when the move was announced.

This year’s Collect Art Fair ran at Somerset House from 25th February to 1st March. Thirty-seven galleries took part in the fair, including 14 new exhibitors. Of those who were surveyed afterwards, 64% agreed that appearing at the fair provided greater opportunities for business growth.

64%

agreed that appearing at the fair provided greater opportunities for business growth

37
Galleries

14
New Exhibitors

Collect Open has been running for
16yrs

83
Applications Received (12 chosen)

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Collect Open

Artist: Chloe Lennon

Photos: Shin Miura

Collect Open, an opportunity for artists without gallery representation to appear at the fair, has been running for 16 years. This year we received 83 applications, the highest number yet, of which 12 were chosen by an external panel.

We also introduced the Collect Open Bursaries, a long-held ambition. The Bursaries are designed to help artists from global majority backgrounds overcome financial barriers and are a key step to making Collect Open more accessible and to draw on a greater pool of talent. Each of the three successful applicants received a package worth £5000, including mentorship, business support, PR and marketing assistance and a one-off financial allowance.

The first Collect Lifetime Achievement Award was won by Peter Layton, marking his incredible contribution to the status of contemporary glasswork in the UK and coinciding with the 50th anniversary of his studio, London Glassblowing.

Sponsors Brookfield Properties, LOEWE FOUNDATION, Spinocchia Freund, Trimble Sketch Up, Woven Spaces and The World of Interiors all added to the fair's incredible environment and we are grateful for their support.



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Below

Collect 2026

Peter Layton

Photo: Harriet Challis

“

It was quite a surprise to receive the award. I was very honoured and it has pride of place in the gallery. The ceremony, in the VIP lounge at Collect, was a real delight and really quite moving. A little bit of recognition.

London Glassblowing are loyal exhibitors at Collect, it's a major part of annual calendar. Then, if I look at it more personally, I suppose I have contributed to the British art and craft scene... it's not been a single-handed effort, but I think I have helped to create an interest in and a market for studio glass. There are so many infinite possibilities when you work with glass in terms of colour and shape and complexity and the fact that things go on inside the form and on the surface. It's just a magical medium.”

– Peter Layton

Winner of the Collect 2026 Lifetime Achievement Award



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Loans

51

Objects

460k

people saw items
from our Collection

1.3 Collections

In September 2025, Bisila Noha's Two-Legged Vessel appeared in BODY VESSEL CLAY, Black Women in Ceramics and Contemporary Art at the Ford Foundation Gallery in New York. It was one of 13 loans, consisting of 51 separate objects, that the Crafts Council Collection was happy to share.

Throughout the year, Collection pieces were loaned the length of the UK, from the V&A Dundee to Royal Albert Memorial Museum & Art Gallery in Exeter. We estimate, from numbers provided by our partners, that around 460,000 people saw items from our Collection.

The Craft for the People project continued, supported by the National Lottery Heritage Fund and designed to make our collection more accessible to more audiences. Work with the National Festival of Making brought Handling Collection objects to Blackburn, engaging 370 people through a co-developed exhibition and workshops.

Craft for the People also worked with the Craft UK network, launching the Curating Craft Special Interest Group, testing Handling Collection loans, and creating a new Collection Access Fund to reduce financial and practical barriers for organisations wanting to work with the Collection.

Young Craft Citizens were involved too, with young people taking up placements in Collection-related roles. The Stories in the Making filmmaking project culminated in seven new films offering fresh interpretation of Collection objects.

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1.4 Brookfield Properties Craft Award

Decorated: The Sculptural Ceramics of Ebony Russell was displayed between 19th May – 26th September 2025 at Brookfield Properties 99 Bishopsgate space in London. Ebony Russell was the first international winner of the Brookfield Properties Craft Award and this solo show was both a celebration of her incredible work and of the Award's sixth year.



Photo: Matt Alexander

“I felt spectacular, it was completely unexpected to win. I’d been so proud just to be part of Collect. Living and working in Australia, I believed my work would resonate with the international craft scene, or I was really hoping so... Then to win the Brookfield Properties Award was astonishing.”

Having dreamt and dedicated my life to pursuing my own career in art, it’s such a validation. Then the day after I won the prize, the V&A started the process of acquiring a piece of my work. I was able to donate my sketchbook to them too. Now that piece has been loaned from the main collection to the V&A Wedgwood Collection. Six years ago, here in Australia, I decided that I was going to make a piece that was responding to a piece of Wedgwood from the 1740s and now my work is sitting alongside that original piece. It would never have happened without the Brookfield Properties prize.”

– Ebony Russell

Ceramicist and winner of the 2025 Brookfield Properties Craft Award

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Below

Chicken Pot by Ama Adansi-Pipim
Photo by artist



1.5 Maker Support

In October 2025, we launched CC Loves. These awards are given by the Crafts Council team at selected craft fairs to celebrate makers whose work truly resonates with us. It recognises excellence, innovation and personal connection: the things that make craft unforgettable. Each selected maker receives a physical sign to celebrate the award on their stand; a one-year complimentary Crafts Council membership and – if they then set up a Directory profile – they will also benefit from a Directory profile advice session and a social media post on Crafts Council Instagram.

This was also the year that five of our Directory makers saw their work put into use at Adam Byatt's Constance Brasserie restaurant at the newly opened Fulham Pier, London. A call-out was shared with Directory makers the previous year, but in July 2025 the restaurant opened. The makers involved all attended a special launch event.

But most of our Directory work happened behind the scenes. Directory members were included in our mission to streamline our membership tiers, and all Directory members automatically became Crafts Council members, gaining access to a wider range of benefits. We also moved our Directory members over to a new and more reliable CRM system. By the end of 2025, 898 makers had Crafts Council Directory Profiles and in the 25/26 financial year, 42 of them had attended individual online advice sessions.

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“

Bio Recursive is about transforming unavoidable organic waste to bio-based materials that are durable and beautiful and are compatible with different industrial machinery. I developed a material made from the calcium carbonate in eggshells and I was exhibiting at the Great Northern Craft Fair in Manchester.

On the first day of the fair, I was given a CC Loves award. I was so excited. It has given me hope that my business has the scope to grow. Having that kind of recognition has led to me being able to exhibit at the Surface Design Show and to run workshops – and one of those workshops has led to a further collaboration. I was so happy to be chosen and recognised.”

– Mobina Rajabimoghadam

Founder of Bio Recursive and the first winner of a CC Loves award

Right

Mobina Rajabimoghadam

Photo courtesy of the maker



Bio-recursive tiles, EGSHEL material
by Mobina Rajabimoghadam
Photo courtesy of the maker



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Craft School
Collaborative Community project
Artwork and image by
Bedworth Heath Nursery School

2.1 Creating the Next Generation of Makers



I was so interested because it was lots of different artists, practicing artists, doing workshops. The fact it was after school was really good, because it meant I didn't have to provide cover.

I was meeting other teachers and, although it's always good to have a little moan, these were keen and passionate people who had chosen to do something in their own time. You can have a chat and it's great for ideas and networking. Some of what you do at the workshops you could definitely do in your own school and some of it is more just for the teachers. It's great for your well-being. You can feel very tired at the end of the school day, but the sessions reawaken you. There's been pottery, metalwork, weaving, so many different things. There's always something to inspire you."

– Helen Jones

Year two teacher and Come and Try participant



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2.2 Craft School

The new academic year kicked off with Turner Prize winner Jasleen Kaur joining us for Craft School. Craft School is a free programme designed to get school children of all age groups engaged in hands-on making.

**Over the last five years,
engagement with Craft
School has grown hugely
and participation this
year stayed buoyant.**

839

children and young people
taking part as learners

181

schools and settings
engaged nationwide

205

educators enrolled
across the programme

1,106

free resource downloads
by teachers

11

live events
delivered

Right

Craft School

Artwork and photo by
Hill House International
Junior School



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Craft After Dark
Photo: Rory Lindsay



2.3 Discover Creative Careers Month

In November, we participated in Discover Creative Careers, a UK-wide initiative that aims to connect young people with creative professionals, employers and educators to raise awareness of careers in craft, broaden understanding of progression pathways, and increase engagement with young people, particularly in priority places and underrepresented communities.

In partnership with Craft UK, Craft Schools, regional organisations and industry collaborators, we engaged 1,935 young people across the UK.

- ➔ Maker presentations in schools across Kirklees, where practising makers shared their career journeys, creative practice and pathways into the sector with 1,692 young people.
- ➔ Creative career workshops in Birmingham, enabling young people to explore perceptions of craft careers and co-design a printed careers resource that will be distributed to secondary schools across Birmingham, Kirklees and Manchester.
- ➔ A national #CraftCareersDay campaign, delivered with sector partners and supported by makers and Young Craft Citizens. Campaign content reached thousands of young people through social media and direct communications, generating over 46,000 Instagram impressions and more than 7,000 LinkedIn impressions.

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- A Micro-Grants Programme supporting four Craft UK members to test locally-led approaches to careers engagement, including workshops, careers talks, mentoring, creative resource development and digital content creation. These projects engaged a further 55 young people and leveraged additional local investment.
- Participation in national careers events, including the QEST Heritage Careers Experience Day, where two Young Craft Citizens engaged approximately 150 young people in conversations about making, materials and creative career pathways using objects from the Crafts Council's handling collection.

**Over the course
of the programme:**

176

individuals booked

149

unique schools booked

2.4 Come and Try / A New Direction

Our partnership with A New Direction continued, and we delivered a further season of Come and Try, a series of maker-led evening workshops for London primary teachers, as part of the Primary Arts programme. The sessions were designed to be enjoyable, hands-on experiences that support teacher wellbeing, build confidence in making, and introduce practical activities that teachers can adapt for their classrooms.

Feedback from 84 participants shows strong impact: all respondents said they would book another event, while the vast majority reported feeling more confident teaching craft, more aware of craft opportunities for learners, and energised to try new creative approaches in the classroom.

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2.5 Pathways Into Creative Leadership



I started the placement as I had been trying to get into the creative sector for a long time and my placement with the Crafts Council would allow me to do that.

I learned so much about craft and about the creative opportunities available to young people that I had never heard about before. The placement made me feel more confident in myself as it allowed me to gain public speaking skills. I feel privileged to have been part of this as I was able to network as a result and gain more experience into the creative sector which was, and is, invaluable.”

– Chaimaa El Azrak

Worked on a Young Craft Citizens paid placement

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Craft School

Artwork and photo by
Guildford High School



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2.6 Young Craft Citizens

As part of the cross-organisational work on our membership tiers, we spent significant time this year ensuring the data relating to our Young Craft Citizens was clean, correct and up-to-date. By the end of the financial year we had 840 Young Craft Citizens on our database.

All YCCs are between 16 and 30 with an interest in craft and making. The programme is designed to build professional skills, confidence and understanding of the creative sector, with a focus on those affected by racism, classism, ableism and their intersections.

