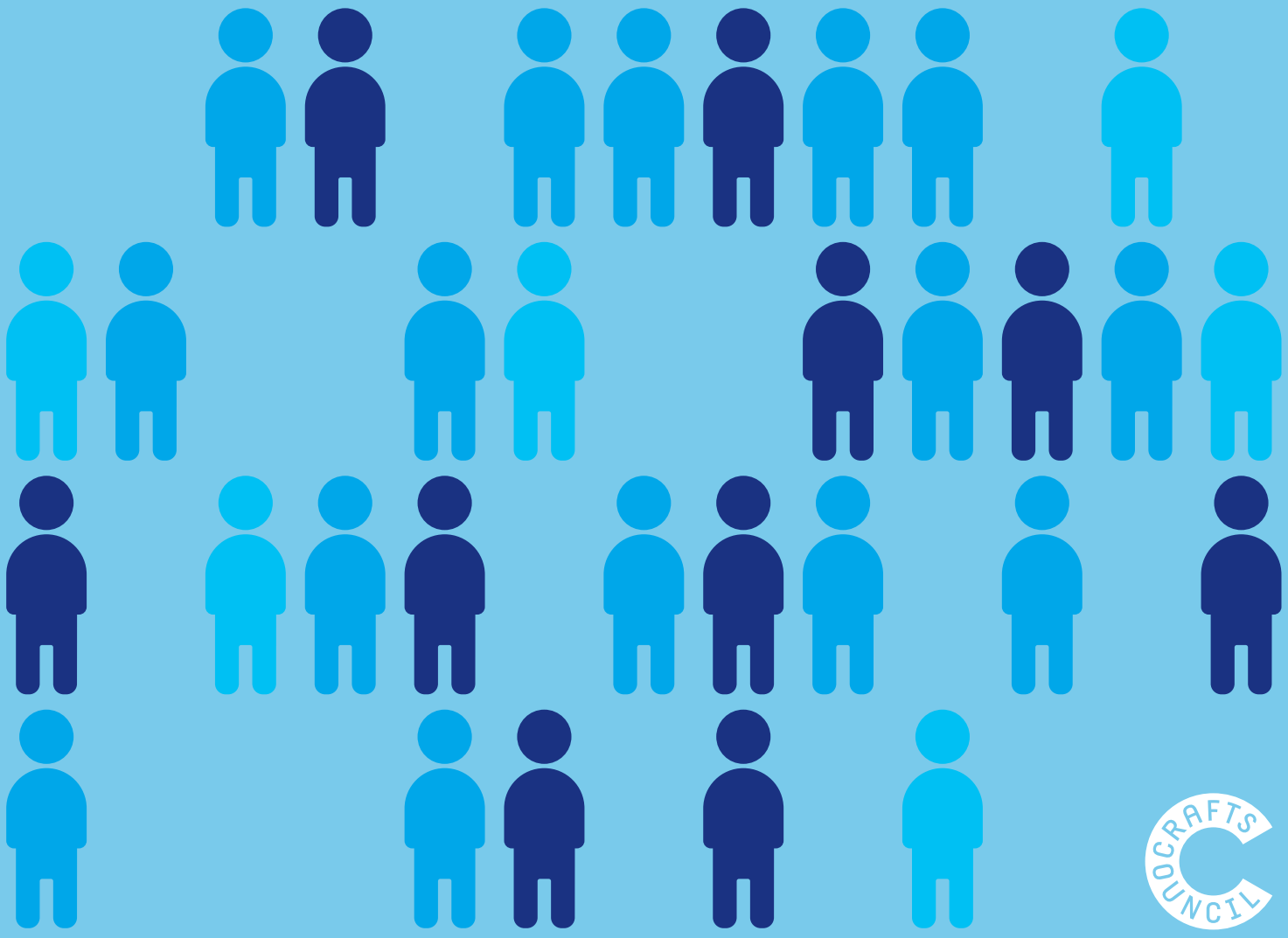
creative & cultural skills

The Craft Blueprint

A workforce development plan
for **craft** in the UK
June 2009



CRAFTS COUNCIL

Creative & Cultural Skills is the Sector Skills Council for Advertising, Craft, Cultural Heritage, Design, Music, Performing Arts, Visual Arts and Literature.

Creative & Cultural Skills' vision is to make the UK the world's creative hub.
Creative & Cultural Skills' mission is to turn talent into productive skills and jobs, by:

- Campaigning for a more diverse sector and raising employer ambition for skills
- Helping to better inform the career choices people make
- Ensuring qualifications meet real employment needs
- Developing skills solutions that up-skill the workforce
- Underpinning all this work with high quality industry intelligence

The Craft Blueprint is part of the Creative Blueprint, Creative & Cultural Skills' Sector Skills Agreement with the UK Commission for Employment and Skills. The Creative Blueprint for England, Scotland, Northern Ireland and Wales is available at www.ccskills.org.uk.

The **Crafts Council** is the national development agency for contemporary craft, whose goal is to make the UK the best place to make, see and collect contemporary craft.

Aims:

- To build a strong economy and infrastructure for contemporary craft
- To increase and diversify the audience for contemporary craft
- To champion high quality contemporary craft practice nationally and internationally

Values:

The **Crafts Council** believe that craft plays a valuable role in contemporary society and makes an important contribution to the economy, our social and physical well being and cultural activities of this country.

Contents

Foreword

Collect 2008
Courtesy of the Crafts Council
Photography Dave Ashton

Craft in the UK has evolved significantly in the past decade. Individual craft practitioners are working in new ways, using new materials and technologies, and identifying new markets. Employment in the sector has grown consistently, sales have doubled and exports have increased significantly.

However, craft has always battled for economic and cultural space. Definitions of the sector are problematic. It has been difficult to record the scale of the industry, which has meant that articulating its impact is also hard, and craft has been largely under-represented in government research. Analyses of the sector's skill needs have been difficult to undertake, and the sector suffers from a lack of understanding and support as a consequence.

This is why Creative & Cultural Skills, in partnership with the Crafts Council, has developed the Craft Blueprint with support from Craftscotland, Craft Northern Ireland, Fforwm Crefft Cymru, the newly formed Heritage Crafts Association and other organisations and individuals. The craft sector needs the skills to reach new markets born of globalisation, fragmentation and new consumer trends. It needs to further capitalise on developing digital cultures to create new types of craft production and consumption. It needs to enhance and develop the UK's traditional and heritage craft skills and create opportunities for their continued growth. It needs to increase its ability to export, and ensure that it has the range of services and products to meet the challenges of changing economic climates.

The aim of the Craft Blueprint has been to create a plan of action for developing the craft workforce across the UK. We have commissioned new research which provides a method for measuring the sector, and we have toured the country – from Shetland to Belfast to Ruthin to Devon to Sunderland – to talk directly to craft practitioners and ask them about their skills needs. We have heard from education providers and those running courses about their provision and the changes that are impacting upon them. We have taken into account current policy developments, changes in technology, and, crucially, the effects of economic change. The resulting recommendations lie at the heart of the Blueprint.

We all have a role in translating these recommendations into actions – from individual craft practitioners, the micro-businesses at the heart of craft, through to the guilds, societies and agencies that support them. The next step is to translate these recommendations in to a detailed implementation plan, with corresponding timescales and delivery partners.

Craft is a lively, entrepreneurial, independent-minded contributor to the nation's commercial, artistic, academic and creative life. Thank you to those of you who participated in the consultation, and those who re-read and commented on drafts which led to this ambitious plan. We hope you will join us in seeing it as a blueprint for the future. To express your interest in taking the Craft Blueprint forward, please contact craft@ccskills.org.uk.

Rosy Greenlees,
Chair, Craft Skills Advisory Panel and Executive Director, Crafts Council

Tom Bewick,
Chief Executive, Creative & Cultural Skills

James Machlachlan
Courtesy of the Crafts Council
Photography Tas Kyprianou

01 Introduction

Introduction

Anna S King
Courtesy of Craft Scotland
Photography Shannon Tofts

Sarah Thirlwell
Courtesy of the Crafts Council
Photography Anthony Crook

The Craft Blueprint is one of a family of action plans spanning the creative sectors, stemming from research into the skills needs of the creative and cultural industries undertaken by Creative & Cultural Skills. This research, entitled the Creative Blueprint, surveyed over 2,000 employers across the creative and cultural industries, examining issues related to skills. The research identified nine broad themes where action was needed:

- Management and leadership
- Entry points into the creative and cultural industries
- Diversity of the workforce
- Progression routes and careers information, advice and guidance
- Continuing professional development
- Qualifications reform
- Business support
- The role of creativity and culture in schools
- The provision of robust industry intelligence

The Creative Blueprint was published in April 2008 and has now been submitted as a formal skills needs analysis as part of the Sector Skills Agreement signed with the UK Commission for Employment and Skills. Action plans for individual creative industries sub-sectors are also being developed. The Design Blueprint was published in 2007, and the Cultural Heritage Blueprint in 2008. The Visual Arts, Literature, Performing Arts, and Music Blueprints are currently being developed in consultation with employers.