2.7 Collect

The YCCs had a strong presence at Collect, including a panel where members shared their journeys into craft. This event also featured Ella Merriman, a contemporary basket maker and the first YCC member to be selected for Collect Open.

Additionally, 11 YCC volunteers worked alongside the Collect team and Crafts Council staff – via a dedicated programme from Somerset House – helping to welcome visitors and ensuring the smooth running of the fair while developing skills in customer service, communication, teamwork and event delivery. The opportunity offered young people insight into the day-to-day operation of a large-scale international art fair, enabling them to build confidence, expand professional networks and deepen their understanding of careers across the craft and cultural sectors.



Above
Collect 2026
Collect Open: Ella Merriman
Photo: Shin Miura

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Craft After Dark

Belongings, Sept 2025

Photo: Rory Lindsay

2.8 Make Lates

Elsewhere, our Make Lates are quarterly in-person sessions at the Crafts Council Gallery and each event is delivered by a paid maker-facilitator who is also a YCC member. Anisah Yaminah led a workshop on bundle dying and using natural dyes. London Lace Club facilitated a session exploring the endangered craft of bobbin lacemaking. We introduced participants to lino printing through a beginner-friendly workshop led by Lianna Basde. And we explored sustainable textile practices through algae yarn making with textile artist Yahvi Dugga. We engaged 65 people via these four Make Lates.

2.9 Placements with Shoreditch Works

In partnership with Linea's Meanwhile in Shoreditch regeneration programme, Crafts Council supported two paid Young Craft Citizens placements, enabling local young creatives to lead community engagement activity across Hackney between February and October 2025. The programme engaged 156 people, including local residents, young creatives, craft businesses, charities and community organisations through workshops, consultations, interviews and public events. Activities were delivered as part of the London Festival of Architecture, London Design Festival and community events in Hoxton.



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Changemakers

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3.1 Advocacy, Insight and Policy

Crafts Council has a responsibility to advocate on behalf of the Craft sector.

Crafts Council was reappointed to the Creative Industries Council for a further three years and continues to play a role across a number of the working groups, including the CIC skills group, as well as sitting on the internationally focused Creative Trade Forum (formerly Creative Industries Trade & Investment Board).

This year we were also invited to join the Lady Mayor of London's Craft Steering Group, supporting the data working group charged with providing key data and identifying key data gaps to support advocacy.

A key win for our advocacy and influencing was the news that the Office for National Statistics was going to introduce a dedicated five-digit SIC code for craft, following widespread consultation and review of the existing system.

The standard industrial classification (SIC) is one of the key ways through which data on different industries can be captured and measured – having no specific classification for craft means it has always been harder to account for and measure the level of craft activity in this country. We understand from Department of Culture Media and Sport that earliest use of this code will be 2031. Crafts Council will work with partners across the sector to encourage its uptake and use in order to support better measurement of craft activity in the UK.

Across the year, 152 advocacy meetings were held, and each quarter more than 7,000 people receive our Policy Brief email, covering important findings and legislation in the sector.

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In the 2025/2026 financial year we pushed for the inclusion of craft to be an important part of the plans for a National Centre for Arts and Music Education.

We also undertook our own research on young people's attitudes to craft with students at Birmingham Ormiston Academy and contributed a response to the Government Review into Arts Council England.

We have also worked to stay on top of the ever-changing situation with tariffs on goods entering the United States, providing both policy and editorial responses.

3.2 Partnerships and Sector Collaboration

Below

Bowl in Collections Store
Photo: Hayley Madden



It was truly inspiring to meet so many artists and organisations, and to hear more about the incredible opportunities to engage with the Crafts Council Collection and the wider work of the organisation. I came away feeling energised and full of ideas."

– Dr Helen Slater Stokes

Contemporary Glass Society, after attending the
Craft UK x Crafts Council Collection Celebration

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Our Craft UK network goes from strength to strength, with Crafts Council acting as a conduit for information between organisations across the UK. There were 213 Craft UK members as of March 2026.

New Craft UK members

In the preceding year, many organisations joined the network including V&A, Farfield Mill, Rugby Museum and Art Gallery, 3D2D Events, Skylark Galleries, The Makers Directory, Sussex Craft Week, First of March, Studio Pottery London, Brighton University, Norwich University of Arts, York Art Gallery, Bishopsland Education Trust, Middlesborough Institute of Modern Art, Contemporary Cutlery Design and The Cutlers' Award, Benchpeg, Peter Layton London Glassblowing, Amgueddfa Cymru – National Museum Wales, The British Society of Enamellers, London Potters, Liverpool Hope University, The Silk Museum, •nook• gallery, The Hand Engravers Association, ArtNHer London and The Clay Commons CIC.

There were two general meetings of Craft UK, with a mix of in-person and online attendance. We also ran a breakfast event, the Craft UK x Crafts Council Collection Celebration, timed to coincide with the Collect Art Fair and to announce the Curating Craft Special Interest Group Handling Collection loans and Collection Access Fund. Each of the 49 attendees, drawn from 33 different organisations, received a complimentary Collect ticket.

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3.3 Strengthening the Sector



I became a Crafts Council patron several years ago and then, when they bought it back after Covid, I was asked to be chairman of the Patron's Group. I love doing this work because Crafts Council supports craft artists, people in many disciplines, and it's not just established artists but emerging artists and people looking for the next break in their career.

There have been years of supporting makers throughout the UK. The Collection is quite fantastic, there are contemporary makers side-by-side with established names and it's building every year and they're filling the holes, artists they had not really emphasised or looked into. I think that's great. There are so many makers who come out of art programmes in the UK with great technical skill, but how do you make a living from this? How do you make it a sustainable career? Crafts Council can help in so many ways."

– Preston Fitzgerald

Curator and collector, Chair of Crafts Council's Patrons group

**Above**

Preston Fitzgerald (left)
with Cedric Smith
Photo: Hoda Davaine

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Below

Collect 2026

Collectors' Brunch

Photo: Hoda Davaine



3.4 Patrons

Our Patron programme engages a group of like-minded craft enthusiasts and collectors who contribute towards our unrestricted income, allowing us to be agile in delivering our programmes. They support us with being a trusted group for feedback and consultation on our future plans and direction. In the past year we have invited our patrons to a number of carefully curated events. These were:

- ➔ An evening tour of Patron Sarah Nichols' private glass collection of over 200 works centred on post-1945 Venini and the Studio Glass Movement.
- ➔ An evening at Sir John Tusa's north London home, featuring a private viewing of his exceptional contemporary craft and art collection.
- ➔ An all-day tour of the British Textile Biennial 2025 in Lancashire, bringing together Crafts Council Patrons and British Council delegates to explore innovation in textiles.
- ➔ Drinks reception hosted by Crafts Council Trustee and textile artist Majeda Clarke, featuring conversations with makers Darren Appiagyei, Bisila Noha and Eleanor Lakelin.
- ➔ Early access tour of Collect Art Fair, offering priority entry to explore the fair and engage with exhibiting galleries and artists ahead of public opening hours. For 2026 we co-hosted a Brunch with Spinocchia Freund, transitioning away from our usual Chair's Dinner to allow us greater opportunity to engage with new connections and prospects.

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In May, the auction house Maak offered two sales with items from the extensive craft collection of Marc and Diane Grainer. Over 300 items were listed and the couple generously donated some of the proceeds to Crafts Council.

“When you see the economic benefits that craft can create for a nation, it’s just amazing. A very small investment can bring large dividends. We hope the donation might act as seed money; it’s so important that an organisation like the Crafts Council exists” said Marc Grainer.

3.5 Corporate

Creative Leaders Circle

We onboarded Crafted Hotels as the first member of the Crafts Council Creative Leaders Circle, designed to help companies and other organisations connect with Crafts Council in a mutually beneficial way.



We were delighted to become the first member of the Crafts Council Creative Leaders Circle. For me, it’s been a long time coming, I’ve been wanting to partner with the Crafts Council for a long time. This is the start of the relationship, and we want to be part of the community that appreciates and values craft.”

– Chris King

Founder, Crafted Hotels

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Birkenstock

We partnered with BIRKENSTOCK on their ‘Your Blank Canvas’ project, engaging four makers to run a series of workshops hosted at BIRKENSTOCK Studio, the brand’s first concept store in Shoreditch. The initiative invited the community to explore creative techniques, experiment with materials, and turn their Birkenstocks into unique, one-of-a-kind works of art. The workshops were led by:

- ➔ **Studiomama:** Playful Creations with Offcut Materials
- ➔ **Charlotte Kidger:** Transforming Industrial Waste Materials
- ➔ **Tanvi Kant:** Stitching and Reinventing Much Loved Textiles
- ➔ **John Booth:** Exploring Harmony in Shape and Colour

3.6 International Activity

We recognise ourselves as part of an international craft world, with shared values and aims. This year we boosted our international relationships by:

- ➔ The loan of Bisila Noha’s Two-Legged Vessel to the Ford Foundation Gallery in New York
- ➔ Natalie Melton’s participation in the Qatar–UK Creative Industries Forum in Doha
- ➔ TF Chan attended the Loewe Foundation Craft Prize 2025 in Madrid, strengthening our relationship with Collect’s Fair Partner
- ➔ TF Chan also visited Copenhagen to speak at the CHART Art Fair and meet prospective exhibitors. He attended competitor art fairs in New York (Collectible), Brussels (Ceramic Brussels) and Paris (Matter & Shape). A visit to Warsaw resulted in Poland’s inaugural national presentation at Collect, led by the Creative Industries Institute.



Above
Tanvi Kant
BIRKENSTOCK Workshop
Photo: Nicole M Gomes



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Equality, Diversity and Inclusion

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In autumn 2025 we published our EDI strategy and our two-year action plan, setting out Crafts Council's key ambitions relating to equality, diversity and inclusion, and building on work undertaken over recent years. It joins the dots between our long-term vision and ambition, our impact framework, our programme plans across the organisation, and the gallery and office building developments.

It has been informed by many conversations with a wide range of stakeholders over a number of years; our board of trustees, our staff, members of the Global Majority Advisory Group (GMAG), former members of the Equity Advisory Council (EAC), our Equality, Diversity and Inclusion (EDI) Committee, and external consultants and advisors.

The year saw visible progress in widening access to opportunities for makers, strengthening inclusive practice internally, and improving how we collect, use and share data to support transparency and long-term change.