To develop the Craft Blueprint, Creative & Cultural Skills, in partnership with the Crafts Council, initially worked with a panel of representatives from the sector to identify skills issues and develop a series of recommendations. These recommendations were then collated in a draft document and distributed to employers in the craft sector. The consultation was supported by nine consultation meetings held across the UK from August to November 2008 in rural and urban locations including Lerwick, Edinburgh, Belfast, Cardiff, Ruthin, Newton Abbott, London, Birmingham and Sunderland. Over 200 people attended these meetings and an online survey was distributed through a variety of craft and arts organisations which secured a further 100 in-depth submissions.

The Craft Blueprint also draws from a wealth of current cultural policy and publications as well as examples of best practice drawn from across the sector. We are grateful to those organisations who have allowed us to represent or quote them in this document. Recommendations have been suggested by craft employers and practitioners and endorsed by the wider craft sector through the consultation process. While they may never be entirely comprehensive, we are satisfied that they represent the current skills needs of the sector.

Introduction

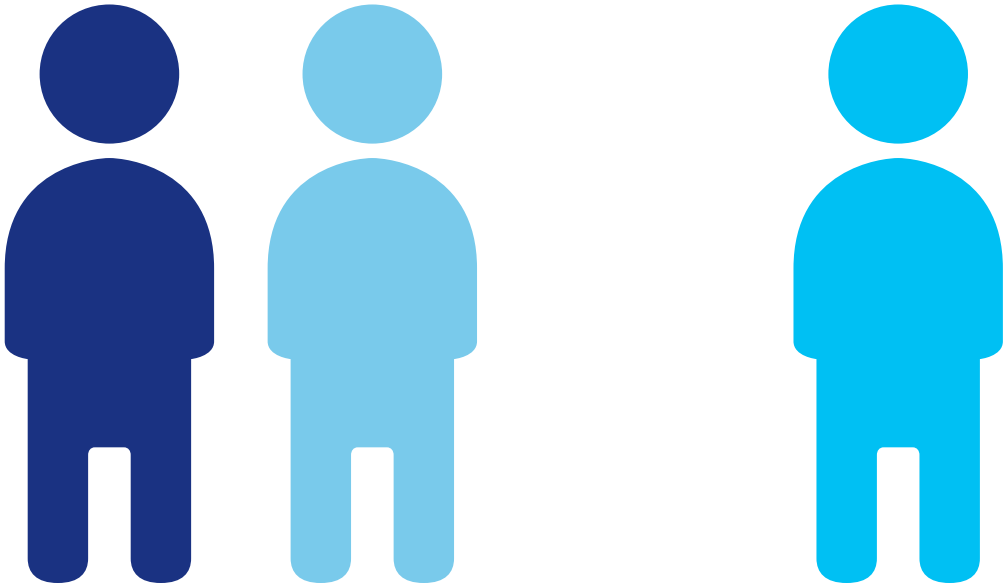
Stephen Bottomley
Courtesy of The Devon Guild of Craftsmen
Photography John McGregor

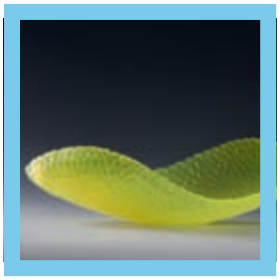
Summary of recommendations
The Craft Blueprint makes the following recommendations, outlined here in summary:

Expand entry routes and diversify the workforce
- Scope new apprenticeships for craft
- Develop and promote craft adult education courses and informal training opportunities
- Develop and promote specialised and informal training opportunities
- Explore the potential of social enterprises to provide entry routes and training
- Improve craft careers information, advice and guidance

Enhance leadership, professional development and business support
- Identify and promote effective business models for the craft sector
- Improve business support services and ensure relevance
- Foster opportunities for professional networking and information exchange
- Promote opportunities for craft practitioners to engage with creative and cultural leadership programmes

Review craft qualifications
- Develop a strategy to reform craft qualifications, in consultation with the sector
- Review and/or develop occupational standards for craft to inform the development of future qualifications
- Campaign for wider recognition and inclusion of craft disciplines and content within the Higher and Further Education curriculum
- Develop centres of excellence for craft education





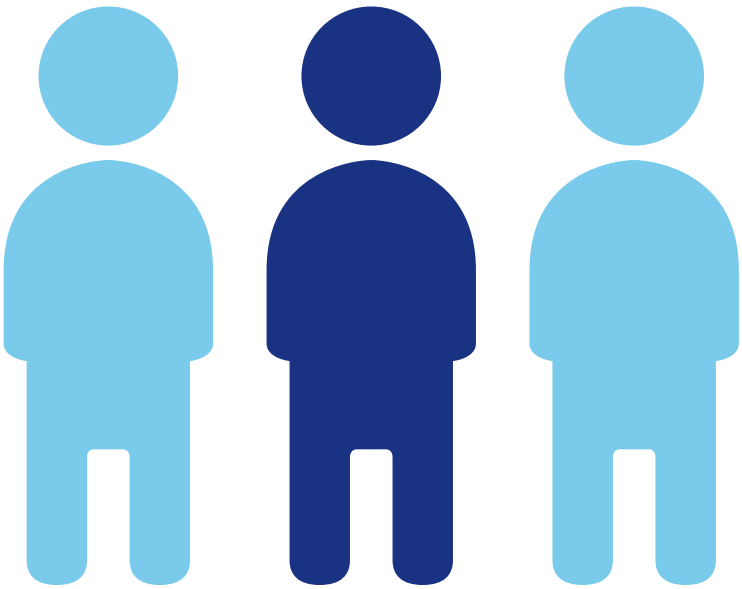
Brodie Nairn
Courtesy of HI-Arts

Reinvigorate craft education in schools

- Work with partners to ensure that craft has a profile within national education initiatives
- Support the development of teachers of craft
- Support the development of craft practitioners working in schools and with young people
- Encourage schools to host visiting craft practitioners regularly

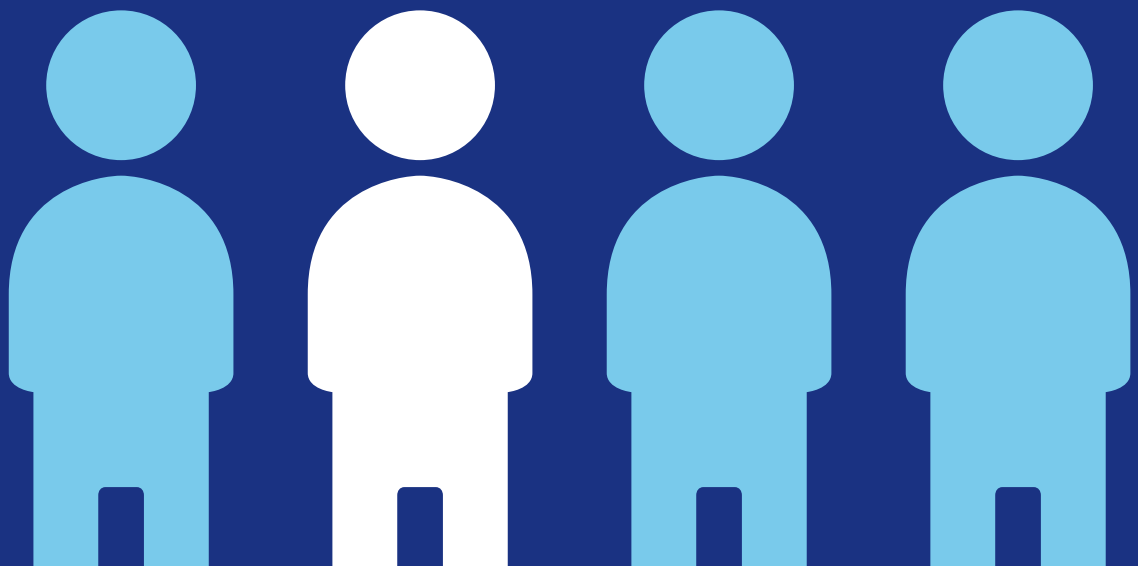
Raise the ambition of the sector

- Create an alliance of craft organisations with a focus on developing the skills needs of the sector
- Identify craft 'champions' to raise sector ambition and stimulate public awareness
- Instigate a coordinated programme of research into craft sector characteristics, value, impact and needs
- Bring together government agencies and craft organisations to rationalise the collection of statistical data and ensure connectivity
- Use research to advocate for the skills needs of the sector



02

Profile of the Craft Sector



Profile of the Craft Sector

Speiliks
Courtesy of Shetland Arts
Photography Piltock Waand

The craft sector comprises individuals and businesses operating in contemporary crafts, traditional and heritage crafts, and certain skilled trades across all the categories mentioned in the table below. Creative & Cultural Skills recognises the following craft disciplines working in partnership with other Sector Skills Councils:

- **Ceramics**
  - ceramics sculpture, china painting, pottery
- **Glass**
  - engraving, furnacework, painting, stained glass
- **Graphic Crafts**
  - bookbinding, calligraphy, illustration, lettering, paper making, printmaking
- **Heritage and Traditional Crafts**
  - basket making, coopering, handle making, hurdle making, pole lathing, rake making, and others
- **Iron and Stone**
  - stone and monumental masonry, stone carving and sculpture, metal working, wrought iron and blacksmithing
- **Jewellery and Silversmithing**
  - chain making, enamelling, gemmology, hand engraving, machine setting, polishing, rapid prototyping, silversmithing, stone cutting and setting, waxing
- **Musical Instrument Making**
  - wooden instruments, organs and pianos
- **Taxidermy**
- **Textiles and Leather**
  - embroidery, fashion accessories, knitting, lace making, saddlery, sail making, spinning
- **Toys and Automata**
  - dolls, gun making, horology, models, puzzles
- **Wood**
  - boatbuilding, clog making, furniture design, pattern making, picture framing, wood carving, wood turning, wood specialities

Profile of the Craft Sector

Wendy Inkster
Courtesy of Shetland Arts
Photography Mark Sinclair

The craft sector is dominated by micro-businesses and the incidence of sole trading is rising. This sector characteristic is well established and documented in contemporary craft, with 87% of businesses known to be sole traders.[1] It is also becoming more prevalent in the traditional and heritage crafts, particularly in certain disciplines such as lettering and calligraphy. In some cases identified sole traders may be the last practising a particular craft.

Many sole traders, for example those working in the Highlands and Islands of Scotland, are widely dispersed and geographically isolated from their peers.[2] This isolation may limit professional development which is frequently dependent on an individual's ability to access networks and to find and engage with other professionals and agencies able to support them.[3]

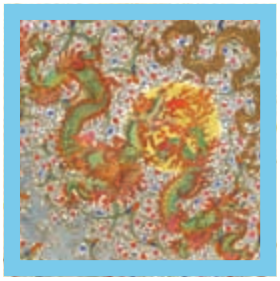
Many craft practitioners have an innate respect for quality of skill and craftsmanship, and aim to ensure a long period of use for handmade articles which were time-consuming to produce. In the craft community in the Shetland Isles this is apparent in the surviving indigenous crafts of basket-making, boat building, furniture making, spinning, hand knitting, hand weaving, metalwork and general woodworking.[4]

For almost half of all contemporary craft makers[5] and the majority of traditional and heritage craft makers[6], personal practice forms only part of a wide range of professional activities. One study found a significant proportion of full-time makers working in this way, and concluded that crafts is, in reality, far more contemporary and connected with our fast changing culture than is generally acknowledged.[7] Portfolio working is the norm in the craft sector. For the majority of individuals, professional practice comprises several activities such as:

- designing and making functional, conceptual and decorative objects by hand
- curating
- designing for small scale (batch) production in specialist companies
- designing for large scale industrial manufacture
- working collaboratively with architects and engineers on public art works
- making props, objects or models for film, animation and TV
- working in the community
- teaching in schools, Further Education or Higher Education
- craft research and materials consultancy

Portfolio working skills are developed through professional practice but have their roots in the distinctive nature of craft education, which equips graduates with the skills and attributes for multi-track careers.[8]

1 Crafts Council. (2004). Making it in the 21st Century. Crafts Council.
2 Highlands and Islands Arts. (2007). Craft Development: A Scoping Study – 2007. HI-Arts.
3 The Fruitmarket Gallery. (2004). Scotland Now: Developing Initiatives by Fiona Pilgrim. The Fruitmarket Gallery.
4 Shetland Arts Trust. (2003). A Development Plan for Indigenous Craft. Shetland Arts Trust.
5 Crafts Council.(2004). Making it in the 21st Century. Crafts Council.
6 Countryside Agency. (2004). Crafts in the English Countryside. Countryside Agency Publications.
7 Crafts Council. (1998). New Lives in the Making: The Value of Craft in the Information Age, Executive Summary. Mike Press and Alison Cusworth. Sheffield Hallam University.
8 Crafts Council. (1998). New Lives in the Making: The Value of Craft in the Information Age, Executive Summary. Mike Press and Alison Cusworth, Sheffield Hallam University.



Anita Chowdry

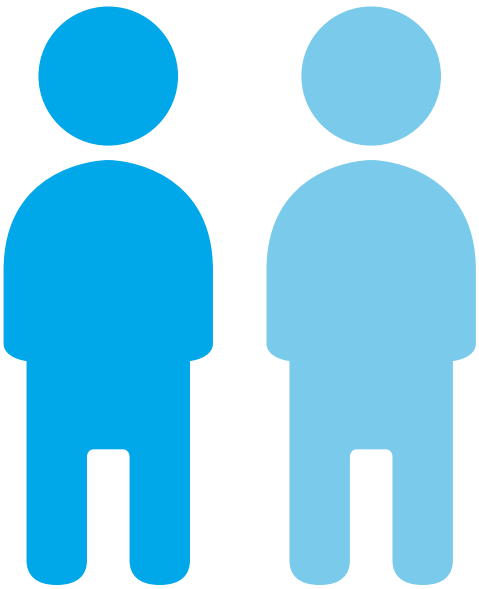
Statistical profile

The complexities of researching the craft sector, which is by its nature fragmented and characterised by self-employment, has resulted in craft being largely under-represented in government research. In recent years craft organisations have undertaken their own research, which has contributed greatly to our understanding of the industry. However, much of the research is nation or region specific and views craft in isolation from other creative and cultural industries, making it difficult to assess and compare sector performance.

The research findings outlined here use a methodology which has comparability as a key aim, using data sources which are consistent with government statistics. The research sits within a wider collection of economic and demographic research about the creative and cultural industries, also undertaken by Creative & Cultural Skills, so craft can be profiled in context.

The sector's full economic impact is likely to be under-estimated by these statistics, which are unable to capture the full production cycle or the many ways in which craft professionals contribute to the wider creative economy. Craft retailers, galleries, trade shows, curators and educators – and the businesses they run – are not included; and neither is the contribution made by the contemporary crafts to film, television, fashion, product design, manufacturing and architecture. The impact of craft on the tourism and leisure industries is also excluded.

Finally, some statistics are likely to be influenced by self-perception: for example, understanding of terms such as 'professional' and 'full time' vary from one individual to another. In all cases, the craft data presented here should be seen as an introduction into the sector, and one where further investigation is necessary. This is one of the key recommendations listed in section 4 of this document. For further information about Creative & Cultural Skills' methodological approach to researching craft, and to obtain additional statistics, please refer to **www.ccskills.org.uk**



Profile of the Craft Sector

Geoffrey Mann
Courtesy of Craft Scotland
Photography Shannon Tofts

Economic impact:

- The craft industry contributes £3 billion GVA to the UK economy each year[9] which is greater than the Visual Arts, Cultural Heritage or Literature sectors
- There are at least 88,250 creative practitioners[10] working in the craft sector across the UK
- The craft sector represents 13% of all those employed in the creative and cultural industries[11]
- On average, craft practitioners contribute £33,270 GVA per annum to the UK economy; only just below the UK average of £36,750 for the creative and cultural industries[12]
- The value of actual sales by contemporary makers doubled between 1994 and 2004[13]
- Research shows potential for a further 63% growth within the UK contemporary craft market as well as strong aspirations and opportunities in the craft sector for increased export activity[14]
- In the traditional and heritage crafts a significant 40-50% of practitioners report that demand is such that they need to turn work away[15]
- In Northern Ireland 68% of craft businesses are exporters[16]
- More than half of craft makers (55%) earn less than £20,000 per annum
- 45% have either a level 2 or 3 qualification (equivalent to GSCE and A-Level respectively) as their highest qualification[17]
- 68% of women in the industry earn less than £20,000 per annum compared to 57% of men[18]
- Only 1 in 10 women earn more than £29,000, compared to 1 in 5 men[19]
- 38% of women in craft have a level 4 or above qualification, compared to 22% of men[20]