Our key achievements:

- Launched and embedded the EDI Strategy and Action Plan: following Board ratification in October 2025, the plan is now live, used by colleagues across the organisation, and monitored through project leads, SMT, the EDI Committee and trustees.
- Improved representation and access within Collect: the new Collect Open bursary scheme launched to support UK-based Global Majority makers from low socio-economic backgrounds, with three inaugural bursary recipients selected for Collect Open 2026

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BelowGilmar Ribeiro Jewellery Making
Photo courtesy of the artist

- Strengthened collection access and interpretation: a new Collection Advisory Committee was launched, five Young Craft Citizens placements were delivered, and six young filmmakers were recruited to create new interpretation for collection objects.
- Built inclusion into membership and public programmes: the new membership offer and website improved access to resources, while event planning now more consistently includes access information, captioning considerations, contact routes for support and future budget for BSL interpretation.
- Advanced anti-racist learning practice: anti-racist approaches have been embedded into Craft School activity and CPD, with external critical-friend support continuing through Ali Eisa and new partnership development underway with Shape North.
- Developed sector-facing EDI tools and support: Craft UK members are engaging with the Toolkit for Change, and work is underway to open up free gallery-use in the Crafts Council building at 44a Pentonville Road through a clearer and more transparent process.
- Improved internal policy, data and accountability: workforce data baselining is underway, recruitment processes have been reviewed, new EDI policies are live and all colleagues have confirmed they have read and understood updated staff policies and procedures.

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Data and evidence points

- 83% of potential Collect Open applicants who visited Collect 2025 submitted an application, exceeding the 75% target.
- 83 Collect applications were received, including 37 applicants for a Collect Open bursary.
- Three inaugural Collect Open bursaries were awarded to Kamilah Ahmed, Jihyun Kim and Jynsym Ong.
- Six young filmmakers were recruited to develop new collection interpretation, with filming commencing in September 2025.
- 20 Craft UK members participated in a Handling Collection session.
- 14 downloads of the Toolkit for Change actions spreadsheet and six downloads of the workbook have been recorded to date.
- Four Crafting with Pride legacy sessions were commissioned and facilitated by a Young Craft Citizen, bringing in Queer crafting histories.
- Two funding applications were submitted to support a new participation approach, and an additional Paul Hamlyn Foundation application was made for the Craft School Anti-Racism pilot.

EDI is now embedded as a practical organisational framework, rather than a standalone initiative. Progress is visible through new bursaries, advisory structures, access improvements, policy development, staff actions and more systematic data capture. While several areas remain in development or dependent on future funding, the organisation has established clearer foundations for measuring impact, widening participation and reporting progress with greater transparency in 2026–27.

83

Collect applications
received

3

Collect Open
bursaries awarded

6

Young filmmakers
were recruited

4

Crafting with Pride
sessions commissioned



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Below

New workshop tables being made
Photo: Matthew Mead of
The Exchange Erith

Environmental responsibility remained a focus across our operations and organisational development, moving from committee-led responsibility to whole organisational ownership and commitment, with board reviewing and discussing updates as part of the quarterly reporting cycle.

Reported carbon emissions were 98.39 tonnes CO₂e, compared with 108.2 tonnes CO₂e in 2024/25. However, these figures were influenced by office moves during the year and do not yet provide a consistent baseline for measuring long-term trends.

A significant milestone was the completion of the refurbishment of 44a Pentonville Road. The project achieved an EPC rating of B, exceeding the target of C, and included measures such as LED lighting, improved accessibility and increased natural light within the workspace.

Throughout the year, we continued to use renewable electricity, environmentally friendly cleaning products, recycling and responsible waste management services. We also completed a major digital tidy-up, commissioned a website carbon audit and developed a new Environmental Responsibility Policy for 2026–2030.

Of the 19 actions in the 2025/26 Environmental Responsibility Action Plan, 13 were completed and two were partially completed. Priorities for 2026/27 include establishing a new environmental baseline for 44a and implementing further improvements identified through our website carbon audit.



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During the year, the trustees have continued to focus on strengthening Crafts Council's resilience in response to a challenging operating environment. In recent years, the organisation has faced a number of pressures, including a reduction in Arts Council England National Portfolio Organisation funding, a more difficult fundraising landscape, increased cost pressures, changes in advertising behaviour, and the need to address excess and unusable office space.

With the support of Arts Council England Transform funding over the past three years, Crafts Council has been able to invest in changes designed to create a more sustainable operating model. This has enabled the organisation to reduce fixed costs, make better use of its assets and develop new income streams which support delivery of its charitable objectives.

A significant area of progress has been the transformation of the upper floors of our leased building at 44a Pentonville Road. At the start of 2025, Crafts Council had 8,000 square feet of unusable office space, alongside a further lease on a separate 4,000 square feet office building. The redevelopment of the Pentonville Road floors was completed on time and on budget. Our office space has now moved onto the first floor, generating expected annual savings of more than £150,000, while the top floor has been developed into high-quality, fully serviced office space available on shorter-term licences. This generates income to cover building running costs and contributes to Crafts Council's programme.

Below

Crafts Council Building
Photo: Joe Humphrys



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Below

Crafts Council Gallery Space
Photo: Joe Humphrys

Transform funding has also supported the development of Gallery venue hire. In addition to the gallery itself, Crafts Council now offers hire of meeting rooms and workshop space on the first floor. Venue hire is expected to generate more than £100,000 in the current year, providing important unrestricted income to support programme delivery and help mitigate the real-terms reduction in public funding. Crafts Council also continues to expand its digital membership offer, as discussed earlier in this report, creating a sustainable way to engage our communities of interest, provide valuable business resources and build connections and networks.

The development team continues to cultivate commercial partnerships, both as a source of income and as a way of creating opportunities for makers through creative activation. The patrons programme provides a further income stream and helps to immerse patrons and philanthropists in the world of craft, deepening their understanding of the sector and encouraging longer-term support.

Crafts Council has received Arts Council England National Portfolio Organisation funding for 2027/28 and is preparing to apply for the next funding round, covering 2028 to 2033. While the external funding environment remains challenging, trustees believe that the actions taken over the past three years have strengthened Crafts Council's financial resilience and placed the organisation on a more stable footing from which to develop its future strategy and increase its impact for makers, audiences and the wider craft sector. Trustees continue to review reserves, cash flow and financial risks regularly to ensure that Crafts Council remains able to meet its commitments and deliver its charitable objectives.





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This past year has been about building. Building in the literal sense, with the major renovation of our spaces, but also in terms of our team, our systems, our accessibility and our reach. We are ready to move forwards at pace and our drive to strengthen impact, grow our resources and extend our influence is picking up speed.

We continue to claim our place as a buoyant part of a vital sector. The recent Design Economy report from Design Council showed that the design sector contributed 40% more to Britain's economy in 2023 than it did in 2019 (the UK's economy as whole grew by 24%). While there are challenges to be faced, we also know there are huge opportunities. Our role is to help makers to navigate both.

Although we are only partially through the new financial year, we've already made significant progress towards our aims.

We have appointed Anna Cornelius as our new director of Marketing, Communications and Audiences. This is a key milestone in our transformation programme, strengthening the capacity of the leadership team and our desire to expand our reach and engage new audiences in our activities.

40%

The design sector contributed 40% more to Britain's economy in 2023 than it did in 2019.

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**Above Right**Crafts Council Round Tables
Photo: Dimeji Smith Garber

A series of focused round table discussions, held at Crafts Council Gallery with a wide range of participants throughout summer 2026, will help inform our priorities for the years ahead, particularly as we embark on the funding application for the next round of Arts Council National Portfolio Organisation funding, 2028 to 2033.

The conclusion of the Heritage Lottery-funded project Craft for the People provides a moment for reflection, but also for growing ambition. How can we continue to secure much-needed resources to ensure our collection remains visible and valued? It must be through an ongoing programme of acquisitions, representative of current craft practice.

The Collections Advisory Committee, with their exceptional collective understanding of craft and of the wider contemporary art and design landscape, will play an important role in guiding the next phase of collection development.

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Below

Dinner's Made! Invite
with illustration by Sophie Wilson

Following a record-breaking year for Collect Open applications in 2026, we will continue to strive to find further ways to remove financial barriers for participation. We will reflect on feedback from participants on both the true cost of participation and thinking about ways in which we can both increase the value of individual bursaries and the number of awards on offer. We are grateful to the patrons and supporters who enabled us to offer the bursaries in 2026 and their ongoing support for 2027.

In November of this year, we will host the first fundraising dinner in the Crafts Council Gallery itself. Dinner's Made! will feature a range of pieces specially commissioned for the evening from across our maker community. Ticket and object sales, with the addition of funds raised during the evening, will provide vital support for Crafts Council. It is also a wonderful opportunity to showcase the work of a host of makers and to provide them with income. The dinner will be followed by a winter market at Crafts Council Gallery, from 20 to 22 November, a selling opportunity for makers which will be open to the public.

There is also the upcoming 10th anniversary of Young Craft Citizens. We will celebrate the impact of the programme and the individuals who have participated across a decade. We will also introduce plans to deepen the impact of the programme and extend its reach, ensuring that those impacted by racism, classism, ableism and the intersection of these forms of discrimination continue to benefit from the opportunities, networks and support that the programme offers.



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We give thanks to all those who have supported our activities over the last year.

Patrons and Donors

Brigid Rentoul
and Gerald Hughes

Carole and David Warren

Davina Mallinckrodt

Edmond Harbour

Heather Acton
and Peter Williams

Howard Rosen

Janice Blackburn

Jill and Paul Ruddock

Judith Goodison

Lulu Lytle

Marc and Diane Grainer

Preston Fitzgerald
and Cedric Smith

Raymond James Charitable
Endowment Fund

Romeo Hodges

Sarah Nichols

Simon Eccles

Steve and Lorraine Groves

Funders

National Heritage
Lottery Fund

The Cockayne Foundation

Arts Council England

Discover Creative Careers

Sponsors and Partners

TOAST

Fulham Pier

Floor Story

COX London

Birkenstock

SOANE Britain

Collect Partners

Brookfield Properties

LOEWE FOUNDATION

Spinocchia Freund

Trimble SketchUp

Woven Spaces



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9.1 Legal and Administrative Information

Charity Registration Number: 280956
Principal Office: 44a Pentonville Road, London, N1 9BY

Members of the Council (‘Trustees’)

Name	Role and Committees	Changes
John Knell	Chair Finance, Audit Risk Committee Nominations & Remuneration Committee	
Majeda Clarke	Deputy Chair Nominations & Remuneration Committee	
Jake Solomon	Deputy Chair	
Ed Mathews Gentle	Finance, Audit and Risk Committee	
Ian Jindal	Finance, Audit and Risk Committee	
Melanie Eddy	Nominations & Remuneration Committee Lead Trustee for Safeguarding	
Yasmin Jones-Henry		
Anant Sharma		
Richard Hill	Chair – Finance, Audit Risk Committee	
Rosalind Sinclair		
Helen Hyde	Finance, Audit and Risk Committee Lead Trustee for Safeguarding	Resigned Oct 2025
Melody Uyanga Ramsay		Joined Feb 2026
Maariyah Patel		Joined Feb 2026

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9.2 Structure, Governance and Management

Senior Management Team

Natalie Melton	Executive Director
Nicky Dewar	Programmes Director
Adele Hill-King	Finance & People Director

Auditor	HaysMac LLP 10 Queen St Place London EC4R 1BE
Bank	RBS Liverpool Grp of Branches (C) Branch 1 Hardman Boulevard Manchester M3 3AQ
Solicitor	Bates Wells 10 Queen St Place London EC4R 1BE

The members of Crafts Council (being the Board of Trustees of Crafts Council) are pleased to present their Report together with the Financial Statements for the year ended 31 March 2026.