[9] Creative & Cultural Skills. (2009). Craft: Impact and Footprint. Creative & Cultural Skills.
[10] Creative & Cultural Skills. (2009). Craft: Impact and Footprint. Creative & Cultural Skills.
[11] Creative & Cultural Skills. (2009). Craft: Impact and Footprint. Creative & Cultural Skills.
[12] Creative & Cultural Skills. (2009). Craft: Impact and Footprint. Creative & Cultural Skills.
[13] Crafts Council. (2004). Making It in the 21st Century. Crafts Council.
[14] Arts Council England. (2006). Making it to Market. Morris Hargreaves McIntyre.
[15] Countryside Agency. (2004). Crafts in the English Countryside. Countryside Agency Publications.
[16] Craft Northern Ireland. (2006). A Future In The Making. Craft Northern Ireland.
[17] Creative & Cultural Skills. (2009). Craft: Impact and Footprint. Creative & Cultural Skills.
[18] Creative & Cultural Skills. (2009). Craft: Impact and Footprint. Creative & Cultural Skills.
[19] Creative & Cultural Skills. (2009). Craft: Impact and Footprint. Creative & Cultural Skills.
[20] Creative & Cultural Skills. (2009). Craft: Impact and Footprint. Creative & Cultural Skills.

Mary Crabb
Courtesy of The
Basketmakers' Association

Business profile:

- There are estimated to be more than 11,000 businesses working in the traditional, heritage and contemporary crafts[21]
- 82% of these businesses employ less than 5 people[22]
- 30,000 of the 88,250 individuals working in craft are self employed or freelance (34%)[23]
- 21% of those working in craft do so in a part-time capacity[24]

Demographic profile:

- Craft employment growth increased by 11% between the years 1997 and 2006,[25] one of the highest growth rates of the creative and cultural industries
- Workforce diversity is a key issue, as the craft workforce is predominantly white (94%) and male (65%)[26]
- 50% of those people working in craft are aged between 30-50 and 31% above the age of 50 years[27]
- In the period 1994 to 2004 in England and Wales, the proportion of makers with disabilities increased from 2% to 9%[28]

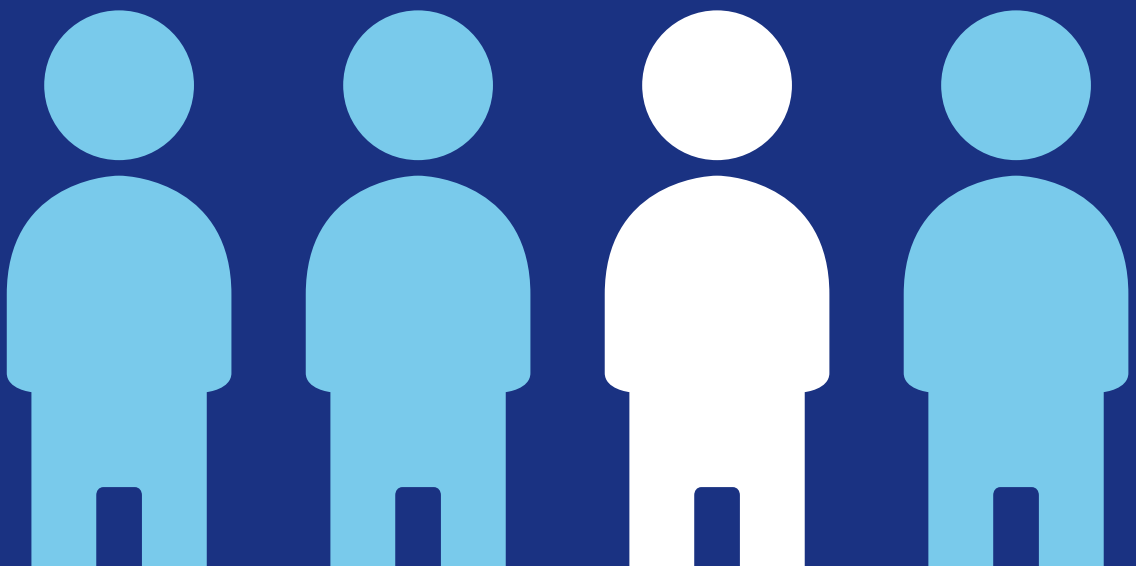
Geographic spread:

- Geographically, the craft industry is more broadly spread out than other creative industries. Scotland (5,580 employees), Wales (3,370) and Northern Ireland (1,910) all have significant craft communities[29]
- In England, London, the South East, the East of England and the South West employ the largest numbers of craft practitioners (60% of all craft employment in England in total)
- A significant proportion of craft businesses in England and Wales (30%)[30] and in Scotland (22%)[31] have been trading for more than 20 years whereas businesses in Northern Ireland are much younger. 9% of practitioners there have been in business for 20 years or more[32]

[21] Creative & Cultural Skills. (2009). Craft: Impact and Footprint. Creative & Cultural Skills.
[22] Creative & Cultural Skills. (2009). Craft: Impact and Footprint. Creative & Cultural Skills.
[23] Creative & Cultural Skills. (2009). Craft: Impact and Footprint. Creative & Cultural Skills.
[24] Creative & Cultural Skills. (2009). Craft: Impact and Footprint. Creative & Cultural Skills.
[25] Department for Culture, Media and Sport. (2009). Creative Industries Economic Estimates Statistical Bulletin. DCMS.
[26] Creative & Cultural Skills. (2009). Craft: Impact and Footprint. Creative & Cultural Skills.
[27] Creative & Cultural Skills. (2009). Craft: Impact and Footprint. Creative & Cultural Skills.
[28] Crafts Council. (2004). Making It in the 21st Century. Crafts Council.
[29] Creative & Cultural Skills. (2009). Craft: Impact and Footprint. Creative & Cultural Skills.
[30] Creative & Cultural Skills. (2009). Craft: Impact and Footprint. Creative & Cultural Skills.
[31] Scottish Arts Council. (2002). Craft Businesses in Scotland.
[32] Craft Northern Ireland. (2006). A Future in the Making

03

Drivers of Change



Drivers of Change

Adam Frew
Courtesy of Craft Northern Ireland
Photography David Pauley

David Harris
Courtesy of the Calligraphy and Lettering Arts Society

Skills development needs are influenced by economic, cultural, social, environmental, political and technological drivers of change, which must be understood and responded to if the craft sector is to achieve its economic and creative potential. In common with the wider economy, craft faces a number of issues affecting its short, medium and long term future, including globalisation, changes in global manufacturing, environmental priorities, technological innovations, government policy and shifting world economic conditions. These drivers of change influence craft in two key areas: innovation and market development.

Innovation

Combining employment satisfaction and vocational stability with artistic enquiry and business risk, craft practitioners provide an illustrative model of the new creative entrepreneurs of the 21st century.[1]

Innovation is at the heart of craft practice. A practitioner's capacity for innovation is as vital to his or her business as the intellectual property (objects, technical processes and creative vision) generated. It is the individual's ability to diversify and develop new work that secures their competitiveness in the marketplace, and the maintenance and extension of this capacity throughout a career is central to their professional success. For craft practitioners, a capacity for innovation creates opportunities for a broad range of creative making and design activities. The value of original design using vernacular techniques, materials and forms is becoming increasingly recognised[2], with innovation being seen as a way of adding value and profit.

Innovation in business practice is common across the industry, with practitioners adapting their business models to meet the needs of different times. Craft cooperatives and other social enterprises coordinate the supply of materials to create new routes into the sector. Individual craft practitioners are increasingly entrepreneurial[3], managing a portfolio of short and long-term projects, and working in collaboration to fulfil the needs of the project or commission. This model in itself increases the individual's capacity for innovation, as new ideas and ways of working are developed through collaboration with other professionals.

There are new possibilities for innovation in craft through the growing trend of individuals who are connecting professional practice with academic research. Opportunities are also presented by developments in digital manufacturing and technology. The new digital culture evolving in craft is significant with practitioners using digital design to explore new working methods, aesthetics, forms and surfaces, and to work collaboratively with clients, users and other practitioners. Digitisation also provides an opportunity to further develop business models, with a new ability to increase economies of scale, as well as the possibility of creating a more personal service.

The craft skills agenda must ensure that at every stage of education and training individuals are equipped to innovate. In this way, a forward-thinking craft workforce will be positioned to respond to and influence market developments in the craft sector and beyond.

1 Crafts Council. (2004). Making it in the 21st Century. Crafts Council.
2 Countryside Agency. (2004). Crafts in the English Countryside. Countryside Agency Publications.
3 Countryside Agency. (2004). Crafts in the English Countryside. Countryside Agency Publications.

Drivers of Change

Melissa Warren
Courtesy of the Makers Guild in Wales

Market development

The markets in which craft professionals operate are influenced by a range of social, economic and cultural factors. These present both challenges and opportunities for growth, and capitalising on them demands skills development across the sector.

There has been a shift in recent years from consumer demand for basic products competing on price and availability, to products whose value rests in their individuality, design value and aesthetic appeal[4]. As products become more available online, demand for authentic quality products that last and endure has increased, as has demand for unique and extraordinary experiences. Craft has been in a particularly strong position to respond to this.

The market for craft has also evolved through the increase of public interest in, and knowledge of, craft, design and making. The growth in environmental awareness and interest in purchasing locally produced products or products associated with a particular region has also increased interest in craft; for example, there is a consistently strong demand for Shetland knitwear.[5] The quickening pace of global economic change, the pressure for technological innovation and the threat of climate change all demand a design response.[6] All these changes in consumer trends will require specific skills in relating current market intelligence to professional practice.

In addition to traditional markets for contemporary and heritage craft objects, craft practitioners are selling their skills and knowledge to education, science and healthcare providers in the public and voluntary sectors, as well as business-to-business in the creative industries and in the leisure, tourism and heritage sectors. Opportunities in these markets are expanding, driven on the one hand by increased public sector understanding of the benefits of arts to health and social cohesion, and on the other by an increasingly sophisticated consumer leisure sector.

The market for craft products is heavily dependent on selling directly to the consumer, via craft and design fairs and markets and open studio events, and through an annual circuit of agricultural and craft shows[7]. Direct selling from craft maker to consumer is a key feature of the sector and one which distinguishes it from the visual arts. There are benefits in selling directly, in terms of building customer loyalty, but some practitioners report a lack of confidence and skills in communicating the value of their work and 45% state a dislike of acting as their own salesperson[8]. The craft sector requires skills to compensate for the lack of endorsement provided by, for example, the fine art sector's gallery and critical infrastructure.[9]

Digitisation is revolutionising the way in which items are bought and sold, creating significant new opportunities for craft makers, retailers and galleries. Technology has opened up new markets for global export, facilitating connection between consumers and producers and provides enhanced opportunities for customisation and user-centred design. Online, practitioners can provide additional information to customers which contextualises their work and can help build brand. Again, exploitation of the opportunities afforded by technological development demands enhanced skills across the craft sector.

4 Countryside Agency. (2004). Crafts in the English Countryside. Countryside Agency Publications.
5 Shetland Arts Trust. (2008). Creative Industries in Shetland Today. Shetland Arts Trust.
6 Creative & Cultural Skills and Design Council. (2008). Design Blueprint. Creative & Cultural Skills.
7 Countryside Agency. (2004). Crafts in the English Countryside. Countryside Agency Publications.
8 Crafts Council. (2004). Making it in the 21st Century. Crafts Council.
9 Arts Council England. (2006). Making it to Market. Morris Hargreaves McIntyre.

Courtesy of The Goldsmiths Company

Export is a key potential growth area for the craft sector. Research in 2004 found that 15% of the newest enterprises established since 2000 had begun to export and that 72% favoured more international contacts.[10] In Northern Ireland 68% of makers are involved in exporting.[11] It is not unusual for small craft businesses to be exporting in their first year of operation, and in a global economy this is becoming increasingly important. Unlike other industries where exporting might be undertaken after first refining and developing the business, the craft sector is more likely to undertake this activity much earlier in the business development cycle. Market conditions for export are evolving as the current economic downturn progresses. Particularly given the risk of decline in home markets, it is imperative that makers develop the skills needed to build on their export strength.

Despite these developments, the Craft Blueprint consultation revealed that many feel the audience for craft is still under-developed. This relates in part to a lack of understanding of what craft is about. There is a perception that it is handicraft or "homemade," rather than high quality contemporary design. This in turn leads to a belief that craft should be low cost in order to represent value for money.[12] The roles of the craft curator and the craft educator are important in helping to address this issue, and these interpretative skills will be increasingly significant.

It is vital that professionals across the craft sector develop their skills in order to fulfill market potential. They need to develop skills in technology, branding, marketing and articulation of value; as well as their understanding of the opportunities presented by evolving consumer trends.

10 Crafts Council. (2004). Making it in the 21st Century. Crafts Council.
11 Craft Northern Ireland. (2006). A Future in The Making. Crafts Council.
12 Highlands and Islands Arts. (2007). Craft Development: A Scoping Study – 2007. HI-Arts.

04

Recommendations

Recommendations

Linda Marie Young
Courtesy of Design Factory

Merete Rasmussen
Courtesy of the Crafts Council
Photography Merete Rasmussen

4.1 Expand entry routes and diversify the workforce

Demographic data indicates a marked lack of diversity in the craft sector, compared to society as a whole. 94% of the workforce is white, 65% are male, and 45% have either a level 2 or 3 qualification as their highest qualification, although women are more likely to be highly qualified than men (38% of women in craft have a level 4 or above qualification, compared to 22% of men). Also, people from an ethnic background are more likely to earn less than £20,000 per annum (73%) than their white counterparts (54%).[1]

Lack of diversity in the sector indicates that craft talent is not currently being developed across the whole of society. This is a loss both for talented individuals and for the development of the sector – and its capacity for innovation – as a whole. A diverse workforce both stimulates aesthetic and technical innovation and helps build and diversify markets for craft. Diversifying the workforce is a priority that can – and should – be addressed across the skills themes presented here, from creativity and culture in schools, through opening up entry routes, to leadership and research.

Entry routes into the craft sector are varied, with a mixture of formal and informal routes. The majority of those entering craft are adults seeking a second career. In the traditional and heritage crafts, where many new entrants are urban professionals, this trend has almost completely supplanted the hereditary route which previously predominated.[2] In addition, a significant proportion of professional makers describe themselves as being mostly self-taught: 35% of makers in England and Wales[3], 51% of makers in Scotland[4] and 46% of makers in Northern Ireland.[5] In the Shetland Isles, for example, many craft makers are self-taught and highly skilled. Some have absorbed family skills and a few have become accomplished through formal training in the UK and in Shetland.[6]

This range of routes into the sector, together with the frequently part-time and portfolio-based nature of craft work, demands a wide range of educational opportunities, including adult education, formal apprenticeships and learning-on-the-job, as well as undergraduate, postgraduate and foundation level degrees. Informal learning opportunities, including courses run by makers and by craft guilds, are also a key part of the education landscape, often offering the first contact which fires an individual's enthusiasm for craft.

In the traditional and heritage crafts it is crucial to ensure skills and critical knowledge continue to be available to future generations. A new approach, based on teaching and learning flexibility that recognises the value of different learning pathways, holds the key to success.[7]

Maintaining this range of entry routes is important if craft education is to continue to serve its entire constituency and to engage a greater diversity of new entrants. However, educational opportunities in adult and further education are diminishing, due to rising fees and the movement of funding towards the 16 – 19 age group. A number of prominent contemporary craft degree level courses have also closed within the past two decades, with glass and ceramics courses seen as being particularly vulnerable.

[1] The figures presented above offer an analysis of the craft industry based on Creative & Cultural Skills Footprint 08-09 research. These figures represent broad estimates for the sector. It is the view of Creative & Cultural Skills that data for a variety of sources be used to appreciate the complexity and detail of the craft industry.
[2] The figure for the contemporary crafts is 56%, according to Crafts Council. 2004: Making it in the 21st Century.
[3] Crafts Council. (2004). Making it in the 21st Century. Crafts Council.
[4] Scottish Arts Council. (2002). Craft Businesses in Scotland.
[5] Craft Northern Ireland. (2006). A Future in the Making. Craft Northern Ireland.
[6] Shetland Arts Trust. (2003). A Development Plan for Indigenous Craft. Shetland Arts Trust.
[7] Cobb+Co Museum and Southern Queensland Institute of TAFE. (2008). Heritage is in our Hands: A Review of Heritage Trade Training.

Recommendations

Andrew Wicks
Courtesy of the Crafts Council
Photography Andrew Wicks

The Craft Blueprint consultation highlighted the impact of adult education course closures on maintaining entry routes into the sector. Concern was expressed by many consultees, who believe that entry routes through adult education should be maintained, if not expanded. This view is supported by The Institute of Lifelong Learning, which advocates that arts and crafts should be central to adult and community learning and to government thinking in this area:

We need wider provision of opportunities for people to take part in creative activities and that means more priority in terms of funding, whether at the level of local authorities, further education, universities, or the broader voluntary sector.[8]

Beyond education, the fragmented nature of the craft sector, together with the plurality of markets in which craft practitioners operate, raises challenges both for career progression and for guidance on navigating that progression. In schools and Further Education, knowledge of career opportunities and pathways in craft is limited and this has a knock-on effect on the diversity and age profile of the sector. That such a large proportion of makers come to craft as a second career suggests that at earlier career stages, individuals may be unaware of the breadth of available opportunities. The craft sector's relatively low profile contributes to this lack of awareness.