The Financial Statements comply with the Charities Act 2011, the Royal Charter of Crafts Council, and the Statement of Recommended Practice ‘Accounting and Reporting by Charities’ which is 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 2015.

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Constitution, composition of the Council and Trustee induction

Crafts Council is incorporated by Royal Charter. It is registered as a Charity, number 280956, in England and Wales. The Council consists of a Chair and not more than 14 Trustees. The Chair is appointed for a period of four years and may be reappointed for one further term. New Trustees are appointed by “the Council” and serve for four years. After this term they may put themselves forward for a further four years. No Trustee may serve for more than two consecutive terms of office. The Council, comprising of all Trustees, is also described as the Board of Trustees. It meets at least quarterly to agree Crafts Council strategy, review performance, advise on programme activity, and consider risk management and reserves policy.

Crafts Council has two Committees: Finance, Audit and Risk Committee, which monitors the annual statutory audit and risk management and reviews financial performance, business activities and risk; Nominations and Remuneration Committee, which scrutinises Trustee appointments, staff compensation, pay and rewards.

Crafts Council has an advisory committee – the Collections Advisory Committee – which brings together expertise in curating, craft practice, academia and inclusive representation. Members advise on stewardship and future growth of the collection, helping to ensure the Collection reflects the breadth of contemporary craft today while honouring its 50-year legacy.

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In addition Crafts Council has had two working groups for Equity, Diversity and Inclusion, and Property Working Group which include representatives from the Board, Youth Advisory Panel, staff and external experts. These scrutinise action plans and identify areas for improvement.

The induction process for a new Trustee includes meetings with the Chair, Executive Director and Senior Management Team. All new Trustees are given an induction pack containing key governance information.

Organisation and Management

The day-to-day activities of Crafts Council are delegated to the Executive Director who leads a Senior Management Team.

Pay policy for senior staff

All Trustees give of their time freely. One Trustee received travel allowances totalling £350 for attending panels. One Trustee received remuneration of a speaker fee of £100 for an event. No trustees received remuneration in the form of a Maker Fee in 2026. Details shown in note 9 of the accounts.

Senior Management Team pay is reviewed annually by Trustees at our Nominations and Remuneration Committee. There is no salary scale for the Senior Management Team. Each member of the Senior Management Team is formally appraised twice yearly by the Executive Director. The Chair reviews the performance of the Executive Director.

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A report on Directors' performance is submitted to the Remuneration Committee. Pay increases are determined by:

- Inflation
- Comparable pay scales for similar roles
- Individual performance
- Any significant changes of role

Principal risks and uncertainties

Principal risks

Crafts Council maintains a Risk Register which is reviewed by trustees at every board meeting, after review by the Finance, Audit and Risk Committee.

Principal risks:

- Reliance on key staff and staff well-being.
- Income risks; particularly commercial and fundraised income.
- Property – retaining a licensee for our upper floor

Our key strategies to mitigate these

- Strong governance, process, and trustee oversight.
- Training and recruitment to ensure we have the required professional skills in our teams. Investment in organisational development and team building and outside consultancy as required.
- Strong financial controls and process.
- Regular review and forecasting of potential outcomes.

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- Continued progress on diversifying sources of income and increasing free reserves.
- Planning, project management, forecasting and other actions that allow operational flexibility.
- Appointing an industry expert, Metspace, as our agent in managing the serviced office space.

Fundraising statement

All Crafts Council fundraising activities are compliant with the recognised standards of fundraising, set out in the Code of Fundraising Practice, including those required under charity law and wider law. The charity is a member of the Fundraising Regulator and is committed to conducting open, honest, and respectful fundraising practices. We thank everyone who has supported our work. We received no fundraising complaints in 2025.

Our fundraising from individuals is primarily focused around our Patrons scheme. Our Patrons scheme solicits donations following a careful process of stewardship, in which we establish the potential Patron is happy to continue to be part of the Patrons scheme.

Reserves policy

Crafts Council operates a dynamic reserves policy, under which trustees assess the appropriate level of free reserves by reference to cash flow requirements, identified risks and the organisation's operating needs. The policy is reviewed regularly to ensure that reserves remain sufficient to provide financial resilience while also enabling the charity to invest in delivering its charitable objectives.

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Trustees consider three key tests, in order of importance: cash flow visibility; risk and contingency requirements; and a net operating expenditure benchmark based on three months' operating expenditure. Together, these tests help trustees assess the level of free reserves needed to provide financial resilience, while allowing reserves above the required level to be reinvested in impact where appropriate.

Trustees will seek to build and maintain free reserves at a minimum of £400,000 as the organisation moves into a more normal operating mode. This target is kept under review and informed by the policy tests set out above.

Trustees also intend to establish a designated sinking fund for future building dilapidations and maintenance, helping to manage longer-term property liabilities and future-proof the organisation's financial position as far as possible.

Further details are provided in the financial performance section below, and Note 15 to the Financial Statements provides more detail on specific reserves.

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Financial Review 2025/26 performance

This financial year has been an atypical one for Crafts Council as the financial impact of the property refurbishment affected our reporting.

Impact of the refurbishment project

We received £355k from ACE towards the refurbishment project, and a further contribution £250k from our landlord. Non-capital restructuring costs, as shown on the SOFA, were £472k, breakdown below.

Capital costs

The main capital spend during the year related to the property refurbishment, which came in at £1.2m. The work completed included:

- asbestos removal;
- installation of a new electrical switch and a complete electrical rewire of the upper floors;
- replacement of all fire doors;
- refurbishment of the windows and roof; and
- installation of new heating and lighting.

As a result, Crafts Council now has a refurbished, fully compliant building that is better suited to current and future organisational needs.

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Core operating revenue

While grant income held steady, income from patrons and donations increased slightly as Crafts Council continues to expand this area of support.

The main activity-related income stream was Collect, where revenue was lower than the previous year, reflecting the continued challenges facing the wider art market and financial pressure on specialist galleries in the UK and internationally. This was partly offset by positive progress in sponsorship and Collect Open income, alongside strong feedback from industry leaders, the media and specialist audiences. Early exhibitor interest for Collect 2027 has also been encouraging, providing a positive platform from which to develop the fair in the year ahead.

Membership income decreased year on year, largely due to reduced advertising income as Crafts Council transitioned to new platforms that will enable a fuller and more compelling membership offer in future.

Trustees continue actively to explore opportunities to grow commercial income, diversify revenue and generate additional unrestricted funds to support Crafts Council's programme.

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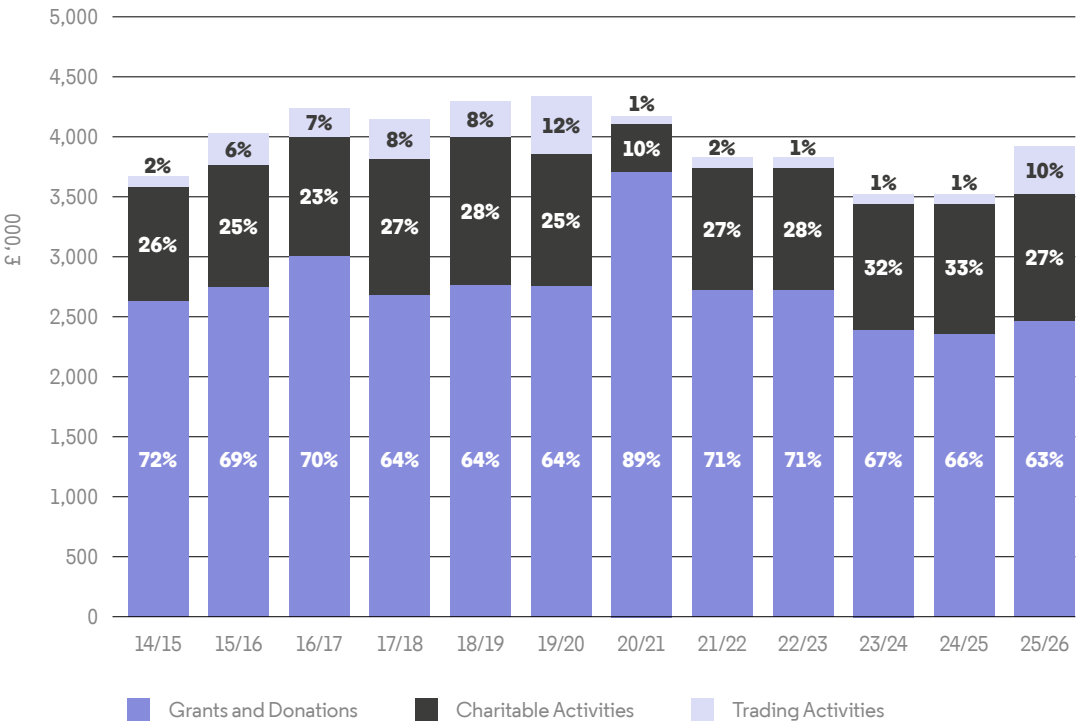
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Year on year Revenue 2014 – 2026



Restructuring Costs

We recorded £472k of restructuring costs in 2025–26. This is made up of:

Property Restructure and Refurbishment Direct Costs	Direct Activities £'000	Direct Staff £'000	Support Costs (6d) £'000	Support Staff £'000	Governance Costs (6d) £'000	Governance Staff £'000	2026 Total £'000
Rent for two floors out of use	202	-	-	-	-	-	202
Legal and consultant fees not capitalised	72	-	-	-	-	-	72
Temporary office and storage costs	48	-	-	-	-	-	48
Insurance, rates, utilities, waste disposal for floors out of use	13	-	-	-	-	-	13
Other building related costs	1	-	-	-	-	-	1
Staff time managing project	-	50	-	-	-	-	50
Overheads allocation	-	-	24	44	4	14	86
Property Restructure and Refurbishment Total	336	50	24	44	4	14	472

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These costs were directly related to the property refurbishment project. The upper floors of 44a Pentonville Road were unavailable for use for 11 months of 2025/26; accordingly, the allocated rent for that period has been included within restructuring costs. This reflects the temporary disruption caused by the refurbishment while the works were completed and the building brought back into fuller operational use.