Profile-raising, advocacy, lobbying and leadership development activities are required, and specific needs of craft businesses must be championed by business support and educational providers, if the sector is to attract new and more diverse entrants.

In summary, the craft sector's entry routes are diverse (although diminishing in some areas) but not currently visible enough to attract and support a diverse sector population. Moreover, the future of some key entry routes remains uncertain. Additional challenges exist around awareness of the breadth of current career opportunities available in the craft sector.

Recommendations

- **Scope new apprenticeships for craft**
  There is an urgent need to review current apprenticeship provision – both the qualifications available and the support employers and individual makers receive in order to make an apprenticeship feasible and sustainable.

- **Develop and promote craft adult education courses and informal training opportunities**
  Adult education has traditionally been a route in to the industry but has had support withdrawn over recent years.

- **Develop and promote specialised and informal training opportunities**
  Specialised training opportunities need to be prioritised in order to mitigate the risk of extinction of some traditional and heritage craft.

- **Explore the potential of social enterprises to provide entry routes and training**
  Social enterprises have a particular strength in developing skills in diverse communities and must not be overlooked as a route in to the industry.

- **Improve craft careers information, advice and guidance**
  Rich, up-to-date information on career options in craft must be made available on mainstream careers advice websites and to careers advisers.

[8] Voluntary Arts England. (2008). Edutainment: The benefits of arts and crafts in adult and community learning. Voluntary Arts England.

Brian Crossley

4.2 Enhance leadership, professional development and business support

Craft practitioners place a high value on professional development and business support. In one survey, 94% of designer-makers felt it was important to develop their creative and professional practice through formal training and over 78% saw advanced craft skills as important.[9] Whilst 96% of craft practitioners do not have a training budget[10], they invest on average 41 days per year[11] in professional development and research and development.

In order to increase sector capacity, professional development and business support needs to be delivered in a way that takes into account the following craft sector characteristics:

- **Portfolio careers:** building a portfolio of professional activities requires practitioners to communicate the value of their practice effectively, and to identify a business strategy which balances opportunity with focus. Skills which enable team working and build practice in a number of fields and contexts are also important.

- **Innovation through making:** craft knowledge, processes and skills need to be recognized as the business's core asset, and the process of developing them as its key R&D function.

- **Marketing:** craft practitioners need to understand and apply market intelligence to various selling methods and to clearly articulate the value of their work with confidence. The key role of the client in the making and selling process, whether as purchaser, commissioner, curator or collector needs to be fully understood.

- **Market development:** craft practitioners need to exploit innovation potential in increasingly globalised markets. They need skills which help them to manage demand, access latent market potential and / or diversify into different forms of practice.

[9] Crafts Council (2004): Making it in the 21st Century.
[10] Creative & Cultural Skills. (2008). Creative and Cultural Industries: Impact and Footprint 2008. Creative & Cultural Skills.
[11] Creative & Cultural Skills. (2008). Creative and Cultural Industries: Impact and Footprint 2008. Creative & Cultural Skills.

Recommendations

Peter Halliday
Courtesy of the Calligraphy and Lettering Arts Society

These specific sector characteristics are amongst the factors which lead many makers to state a preference for sector-specific professional development and business support. Many makers consider that current methods of generic, basic business training do not provide a sufficient framework for business start-up,[12] and more generally note the limitations of generic business skills training[13] as a barrier to development. Instead, and in common with other creative businesses, they express a strong preference for relevant, flexible business development support through, for example, tailored mentoring from sector experts.

The challenge for business skills development agencies is to meet these stated needs at a time when all business support services are being simplified. The recently implemented Business Support Simplification Programme intends to streamline publicly funded business support, thereby improving awareness and access to services. However, it also limits public agencies' ability to offer tailored support, in particular to sole-traders and micro-enterprises. This is a key issue for craft as specific business skills training targeted at craft practitioners is required including information on trade fairs, working with galleries, costing and pricing, photographing work and new market opportunities.[14]

Sector leaders must take this key strategic development into account, firstly by working with generic providers to improve their understanding of craft businesses' needs and economic potential, and secondly by exploring what opportunities for sector-specific support are feasible within the new business support framework. 'Generic' professional development needs identified by makers, which include business start-up and development, pricing, selling, marketing, customer service, negotiation skills, networking, and presentation skills should be addressed in a way which recognises creative and craft-specific sector characteristics[15] [16]. At the same time, professional development tools, models and services should be retained and built upon where possible.

Craft makers also have criticisms of the piecemeal information on professional development services: there is a lack of coordination between providers and inconsistent provision across the UK. In reality, professional development services are needed for the full breadth of the craft sector (ie curators, retailers, technologists, administrators, trade show organisers, and educators as well as both traditional and heritage and contemporary makers) across the UK, and throughout the business life-cycle. Each constituency has different needs, which change as a business becomes established and moves towards maturity and success. For example, new entrants need business set-up and basic marketing and selling skills; for established makers, there is a cyclical need to re-skill and to revitalise business models as conditions change or new technologies or new markets develop.[17]

[12] Creative & Cultural Skills. (2008). Creative and Cultural Industries: Impact and Footprint 2008. Creative & Cultural Skills.
[13] Arts Council England West Midlands. (2005). Makers in Focus. Executive Summary by Heather Rigg. University of Wolverhampton and Arts Council England, West Midlands.
[14] Highlands and Islands Arts. (2007). Craft Development: A Scoping Study – 2007. HI-Arts.
[15] Creative & Cultural Skills. (2008). Creative and Cultural Industries: Impact and Footprint 2008. Creative & Cultural Skills.
[16] Arts Council England West Midlands. (2005). Makers in Focus. Executive Summary by Heather Rigg. University of Wolverhampton and Arts Council England, West Midlands.
[17] Crafts Council. (2004). Making it in the 21st Century. Crafts Council.

Alison Macleod
Courtesy of Applied Arts Scotland
Photography Shannon Tofts

There are particular challenges for delivering this richness of professional development activity, the limited number and broad geographic spread of potential trainees; short-termism in funding; and the costs to the participant both in terms of money and time.[18] Insufficient local opportunities for the development of core making skills present increased difficulties in rural areas and in specialist disciplines where a small number of makers work across a large geographical area, and where some traditional and heritage craft disciplines are under threat of extinction.[19] The loss of apprenticeships and the prohibitively high costs of providing on-the-job training for a sector made up largely of sole traders are also noted areas of concern, together with a lack of awareness of craft career opportunities amongst school-leavers.

The development of accessible, current and high quality professional development which enables craft businesses to grow and respond to change is a key challenge for the sector. Makers need support in identifying a pathway through the multiplicity of business development opportunities open to them, and in identifying and developing the skills required to achieve success in their chosen fields. All this must be provided within a framework which allows commercial and creative innovation to take place alongside a strong commitment to the highest quality of making, design and creative engagement.

In summary, a rich supply of sector-specific professional development services should be maintained and developed to meet the needs of businesses at all stages, working at different points in the production cycle and across the country; and an understanding of creative and craft business practice should be embedded in the delivery of generic business support services.

Recommendations:

- **Identify and promote effective business models for the craft sector**
  Research to establish a typology of current business models and structures (including social enterprise) active in the craft sector could be used to inform the delivery of business support by agencies across the UK.

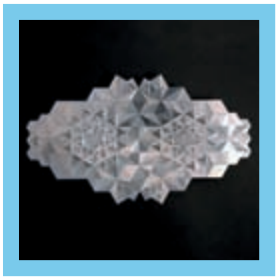
- **Improve business support services and ensure relevance**
  There is an urgent need to ensure that CPD for the sector is relevant, connected, widely available and sustainably funded.

- **Foster opportunities for professional networking and information exchange**
  Networks offer a channel for active dialogue, peer-to-peer knowledge and skills exchange.

- **Promote opportunities for craft practitioners to engage with creative and cultural leadership programmes**
  There is potential for the craft sector to tap in to investment currently being made in to cultural leadership, for example the Cultural Leadership Programme's 'Meeting the Challenge' fund. Information about initiatives like this must be made widely accessible.