Reserves

In 2025/26, free reserves increased to £377,000, compared with £318,000 in the previous year. This was achieved while delivering the property refurbishment and wider organisational transition, reflecting careful management of costs during the year.

At the end of 2024/25, trustees had set aside £400,000 as a designated reserve for the property refurbishment. This designated reserve was fully used during the refurbishment project, enabling the works to be completed without requiring a greater draw on free reserves.

The impact on free reserves was significantly lower than originally expected. This reflected the planned use of the designated reserve, external contributions to the refurbishment project, and active management of operating costs throughout the year.

Free reserves remain slightly below the trustees' target level of around £400,000. Trustees will continue to seek to rebuild and maintain free reserves at this level, while also establishing a sinking fund to support future property maintenance and dilapidations.

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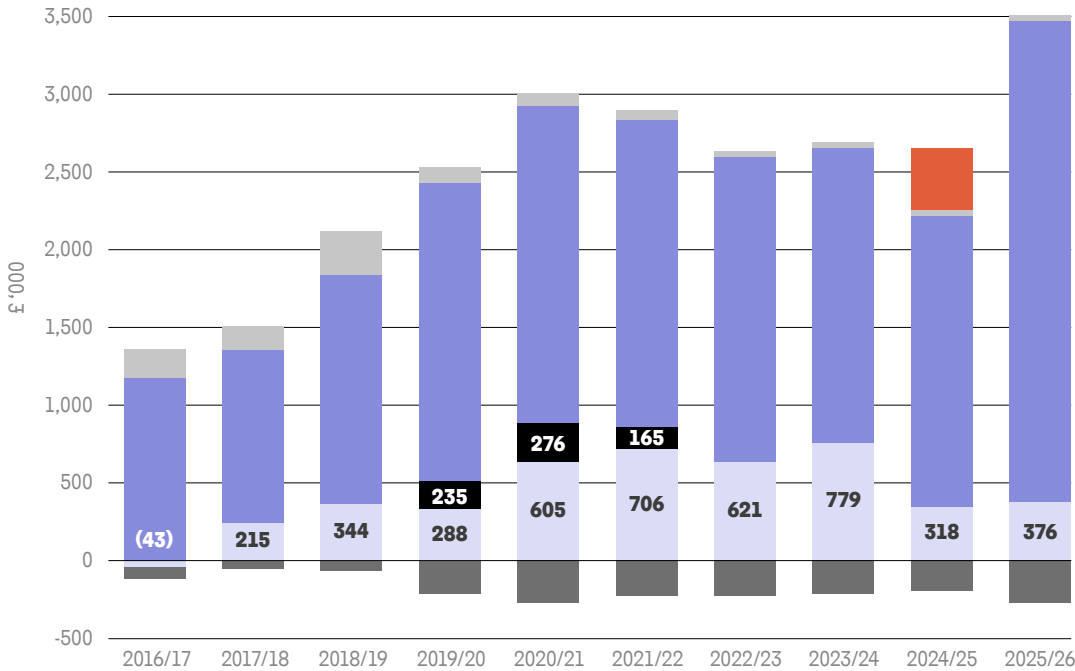
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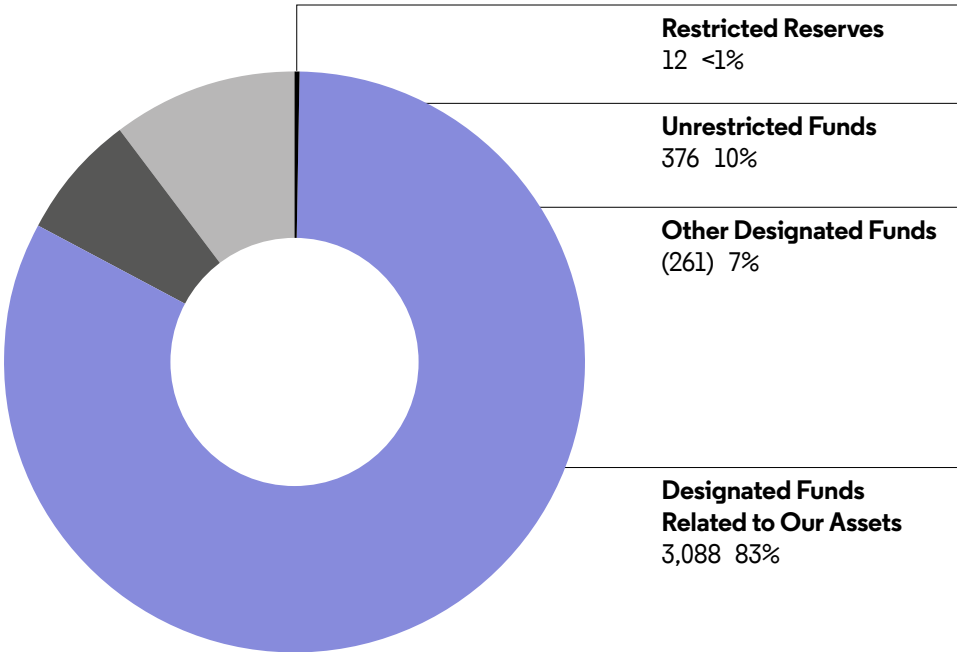
Key

- Pension & Rent
- Restricted
- Designated Funds (assets)
- Designated Funds (programme)
- Designated Funds (property refurb)
- Free Reserves

Year End Reserves 2016 – 2026



Closing reserves as of March 2026



25/26 Closing Reserves by Category		£'000s
Restricted Reserves		12
Designated Funds Related to Our Assets		3,088
Designated Funds for Property		0
Other Designated Funds		(261)
Unrestricted Funds		376
Total Reserves		3,215



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10.1 Trustees' Responsibilities in relation to the Financial Statements

The Trustees are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Standards.

The law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that period.

In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Observe the methods and principles of the Charities Statement of Recommended Practice.
- Make judgements and estimates that are reasonable and prudent.
- State whether applicable accounting standards have been followed, subject to any departures.
- Disclose and explain in the financial statements.
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

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The Trustees are responsible for keeping adequate accounting records which disclose with reasonable accuracy the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved and authorised for issue by the Trustees and signed on their behalf by:



John Knell
Chair
Date: 29/09/2026



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10.2 Independent Auditors Report

Opinion

We have audited the financial statements of Crafts Council for the year ended 31 March 2026 which comprise the Statement of Financial Activities, the Balance Sheet, the Cashflow statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charity's affairs as of 31 March 2026 and of the charity's net movement in funds for the year then ended.
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- Have been prepared in accordance with the requirements of the Charities Act 2011.

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Basis for Opinion

We have been appointed as auditor under section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder. We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions Relating to Going Concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate. Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

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

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Other Information

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

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

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Matters on Which We Are Required to Report by Exception

We have nothing to report in respect of the following matters in relation to which the Charities (Accounts and Reports) Regulations 2008 require us to report to you if, in our opinion:

- ➔ adequate accounting records have not been kept by the charity; or
- ➔ sufficient accounting records have not been kept; or
- ➔ the charity financial statements are not in agreement with the accounting records and returns; or
- ➔ we have not received all the information and explanations we require for our audit.

Responsibilities of Trustees for the Financial Statements

As explained more fully in the Trustees' responsibilities statement set out on p.63 and p.64, the Trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustee determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

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Auditor's Responsibilities for the Audit of the Financial Statements

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

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

Based on our understanding of the charity and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to the regulatory framework applicable to registered charities, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Charities Act 2011 and other factors such as taxation. We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls) and determined that the principal risks were related to manual accounting journals.

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Audit procedures performed by the engagement team included:

- Inspecting correspondence with regulators and tax authorities.
- Discussions with management including consideration of known or suspected instances of noncompliance with laws and regulation and fraud.
- Evaluating management's controls designed to prevent and detect irregularities; and
- Identifying and testing journals, in particular any unusual journal entries.
- Challenging assumptions made by management in their critical accounting estimates.

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

This description forms part of our auditor's report.

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Use of Our Report

This report is made solely to the charity's Trustee, as a body, in accordance with section 144 of the Charities Act 2011 and regulations made under section 154 of that Act. Our audit work has been undertaken so that we might state to the charity's Trustees those matters we are required to state to them in an Auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity's Trustees as a body for our audit work, for this report, or for the opinions we have formed.



HaysMac LLP
Statutory Auditors
3/12/2025

10 Queen Street Place
London EC4R 1AG

HaysMac LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006.



10.

10.3 Statement of Financial Activities for the Year Ended 31 March 2026

				2026	2025 Restated
	Notes	Unrestricted Funds £'000	Restricted Funds £'000	Total Funds £'000	Total Funds £'000
Income					
Grants and donations	2a	2,296	108	2,404	2,383
Grants and donations – Capital Project	2b	-	355	355	-
Total Income from Grants and Donations		2,296	463	2,759	2,383
<i>Income from charitable activities</i>	3				
Artistic Programme: UK		728	101	829	909
Learning & Participation		16	13	29	20
Leadership, Research & Influencing Policy		1	-	1	-
Audience Development & Sector Support		181	-	181	231
Total Income from charitable activities		926	114	1,040	1,160
Other trading activities	4	106	-	106	47
Investment Income		17	-	17	25
Other Income: Landlord Capital Project contribution	5	250	-	250	-
Total Income		3,595	577	4,172	3,615

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10.3 Statement of Financial Activities for the Year Ended 31 March 2026 (Continued)

			2026	2025
	Notes	Unrestricted Funds £'000	Restricted Funds £'000	Total Funds £'000
Expenditure				Total Funds Restated £'000
<i>Raising funds</i>				
Fundraising activities		299	-	299
Gallery venue hire		201	18	219
Other trading activity: property surplus to requirements		-	-	-
<i>Charitable activities</i>				
Artistic Programme: UK		1,261	126	1,387
Learning & Participation		360	11	371
Leadership, Research & Influencing Policy		96	-	96
Audience Development and Sector Support		571	57	628
Property Restructuring		462	10	472
Total Expenditure	6	3,250	222	3,472
Net Income / (expenditure)		345	355	700
Transfers between funds		355	(355)	-
Net movement in funds		700	-	(8)
Reconciliation of funds				
Total funds brought forward		2,504	12	2,516
Total funds at 31 March		3,204	12	3,216

The notes on p78 – p100 form an integral part of these financial statements.

The 2025 expenditure figures have been restated to reflect the changing use of the Gallery space, where the space is primarily hired out in order to raise funds, rather than primarily used for Crafts Council charitable activities. The costs related to the use of the Gallery as a hiring space have moved from Charitable Activities to Raising Funds. See note 6 for more details.

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10.4 Balance Sheet for the Year Ended 31 March 2026

	Notes	2026 £'000	2025 £'000
Fixed Assets			
Intangible assets	11	34	3
Heritage assets	12	1,156	1,156
Other tangible fixed assets	12	1,898	772
		3,088	1,931
Current Assets			
Debtors	13	622	322
Treasury Deposit		-	103
Cash at bank and in hand		447	704
		1,069	1,129
Liabilities			
Creditors: Amounts falling due within one year	14	(549)	(399)
Net Current Assets		520	730
Total Assets Less Current Liabilities		3,608	2,661
Creditors: Amounts falling due after more than one year	15	(392)	(145)
Net Assets		3,216	2,516
Represented by:			
<i>Unrestricted funds</i>			
General Funds		377	318
Rent Reserve		(261)	(145)
Designated Funds		3,088	2,331
Total Unrestricted Funds		3,204	2,504
Restricted Funds		12	12
Total Funds	16	3,216	2,516

The notes on p78 – p100 form an integral part of these financial statements.

Approved and authorised for issue by the
Council and signed on its behalf by:

John Knell
Chair
Date: 29/09/2026



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10.5 Statement of Cashflows for the Year Ended 31 March 2026

	Notes	2026 £'000	2025 £'000
Net cash provided by operating activities	18	868	116
<i>Cash flows from investing activities</i>			
Investment income received		17	25
Payments to acquire intangible assets		(35)	-
Payments to acquire heritage assets		-	(18)
Payments to acquire other tangible fixed assets		(1,210)	(127)
Net cash used in investing activities		(1,228)	(120)
Change in cash and cash equivalents		(360)	(4)
Cash and cash equivalents brought forward		807	811
Cash and cash equivalents carried forward		447	807

The notes on p78 – p100 form an integral part of these financial statements.

Analysis of cash and cash equivalents and of net debt	At 1 April 2025 £'000	Cashflows £'000	At 31 March 2026 £'000
Cash at bank and in hand	807	(360)	447
	807	(360)	447

The notes on p78 – p100 form an integral part of these financial statements.

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10.6 Notes to the Financial Statements

1.1 Accounting Policies

1.1a Basis of preparation of the Financial Statements

These Financial Statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these Financial Statements. These Financial Statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) second edition, effective 1 January 2019 and the Charities Act 2011.

The Crafts Council constitutes a public benefit entity as defined by FRS102.

1.1b Preparation of the Financial Statements on a going concern basis

The Charity reported a cash outflow of £360k for the year, due to spending its Property refurbishment reserve on the planned Capital Project. The Crafts Council's status as an Arts Council England National Portfolio Organisation has been extended for the funding year ending 2028. The trustees are of the view that this status confirms that the Crafts Council can continue as a going concern.

The Board of Trustees have given due consideration to the working capital and cash requirements of the Crafts Council. The Board consider the Crafts Council's current and forecast cash resources to be sufficient to cover the working capital requirements of the charity for at least 12 months and that there are no material uncertainties in respect of going concern.

1.1c Areas of material judgement and estimates

The accounting policies for material items are set out below. Those which are subject to material judgements and estimates are in the opinion of the trustees: determination of the useful lives of assets. The Trustees do not believe that there are any items which are likely to be susceptible to material adjustment in future periods.

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10.6 Notes to the Financial Statements (continued)

1.2 Fund accounting

Restricted funds comprise donations which the donor has specified are to be used solely for particular areas of the charity's work or for specific projects being undertaken by the charity.

Designated funds comprise monies set aside out of unrestricted funds for specific future purposes or projects, at the discretion of the trustees. Unrestricted general funds represent those monies which are freely available to spend on activities which further any of the purposes of the charity.

1.3 Income

General

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

Unless noted otherwise below, income is recognised as earned, that is as the related goods or services are provided. Earned income arising during the year relating to future events or provision of services is deferred until those activities have taken place.

Grants and Donations

Grants and donations are recognised where there is entitlement, probability of receipt and the amount can be measured with sufficient reliability. Where grants are specifically restricted to future accounting periods, they are deferred and recognised in the relevant periods.

Other Income

Income due under the Exhibition Tax Credit scheme is recognised on a receivable basis in the period in which the related qualifying expenditure is incurred, and is categorised in the Statement of Financial Activities under Other Income.

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10.6 Notes to the Financial Statements (continued)

1.4 Expenditure

1.4a General

Expenditure is recognised when there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Costs of Raising Funds: Fundraising comprises the costs of the development (fundraising) team and associated support and governance costs.

Other trading activity comprises the cost of property which was sublet but is currently vacant, and associated support and governance costs.

Expenditure on Charitable Activities includes costs of projects undertaken to further the purposes of the charity, and associated support and governance costs. Crafts Council divides its charitable activities into six areas of work which are shown on the face of the Statement of Financial Activities. For clarity, and to improve the reader's understanding of the activities outlined in the trustees' report, some of these areas are broken down further in the Notes which follow.

Termination costs are accounted for when payable.

1.4b Allocation of support and governance costs

The cost of staff time that is not spent directly within the analysis headings on the Statement of Financial Activities (namely support and governance costs) is allocated in proportion to the directly attributable costs on those headings.

The average monthly full time equivalent head count is then calculated and used to allocate support general costs proportionally against direct activities, grant-making activities and governance general costs, within the Raising Funds and Charitable Activities analysis headings.

Lastly, governance general costs are analysed across the Raising Funds and Charitable Activities analysis headings, again in proportion to the average monthly full time equivalent head count.

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10.6 Notes to the Financial Statements (continued)

1.4c Pension costs

The charity participates in a multi-employer defined benefit pension scheme and a defined contribution group personal pension plan. Both are accounted for as defined contribution schemes and full details are provided in Note 9.

Pension costs are allocated between funds in line with staff costs. For the defined benefit scheme, provision is made for the present value of the deficit contributions should they be required.

1.5 Operating Leases

Payments under operating leases are charged on a straight line basis over the lease term.

1.6 Foreign Currency

Foreign currency transactions relate to income from subscriptions for Crafts magazine and sales at some overseas craft events and expenditure incurred by activities carried out abroad. Such income and expenditure is translated into sterling at the exchange ruling at the date of the transaction. Monetary assets or liabilities existing at the year-end are translated at the rate ruling at the balance sheet date. All exchange rate differences are recognised through the Statement of Financial Activities.

1.7 Taxation

As a registered charity carrying out charitable activities, Crafts Council is generally exempt from corporation tax except in limited circumstances. Irrecoverable VAT is not separately analysed and is charged to the Statement of Financial Activities when the expenditure to which it relates is incurred. It is initially categorised as a support cost and included within the analysis headers as for other support costs.

Tax recovered under gift aid relating to donated income is recognised when the related income is receivable and is included within Donations and Legacies income.

10.

10.6 Notes to the Financial Statements (continued)

1.8 Intangible Assets and Amortisation

Intangible assets are recognised at cost. After recognition, under the cost model, intangible assets are measured at cost less any accumulated amortisation and any accumulated impairment losses. All intangible assets are considered to have a finite useful life. All Intangible assets are amortised over 5 years.

1.9 Tangible Fixed Assets and Depreciation

Heritage Assets

The Crafts Council Collection (“Collection”) of craft objects is held for charitable purposes and is stated at cost. All items which form part of the collection are capitalised as fixed assets in the year of acquisition, principally through purchases from third parties.

Donated collection items are recognised initially at their fair value to the extent that this can be estimated with reasonable reliability. Where there is a lack of comparable information or market values, donated items are not reported on the balance sheet.

No provision is made for depreciation, as the items in the Crafts Council Collection are deemed to have indeterminate lives and it is the Trustees’ policy to maintain the Collection in good condition so that the items’ residual values are at least equal to their carrying value on the Balance Sheet. All maintenance costs are recognized as expenditure in the financial year in which they are incurred. The carrying value is reviewed as part of an ongoing internal audit process and a provision in the Financial Statements is made, if necessary, for any impairment in value.

Other Fixed Assets

Fixtures, fittings and computer equipment costing £1,000 or more are capitalised and are initially stated at cost. Assets purchased as part of the same project may be treated in aggregate. They are depreciated over their estimated useful economic lives at the following rates:

Leasehold improvements :	over the remaining lease period
IT equipment and software :	over 3 years
Other fixtures, fittings and equipment :	over 5 years

With the exception of leasehold improvements, a full year’s depreciation is charged on fixed assets acquired and brought into use during the year, and no depreciation is charged in the year of disposal.

10.

10.6 Notes to the Financial Statements
(continued)

1.10 Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

1.11 Creditors and Provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

1.12 Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments held by the charity are initially recognised at transaction value and subsequently measured at their settlement value.

2a. Income from Grants and Donations

	Unrestricted Funds £'000	Restricted Funds £'000	2026 Total Funds £'000	2025 Total Funds £'000
Arts Council England – NPO and other funding	2,258	75	2,333	2,326
Corporate Donations	-	10	10	25
Individual Giving – Patrons and Donations	38	23	61	32
Total	2,296	108	2,404	2,383

2b. Income from Grants and Donations – Capital Project

	Unrestricted Funds £'000	Restricted Funds £'000	2026 Total Funds £'000	2025 Total Funds £'000
Arts Council England – Grant for property restructuring	-	355	355	-

10.

10.6 Notes to the Financial Statements
(continued)

3. Income from Charitable Activities

	Unrestricted Funds £'000	Restricted Funds £'000	2026 Total Funds £'000	2025 Total Funds Restated £'000
Artistic Programme UK				
Exhibitions, Loans & Collection	70	101	171	175
COLLECT	658	-	658	734
Learning Programme	16	13	29	20
Leadership, Research & Influencing Policy	1	-	1	-
Audience Development & Sector Support				
Membership & Partnerships	130	-	130	171
Sector Support	51	-	51	60
Total	926	114	1,040	1,160

4. Income from Other Trading Activities: Other Income

	Unrestricted Funds £'000	Restricted Funds £'000	2026 Total Funds £'000	2025 Total Funds Restated £'000
Gallery Venue Hire	77	-	77	39
Museum & Gallery Exhibitions Tax Relief	29	-	29	8
Total	106	-	106	47

The gallery area of the building leased by Crafts Council is now used primarily as a hiring space to raise extra income, as well as being used for some Crafts Council events and activities. The income is now shown as income from other trading activities, rather than as part of Charitable Activities, with 2025 income restated to reflect the changed primary use.

10.

10.6 Notes to the Financial Statements
(continued)

5. Other Income

	Unrestricted Funds £'000	Restricted Funds £'000	2026 Total Funds £'000	2025 Total Funds £'000
Contribution to Capital Project from Landlord	250	-	250	-

The Landlord of 44a Pentonville Road agreed to contribute £250,000 towards the costs of the capital project.