[18] Creative & Cultural Skills. (2008). Creative and Cultural Industries: Impact and Footprint 2008. Creative & Cultural Skills.
[19] Countryside Agency. (2004). Crafts in the English Countryside. Countryside Agency Publications.

Recommendations



Drummond Masterton
Courtesy of Autonomatic
University College Falmouth

4.3 Review craft qualifications

Research shows that for some craft practitioners, attaining a craft qualification is an essential way to evidence their level of skill. Many value informal apprenticeships and this has long been a feature of the sector. Currently, craft employers and practitioners tend to create their own informal, non-accredited yet bespoke training solutions to meet their own specific skills needs.

Craft qualifications delivered across the UK vary in size, purpose and level. There are 25 different vocational craft qualifications accredited to the National Qualifications Framework for England, Wales and Northern Ireland. These are offered by a variety of Awarding Organisations and Awarding Bodies, and are largely delivered in Further Education colleges. There is only one accredited occupational qualification based on National Occupational Standards available in a craft discipline, and this is the Level 2 National Vocational Qualification (NVQ) in Jewellery Manufacture.

There are also 96 undergraduate level courses in England in craft or closely related disciplines. Many of these courses are recruiting healthily and developing innovative new teaching and learning pedagogies. However, some are at increasing risk of closure, and several departments – especially in resource-intensive disciplines such as glass and ceramics – have closed in recent years.

Guilds and Societies that provide training programmes are a key source of informal training. There may be a need to translate such initiatives into accredited qualifications linked to formal training providers. Where appropriate, some associations could seek to achieve Awarding Organisation status, or to work with existing Awarding Organisations to develop and award 'niche' qualifications which have been accredited by the qualification regulators.

There is a need to review the full suite of accredited craft qualifications to ensure that they are meeting evolving sector requirements, including the practical elements of craft making across the full range of material disciplines. Qualification reform should reflect a variety of entry and progression routes, including adult learning and informal courses run by Guilds and Societies. This is a key area of concern, particularly in disciplines where relatively low take-up restricts opportunities for accreditation by the qualification regulators via Awarding Organisations/Bodies.

The new qualifications framework in England, Northern Ireland and Wales (the Qualifications and Credit Framework), and the continued development of existing frameworks in Scotland (Scottish Credit and Qualifications Framework) and Wales (Credit and Qualifications Framework Wales) provide new opportunities for developing provision that is responsive to sector needs.

Courtesy of Craftspace

For example, City & Guilds have accredited a new suite of craft related qualifications to the Qualifications and Credit Framework which seek to address specific skills needs.

Apprenticeships, both formal and informal, have historically formed an important basis of learning in the sector and are still a highly valued entry and progression route. Traditional and heritage craft employers in particular view apprenticeships as a mechanism for preserving skills. The consensus favours a formal apprenticeship combined with an occupational qualification that meets the needs of the craft sector.

Many of those consulted believe that qualifications and Higher Education courses should continue to be developed to meet a range of sector needs. For example, some qualifications should prepare individuals for establishing a craft business capable of producing marketable intellectual property, enabling them to identify and build on opportunities for innovation and market exploitation, and contribute to the growth and development of the craft sector and the wider economy. Other qualifications should be about further developing and extending a very specialist skill, whilst others might be for personal fulfilment.

Overall, the consultation suggested a significant decline in the practical and technical element of craft training[20]. If craft is to fulfil its potential, any such decrease needs to be urgently addressed. There is a need to sustain training in high-level craft skills across the full range of material disciplines, particularly to avoid the risk of some heritage and traditional crafts dying out.[21]

Recommendations:

- **Develop a strategy to reform craft qualifications in consultation with the sector**
  A strategic approach is needed to ensure that the needs of the sector are being adequately met. In particular, a review of apprenticeship provision is required.

- **Review and/or develop occupational standards for craft to inform the development of future qualifications**
  National Occupational Standards underpin accredited qualifications. Reviewing and developing these will be vital to inform future qualification reform and development.

- **Safeguard the future of craft subjects and disciplines, within Further and Higher education**
  There is a need to ensure that craft subjects survive as Further and Higher Education evolves, and that the full range of craft disciplines – particularly in traditional and heritage crafts – continue to thrive and evolve.

[20] Creative & Cultural Skills. (2008). Creative and Cultural Industries: Impact and Footprint 2008. Creative & Cultural Skills.
[21] Countryside Agency. (2004). Crafts in the English Countryside. Countryside Agency Publications.

Recommendations

Abigail Brown
Courtesy of Brighton Craft Fair

4.4 Reinvigorate craft education in schools

The exploration of materials and processes is fundamental to many creative activities and with the increasing importance of creativity in the curriculum, craft has an important and unique role to play. Craft education at school level develops a range of sensory, practical, and motor skills alongside problem solving, development of imagination and ideas, and understanding of materials and processes. Young people's confidence and sense of identity also benefits from the tangible realisation of ideas. These competencies are developed naturally in a context that is realistic, meaningful and purposeful, even though they may not be the main focus of the teaching. Insightful making also reinforces and contributes to knowledge and skills developed in other areas of the curriculum, including science and mathematics.[22] In addition, teachers highlight the potential of making to enable positive learning outcomes for disaffected and less able pupils.[23]

While learning to make and learning through making are seen as key components of contemporary education by employers, the general public, educators and students, insightful making is undervalued in schools by the National Curriculum, the examination system and by some University-led demands on the sixth form curriculum.[24] Furthermore the amount and content of craft education and appreciation in schools has significantly declined. In Scotland concerns have been raised that craft making does not have a high profile in the education sector and that if children are not learning skills during their school years they will not be able to enhance them in later life.[25]

Teachers are not always skilled or confident in leading craft activity, nor are they always equipped with adequate resources, and are therefore unable to inspire young people to channel their creativity into materials-based work. Health and safety regulations have also had a negative impact on the incidence of making in schools. Involvement in craft varies in each primary school;[26] art staff work in isolation and do not always have art rooms or storage in the schools, thus limiting the amount of three dimensional (3D) work.[27] As a consequence, diminishing numbers of young people are being encouraged to experiment with materials as part of their creative education.

The significance of craft education for young people lies not only in developing practical making skills and an understanding of materials and techniques, but also in nurturing a wider range of skills and competencies prized by employers in all sectors;[28] in building individual confidence and identity; and in creating pathways into the creative industries.

[22] Crafts Council. (1998). Pupils as Makers – Craft Education in Secondary Schools at Key Stages 3 and 4.
[23] Crafts Council. (1998). Pupils as Makers – Craft Education in Secondary Schools at Key Stages 3 and 4.
[24] Crafts Council. (1998). New Lives in the Making: The Value of Craft in the Information Age, Executive Summary. Mike Press and Alison Cusworth. Sheffield Hallam University.
[25] Scottish Arts Council. (2007). Crafts Audiences in Scotland. Scottish Arts Council.
[26] Shetland Arts Trust. (2003). A Development Plan for Indigenous Craft. Shetland Arts Trust.
[27] Shetland Arts Trust. (2003). A Development Plan for Indigenous Craft. Shetland Arts Trust
[28] Crafts Council. (1998). New Lives in the Making: The Value of Craft in the Information Age, Executive Summary. Mike Press and Alison Cusworth. Sheffield Hallam University.

Courtesy of The Goldsmiths Company

Within the national curriculum, craft is split between Design & Technology and Art & Design. Whilst GCSE offers Textiles and Product Design involving a wide range of materials, increasingly other courses and qualifications reinforce a division between design, art and practical making. Beyond the primary stage, there is a gap in exploration and understanding of work in three dimensions, although research commissioned by OFSTED (Office for Standards in Education, Children's Services and Skills) shows that it is in this area of the broad art curriculum that boys, in particular, may engage[29]. At the final stage of secondary education the divisions between the disciplines are reinforced by progression routes which channel Art & Design into Media, Performing and Visual Art; and Design & Technology into Product Design. A key challenge for sector leaders is to promote the integration of design, art and practical making in a way which enhances young peoples' educational experience whilst diversifying routes into the sector. In England, the Diploma in Creative & Media is a new qualification, launched in September 2008 and craft is one of the twenty disciplines on offer, which also include 2D and 3D visual art.

Recommendations:

- **Work with partners to ensure that craft has a profile within national education initiatives**
  There are opportunities for partnership with agencies such as Creativity, Culture and Education (CCE) to influence the involvement of the craft sector in initiatives such as the Cultural Offer in England, and to influence the craft curriculum in schools.

- **Support the development of teachers of craft**
  Professional development for teachers of craft at every level is vital to ensure that their practice is relevant.