6a. Allocation of Expenditure 2026

	Direct Activities (6c) £'000	Direct Staff (6c) (i) £'000	Support Costs (6d) £'000	Support Staff £'000	Governance Costs (6d) £'000	Governance Staff £'000	2026 Total £'000	2025 Total Restated £'000
Expenditure on raising funds								
Fundraising activities	47	160	53	24	8	7	299	281
Gallery venue hire	114	52	24	19	4	6	219	146
Other trading activities	-	-	-	-	-	-	-	207
Charitable Activities								
<i>Artistic Programme UK:</i>								
Exhibitions, Loans & Collection	160	132	59	33	9	10	403	512
COLLECT	643	160	52	92	8	29	984	927
Learning & Participation	43	189	91	26	14	8	371	359
<i>Leadership, Research & Influencing Policy</i>	11	61	11	8	2	3	96	128
<i>Audience Development & Sector Support:</i>								
Membership & other publishing	128	130	46	29	7	9	349	482
Sector support	4	41	22	5	3	2	77	101
Communications	67	82	27	17	4	5	202	328
<i>Property Restructure and Refurbishment</i>	336	50	24	44	4	14	472	152
Total Expenditure	1,553	1,057	409	297	63	93	3,472	3,623

(i) Further analysis of staff costs is given in Note 8.

10.

10.6 Notes to the Financial Statements
(continued)

6b. Allocation of Expenditure 2025 (restated in relation to Gallery expenditure)

	Direct Activities (6c) £'000	Direct Staff (6c) (i) £'000	Support Costs (6e) £'000	Support Staff £'000	Governance Costs (6e) £'000	Governance Staff £'000	2025 Total Restated £'000
Expenditure on raising funds							
Fundraising activities	34	150	68	17	8	4	281
Gallery hire	62	40	29	10	3	2	146
Other trading activities	182	-	4	16	1	4	207
Charitable Activities							
<i>Artistic Programme UK:</i>							
Exhibitions, Loans & Collection	151	174	134	30	15	8	512
COLLECT	624	133	74	70	8	18	927
<i>Learning & Participation</i>	60	153	109	20	12	5	359
<i>Leadership, Research & Influencing Policy</i>	24	72	19	9	2	2	128
<i>Audience Development & Sector Support:</i>							
Membership & other publishing	198	158	76	33	9	8	482
Sector Support	5	54	31	6	4	1	101
Communications	81	148	66	21	7	5	328
<i>Property Restructure and Refurbishment</i>	83	42	11	12	1	3	152
Total resources expended	1,504	1,124	621	244	70	60	3,623

The gallery area of the building leased by Crafts Council is now used primarily as a hiring space to raise extra income, as well as being used for Crafts Council events and activities. Costs relating to the hires income are now shown within expenditure on raising funds. The 2025 figures have been restated to reflect the change in use from primarily for Crafts Council events to primarily being used as a hiring space. The costs classed as Charitable Activities: Gallery in 2025 totalling £283k in that year are now split across two categories. Of this £283k, £62k has moved to Expenditure on raising funds: Direct Activities, the remaining £130k of 2025 Direct Activities costs relating to Gallery space has moved to Support costs as a property overhead and is allocated with other Support costs.

10.

10.6 Notes to the Financial Statements
(continued)**6c. Property Restructure and Refurbishment – Further breakdown of costs**

Due to the increase in costs in this category in 2026, when the majority of the property restructure and refurbishment project was undertaken and completed, the table below provides an additional breakdown of the costs of the project in 2026 and 2025.

	Direct Activities £'000	Direct Staff £'000	Support Costs (6d) £'000	Support Staff £'000	Governance Costs (6d) £'000	Governance Staff £'000	2026 Total £'000	2025 Total Restated £'000
Rent for two floors out of use	202	-	-	-	-	-	202	-
Legal and consultant fees not capitalised	72	-	-	-	-	-	72	79
Temporary office and storage costs	48	-	-	-	-	-	48	-
Insurance, rates, utilities, waste disposal for floors out of use	13	-	-	-	-	-	13	-
Other building related costs	1	-	-	-	-	-	1	4
Staff time managing project	-	50	-	-	-	-	50	42
Overheads allocation	-	-	24	44	4	14	86	27
Property Restructure and Refurbishment Total	336	50	24	44	4	14	472	152

6d. Nature of Support and Governance Costs 2026

	Support Costs (6b) £'000	Governance Costs £'000	2026 Total £'000	2025 Total Restated £'000
Facilities costs	206	12	218	385
Finance & HR costs	126	15	141	166
IT costs	77	5	82	97
Legal costs	-	-	-	16
Audit fees	-	30	30	26
Trustee expenses	-	1	1	1
Support & governance sub-totals	409	63	472	691

10.

10.6 Notes to the Financial Statements
(continued)

6e. Nature of Support and Governance Costs 2025

	Support Costs (6b) £'000	Governance Costs £'000	2025 Total Restated £'000	2024 Total £'000
Facilities costs	373	12	385	313
Finance & HR costs	154	12	166	120
IT costs	94	3	97	71
Legal costs	-	16	16	-
Audit fees	-	26	26	29
Trustee expenses	-	1	1	1
Support & governance sub-totals	621	70	691	534

7. Auditors Remuneration

The auditor's remuneration constituted an audit fee of £24,400 (2025: £23,250) and grant certification and tax advisory services of £2,800 (2025: £350).

8. Staff Costs

8a) Staff costs consist of:

	2026 £'000	2025 £'000
Wages and salaries	1,218	1,225
Employer's national insurance contributions	157	116
Employer's contribution to defined contribution pension schemes and defined benefit pension schemes treated as defined contribution schemes	72	67
Operating costs of defined benefit pension schemes	-	11
Agency staff	1	10
Total staff costs	1,448	1,429

Included in the above are redundancy and termination payments of £12,533 in 2026 (2025: £32,806).

8b) Employee benefits received by higher paid employees

During the period, 3 employees (2025: 3) received employee benefits (excluding employer pension costs) of more than £60,000. Of these, 1 employee received benefits between £60,000 and £70,000 (2025:1), 2 employees received benefits between £70,000 and £80,000 (2025: 2) and 1 employee received benefits between £90,000 and £100,000 (2025: 1).

10.

10.6 Notes to the Financial Statements
(continued)8c) Remuneration and benefits received by key management personnel

The key management personnel of Crafts Council comprise the Board of Trustees, the Executive Director, the Finance & People Director and the Programmes Director. The total employee benefits of the key management personnel (including employer pension costs and employers national insurance contributions) were £297,694 (2025: £288,948).

8d) Average number of employees

The average monthly head count was 33 staff (2025: 28 staff) and the average monthly number of full-time equivalent employees during the year (excluding short-term temporary workers) was 27 (2025: 27), analysed as follows:

	2026 No.	2025 No.
Raising Funds		
Fundraising activities	4	3
Gallery hire	1	1
Charitable Activities		
<i>Artistic Programme UK:</i>		
Exhibitions, Loans & Collection	4	6
COLLECT	3	3
<i>Learning & Participation:</i>		
Learning programme	6	5
<i>Leadership, Research & Influencing Policy</i>	1	1
<i>Audience Development:</i>		
Membership & other publishing	3	3
Sector support	1	1
Communications	2	3
<i>Property Restructuring</i>	2	1
Total	27	27

The average monthly FTE head count initially allocated to Governance was 1 (2025: 1).

This has been reallocated across the other analysis headers above.

10.

10.6 Notes to the Financial Statements (continued)

9. Trustees' Remuneration and Benefits and Related Party Transactions

Two Trustees (2025: 2) claimed travel and subsistence expenses totalling £1,489 (2025: £751) in discharging their duties as Trustees. Trustees were either reimbursed on provision of receipts or the supplier was paid directly by the Crafts Council.

One Trustee received travel expenses totalling £350 for attending panel (2025: 0). One Trustee received remuneration of a speaker fee of £100 for an event (2025: 0). No trustees received remuneration in the form of a Maker Fee in 2026 (2025:1, £200).

There were no further transactions with the Trustees during the year except those detailed above.

10. Pension Costs

Group Personal Pension Plan

From April 2019 legislation required a minimum level of contributions of 5% employee, 3% employer. Crafts Council are currently offering a more generous 7% contribution for an employee contribution of 3% on qualifying earnings.

Amounts paid to the Group Personal Pension Plan in the year to 31 March 2026 were £72,421 (2025: £66,990).

Arts Council Retirement Plan (1994)

Prior to March 2000, Crafts Council participated in the Arts Council Retirement Plan (1994) ("the Scheme"), a multi-employer defined benefit pension scheme, which is funded by its participants and complies with the Pension Act 2004 governing the funding of employer-sponsored pension arrangements in the UK. The assets of the Scheme are held in a separate fund administered by the Trustees of the Scheme.

10.

10.6 Notes to the Financial Statements
(continued)

During financial year, 22/23, the Craft Council's last remaining active member of the Scheme retired. Crafts Council members made up only 1% of the total membership of the scheme.

In October 2024, Crafts Council agreed a Flexible Apportionment arrangement, whereby its share of the liabilities relating to members of the scheme were transferred to Arts Council England (ACE).

Therefore, the total cost of this Scheme included within expenditure for the year was:

	2026 £	2025 £
Plan expenses	-	10,800
Total staff costs	-	10,800

Under Staff Costs (note 8), all costs are disclosed within "Employer's contribution" with the exception of plan expenses which are disclosed as "Operating costs".

11. Intangible Fixed Assets

	Digital assets £'000	Total £'000
<i>Cost</i>		
At 1 April 2025	178	178
Additions	35	35
At 31 March 2026	213	213

<i>Amortisation</i>		
At 1 April 2025	175	175
Charge for the year and impairments	4	4
At 31 March 2026	179	179

<i>Net Book Value</i>		
At 31 March 2026	34	34
At 31 March 2025	3	3

10.

10.6 Notes to the Financial Statements
(continued)

12a) Tangible Fixed Assets

	Leasehold improvements £'000	Fixtures, fittings & equipment £'000	Heritage assets (12b) £'000	Total £'000
Cost				
At 1 April 2025	1,460	77	1,157	2,694
Additions	1,187	23	-	1,210
Disposals	(316)	(18)	-	(334)
At 31 March 2026	2,331	82	1,157	3,570
Depreciation				
At 1 April 2025	707	58	1	766
Charge for the year and impairments	74	10	-	84
Disposals	(316)	(18)		(334)
At 31 March 2026	465	50	1	516
Net Book Value				
At 31 March 2026	1,866	32	1,156	3,054
At 31 March 2025	753	19	1,156	1,928

12b) Heritage Assets

Heritage assets are stated at cost. In the opinion of the Trustees, the market value of the heritage asset Collection is far in excess of its book value.

<u>(i) Five year summary of purchases</u>	2026 £'000	2025 £'000	2024 £'000	2023 £'000	2022 £'000
Total cost of assets purchased in year	-	18	20	128	-

10.

10.6 Notes to the Financial Statements
(continued)(ii) Nature of Heritage Assets held and acquisition and disposal policy

The Collection numbers circa 1,800 objects spanning all the main media (excluding fashion). The scope of the Collection is craft between circa 1960 and the present day that is made in the UK, originated in the UK, or made by a UK maker (either as domicile or citizen). Many internationally acclaimed makers are represented and the aim has been to maintain a balance between purchasing work from young makers and those already well established. It is not constituted as a survey of the crafts overall, but reflects a wide and lively spectrum of activity in contemporary work. Acquired work has to be ambitious, innovative, and show new approaches to making, in keeping with the Crafts Council's overall focus.

The primary objectives for the Collection are to:

- support the aims of the Crafts Council;
- benefit the widest possible audience through its use in Crafts Council projects, including long and short term loans, partnership projects, touring exhibitions, displays on site and to support educational projects, published research and study;
- demonstrate excellence and quality in contemporary UK craft;
- stimulate an awareness of high quality work on the part of a wide audience;
- record key moments in craft practice through acquiring work from major exhibitions and from makers who are at an important stage of development in their career; and
- to position contemporary UK craft as an important and distinct creative discipline.

Decisions on acquisitions are currently made by an Acquisition Panel, consisting of two Trustees, the Executive Director and the Senior Collections and Exhibitions Manager. The Panel meets as necessary to discuss the proposals and approve acquisitions. Acquisitions under £1,000 can be made by the Senior Collections Manager with the agreement of the Executive Director.

The Crafts Council has a long-term purpose and its permanent collections contribute to its stated objectives. There is a strong presumption against the disposal of any items in the Crafts Council's Collection except as set out below.

10.

10.6 Notes to the Financial Statements
(continued)

In those cases where the Crafts Council is legally free to dispose of an item it is agreed that any decision to sell or otherwise dispose of material from the Collection will be taken only after due consideration; decisions to dispose of items will not be made with the principle aim of generating funds. Once a decision to dispose of an item has been taken, priority will be given to retaining the item within the public domain and with this in view it will be offered first, by exchange, gift or sale to Accredited museums before disposal to other interested individuals or organisations is considered. A decision to dispose of an object will be the responsibility of the Crafts Council's Trustee Board. Full records will be kept of all such decisions and the items involved.

Crafts Council's full Acquisition and Disposal Policy is published on its website, it was last reviewed In 2020. We instigated a review of our Collection in June 2023 and will subsequently review the acquisition and disposal policy as one of the key recommendations in late 2025 .

13. Debtors

	2026 £'000	2025 £'000
Amounts receivable within one year:		
Trade debtors	180	27
VAT receivable	107	79
Prepayments	133	78
Accrued income	202	138
	622	322

14. Creditors

a) Amounts falling due within one year:	2026 £'000	2025 £'000
Trade creditors	155	177
Other creditors including payroll taxation	34	30
Accruals	219	157
Charities Aid Foundation loan	98	-
Deferred income: (14b)	43	35
Balance as at 31 March	549	399

The charity took out a 3 year loan from Charities Aid Foundation (CAF) during May 2025 to help fund its Capital Project and is repaying this over the term agreed. The loan is unsecured and the interest rate applied is 5.5%.

10.

10.6 Notes to the Financial Statements
(continued)

<u>b) Movements in other deferred income</u>	2026 £'000	2025 £'000
Balance as at 1 April	35	26
Year-end balance invoiced during the year	41	35
Opening balance released during the year	(33)	(26)
Balance as at 31 March	43	35

Deferred income comprises: sponsorship of the 2026 Summer Exhibition, deposits received for Gallery and room bookings falling after year end and membership subscriptions relating to future periods.

15. Creditors: amounts falling due after one year

	2026 £'000	2025 £'000
Amounts falling due in more than one year:		
Rent provision	261	145
Charities Aid Foundation loan	131	-
Balance as at 31 March	392	145

Rent reserve

Crafts Council leases 44a Pentonville Road. The original lease was due to expire in 2025. In 2019, we extended the lease to 2040. As an incentive the landlord agreed two periods of rent reduction. The first 18 months of the lease from January 2019 to June 2020 were charged at half rent. This was followed by a further half rent period from January to December 2026. In accordance with Accounting Standards, the deemed benefit of the rent free period has been spread over the remainder of the lease. A reserve has been created to reflect and separately disclose this.

	2026 £'000	2025 £'000
Movement in provision for rent reserve		
Balance as at 1 April	145	166
Opening balance released during the year	(5)	(21)
Reserve accrued during year	122	-
Balance as at 31 March	262	145

10.

10.6 Notes to the Financial Statements
(continued)

16. Funds

a) Movement in funds
(current year)

	At 1 Apr 2025 £'000	Income £'000	Expenditure £'000	Transfers £'000	At 31 Mar 2026 £'000
Unrestricted undesignated funds					
General	318	3,595	(3,250)	(286)	377
Unrestricted designated funds					
Collection (heritage assets)	1,156	-	-	-	1,156
Intangible Assets (Digital assets)	3	-	-	31	34
Other tangible fixed assets	772	-	-	1,126	1,898
Property refurbishment reserve	400	-	-	(400)	-
Rent reserve	(145)	-	-	(116)	(261)
Total unrestricted designated funds	2,186	-	-	641	2,827
Total unrestricted funds	2,504	3,595	(3,250)	355	3,204
Total restricted funds (16c)	12	577	(222)	(355)	12
Total funds	2,516	4,172	(3,472)	-	3,216

b) Movement in funds (prior year)

	At 1 Apr 2024 £'000	Income £'000	Expenditure £'000	Transfers £'000	At 31 Mar 2025 £'000
Unrestricted undesignated funds					
General	780	3,376	(3,408)	(430)	318
Unrestricted designated funds					
Collection (heritage assets)	1,138	-	-	18	1,156
Intangible Assets (Digital assets)	18	-	-	(15)	3
Other tangible fixed assets	743	-	-	29	772
Property Refurbishment reserve	-	-	-	400	400
Rent reserve	(166)	-	-	21	(145)
Total unrestricted designated funds	1,733	-	-	453	2,186
Total unrestricted funds	2,513	3,376	(3,408)	23	2,504
Total restricted funds (16c)	11	239	(215)	(23)	12
Total funds	2,524	3,615	(3,623)	-	2,516

10.

10.6 Notes to the Financial Statements
(continued)

Transfers between designated funds and undesignated funds represent:

- Acquisitions less depreciation of fixed assets.
- The creation of a rent reserve to show the accrual of rental income and spread the benefit of the rent-free period over the life of the new lease for 44a Pentonville Road.

Transfers between restricted funds and unrestricted funds represent either:

- Allocations of restricted funds against fixed assets purchased and held for general purposes, in accordance with the terms and conditions of the donated funds;
- Deficits on restricted funds met from general unrestricted undesignated funds; or
- Surpluses on restricted funds at the end of the project moved to general unrestricted undesignated funds, provided this is in accordance with terms and conditions set by the funder.

c) Purpose of Designated Fund

Designation	Purpose of designated fund
Collection (heritage assets)	Equivalent to the net book value of the Collection
Digital assets (Intangible assets)	Equivalent to the net book value of digital intangible assets
Other tangible fixed assets	Equivalent to the net book value of all other fixed assets
Property Refurbishment Reserve	Reserve set aside towards the costs of the refurbishment of the upper floors of 44a Pentonville Road. The project commenced in June 2025, and was completed in February 2026.

10.

10.6 Notes to the Financial Statements
(continued)d) Restricted Fund Analysis

Current year	As at 1 Apr 25 £'000	Income £'000	Expenditure £'000	Transfers £'000	As at 31 Mar 26 £'000
<i>Purpose of restricted funds:</i>					
ACE Transform funding – property restructure and refurbishment	-	355	-	(355)	-
ACE Transform funding – monetising operations	-	75	(75)	-	-
Exhibitions and collections	1	106	(107)	-	-
Collect Open Bursary	-	15	(15)	-	-
Learning programme	1	13	(11)	-	3
Purchase of assets for the collection	10	3	(4)	-	9
Capital Project office support	-	10	(10)	-	-
Total	12	577	(222)	(355)	12

The transfer of funds out of ACE Transform funding represents the fund being spent on fixed asset purchases during the year. The £355k contribution the fund made towards total fixed asset purchases in the year is included within the transfers in row for 'Other tangible fixed assets' under Unrestricted designated funds, shown in note 16a.

Previous Year	As at 1 Apr 24 £'000	Income £'000	Expenditure £'000	Transfers £'000	As at 31 Mar 25 £'000
<i>Purpose of restricted funds:</i>					
ACE Transform funding	-	103	(103)	-	-
Exhibitions and collections	-	98	(97)	1	-
Collect Open Bursary	-	5	(2)	(3)	-
Learning and talent	8	5	(10)	(2)	1
Purchase of assets for the Collection	3	28	(3)	(18)	10
Total	11	239	(215)	(23)	12

Restricted funds are raised for a specific purpose within the Crafts Council's charitable objectives. Restricted income comes from a mixture of grants and donations from institutional donors and individuals.

10.

10.6 Notes to the Financial Statements
(continued)

e) Analysis of Net Assets Between Funds

Current Year	Unrestricted General Funds £'000	Unrestricted Designated Funds £'000	Restricted Funds £'000	Total Funds £'000
Fund balances represented by:				
Tangible fixed assets	-	3,088	-	3,088
Current assets	1,057	-	12	1,069
Current liabilities	(549)	-	-	(549)
Long Term Liabilities	-	(392)	-	(392)
Total net assets as at 31 March 2026	508	2,696	12	3,216

Prior Year	Unrestricted General Funds £'000	Unrestricted Designated Funds £'000	Restricted Funds £'000	Total Funds £'000
Fund balances represented by:				
Tangible fixed assets	-	1,931	-	1,931
Current assets	717	400	12	1,129
Current liabilities	(399)	-	-	(399)
Long Term Liabilities	-	(145)	-	(145)
Total net assets as at 31 March 2025	318	2,186	12	2,516

17. Commitments Under Operating Leases

As at 31 March, Crafts Council had the following
Total commitments under operating leases:

	2026 £'000	2025 £'000
Leases expiring within one year: land and buildings	-	29
Leases expiring within one year: equipment	3	-
Leases expiring between two and five years: equipment	6	16
Leases expiring after five years: land and buildings	2,933	2,865
Total	2,942	2,910

The lease on our Stables office building ended in July 2025.

10.

10.6 Notes to the Financial Statements
(continued)**18. Notes to the Statement of Cash Flows**

Reconciliation of net income to net cash used in operating activities

	2026 £'000	2025 £'000
Net income / (expenditure) for the year	700	(8)
Investment income receivable	(17)	(25)
Depreciation and Impairments	88	113
(Increase / Decrease in debtors	(300)	22
Decrease in creditors	397	14
Net cash provided by operating activities	868	116





Crafts Council
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