- **Support the development of craft practitioners working in schools and with young people**
  If makers are to work with children and young people in formal or informal settings, it is important that they are equipped with the tools needed to deliver best educational practice.

- **Encourage schools to host visiting craft practitioners regularly**
  Craft practice needs to be made more visible to young people so that craft can be seen as a legitimate career path.

4.5 Raise the ambition of the sector

Leadership skills are crucial in raising sector ambitions and responding to the challenges outlined elsewhere in this document: responding to market developments; exploiting the potential for innovation; opening up entry routes to diverse entrants; responding to global competition; advocating the importance of craft research; championing excellence and the value of handmade or individually designed objects; streamlining training and development, and increasing knowledge transfer between sectors (both in the creative and the wider economy).

The fragmented nature of the crafts sector raises difficulties for co-ordinating leadership development, as does the need for craft to compete with fine art and design for cultural 'space'. Leadership plays an essential role in developing a forward-looking, diverse and ambitious workforce keen to rise to the challenges of innovation and market development.

[29] OFSTED (2006): The Importance and Impact of Contemporary Crafts Nationally. Perspectives of HMI and the two previous host schools. Presentation by Ian Middleton at the Crafts, Curriculum and Creativity conference, 15th November 2006, Totnes, Devon.

Recommendations

Anna Gordon
Courtesy of Craft Scotland
Photography Shannon Tofts

In a sector comprising a very high proportion of sole traders, leadership is distributed across a wide constituency. There are national craft development organisations providing strategic leadership such as the Crafts Council, Craft Northern Ireland and Craftscotland and regional craft organisations such as The Devon Guild of Craftsmen or the Cornwall Crafts Association. There is also a wide range of craft guilds, societies, worshipful companies and volunteer groups such as The Goldsmiths Company, The British Toymakers Guild or Fforwm Crefft Cymru. In addition there are numerous groups specific to a particular discipline such as The Cohesion Glass Network or the Association for Contemporary Jewellery, and an emerging range of specialist craft research centres such as the Autonomatic Cluster at the University of Falmouth and The Crafts Study Centre in Farnham.

The newly formed Heritage Crafts Association provides strategic leadership for a range of traditional and heritage crafts to ensure that these skills are not lost in the next generation, and bridges the gap with built heritage. The need for this raising of ambition and awareness within traditional and heritage crafts is recognised particularly in terms of interesting young people in the creative and contemporary application of traditional materials and processes.[30]

In addition, a wide variety of organisations provide leadership and support for craft such as Shetland Arts, Cockpit Arts, ArtsMatrix, and Highlands and Islands Arts. As important are centres of excellence such as the National Glass Centre in Sunderland, Ruthin Craft Centre in Wales or NorthLands Creative Glass in Scotland, and the leadership of galleries and curators, craft educators, craft writers and researchers.

Whilst the variety of organisations supporting craft are a strength for the sector, the fragmented nature of the craft sector itself affects management and leadership. Guilds and Societies are limited in the services they can provide for their members, as they rely on voluntary support and receive minimal, if any, public finding and they currently lack capacity to engage at a sector wide level.[31]

In terms of research, while research reports produced since 2000 have investigated the economic value and market potential of the craft sector, the statistical evidence base for craft remains incomplete and difficult to compare with other creative industries. The difficulties of establishing a quantitative economic profile of a sector characterised by sole traders working beneath the VAT threshold, whose work is frequently difficult to reconcile with Standard Industry Classification codes, are well understood. Other challenges, such as quantifying the impact of 'spillover benefits' on other industry sectors, are also important if a rounded picture of economic impact is to be achieved. Ongoing work is needed to develop a statistical evidence base which enables the craft sector to be analysed and understood – in policy terms – as a comparative element of the creative industries.

[30] Shetland Arts Trust. (2003). A Development Plan for Indigenous Craft. Shetland Arts Trust.
[31] Highlands and Islands Arts. (2007). Craft Development: A Scoping Study – 2007. HI-Arts.

Robin Wood
Courtesy of the Heritage Crafts Association

Significant studies have been conducted into the social and educational value of the crafts, yet craft is relatively poorly connected with current national research initiatives in the fields of access, participation and digital opportunity, which can play a leverage role in policy terms. There is potential for longitudinal research to investigate the longer-term impact of educational and professional development interventions, and for more effective co-ordination to ensure that this intelligence informs wider creative and arts policy making.

Overall, consultation suggests that there is little current strategic coordination of research and that in some cases, the dissemination of research findings has been limited. Craft research needs to be more effectively connected and championed if it is to fulfil its potential to support the delivery of the recommendations made here. It needs to be embedded in the development of new sector policies and programmes. It also needs improved cohesion and collaboration between the disparate elements of the craft research community (universities, consultants, craft organisations and public sector agencies) supporting the wider cultural, education and innovation agendas if its benefits are to be optimised.

Such research and research dissemination promotes understanding of the sector and its skills development needs, as well as of the value and effectiveness of programmes designed to support it. It also raises awareness of the sector and builds confidence in its economic, social and cultural value, as well as providing the evidence base needed for fundraising to enable programme delivery. Finally, it supports sector leadership by providing a strong basis for public affairs, advocacy and partnership building.

Recommendations:

- **Create an alliance of craft organisations with a focus on developing the skills needs of the sector**
  There is a need to coordinate and lead sector skills development, raising the profile of certain development issues and strengthening partnerships within the sector. This alliance could also play a key role in overseeing the delivery of the Craft Blueprint.

- **Identify craft 'champions' to raise sector ambition and stimulate public awareness**
  Sector ambassadors could play a key role in boosting the profile of craft practice, and catalysing the potential of innovation and market development.

- **Instigate a coordinated programme of research into craft sector characteristics, value, impact and needs**
  It is vital to ensure that the case for skills development in the craft sector is backed up by robust evidence. The economic impact of craft is particularly important to measure.

- **Bring together government agencies and craft organisations to rationalise the collection of statistical data and ensure connectivity**
  A consistent approach to the collection of statistical data needs to be developed if the craft sector is to develop an evidence base comparable to other industries.

- **Use research to advocate for the skills needs of the sector**
  Once research has been collated, it is important that it is disseminated in the right way to advocate for the sector's needs.

05
Next Steps

Next Steps

Mary Crabb
Courtesy of The Basketmakers' Association

Tracy Watkins
Courtesy of The
Makers Guild in Wales

To begin delivery, Creative & Cultural Skills will work in partnership with the Crafts Council, Craft Northern Ireland, Craftscotland, the Heritage Crafts Association, Arts Council England, Cyngor Celfyddydau Cymru (The Arts Council of Wales), Scottish Arts Council, the Arts Council of Northern Ireland and others to produce a full implementation plan which will identify lead partners and detailed timescales. This will be published in 2009/10.

If you are an individual or organisation and identify with the recommended actions because they match your goals or business aims, please get in touch with Creative & Cultural Skills at craft@ccskills.org.uk to register your interest.

Potential partners include:

- Individuals and employers: including sole traders across the craft disciplines and throughout the UK
- Guilds, societies and other craft groups: including Applied Arts Scotland, The Basketmakers Association, The Calligraphy and Lettering Arts Society, Fforwm Crefft Cymru, and others
- National and regional craft organisations: including the Crafts Council, Craftscotland, Craft Northern Ireland, The Devon Guild of Craftsmen, and others
- Arts organisations incorporating a craft remit: including Highlands and Islands Arts, Shetland Arts, ArtsMatrix, Voluntary Arts England and others
- Built heritage organisations: including English Heritage, National Heritage Training Group, The Princes' Foundation and others
- Galleries, retailers, and curators such as Ruthin Craft Centre, Hub National Centre for Craft and Design, National Glass Centre, and others
- Government: Scottish Government; Welsh Assembly Government; Department for Culture, Media and Sport in England; and the Department for Culture, Arts and Leisure in Northern Ireland, and others
- UK Commission for Employment and Skills and the Alliance of Sector Skills Councils
- Trade unions
- Regional Development, Economic Development and Enterprise agencies
- Craft researchers and craft research centres: including The Crafts Study Centre and others
- Craft clusters: including Birmingham Jewellery Quarter, Hatton Garden Jewellery Cluster, Cohesion Glass Network, Autonomatic Digital Technologies Cluster and others
- The education sector and its regulators and funders, including the Department for Innovation, Universities and Skills in England; the Learning and Skills Council and its future iterations in England – the Skills Funding Agency, Young People's Learning Agency, and the National Apprenticeships Service; the Office of the Qualifications and Examinations Regulator (Ofqual), and the Qualifications and Curriculum Development Agency in England; Higher Education Funding Council England; Department for Children, Education, Lifelong Learning and Skills in Wales; Higher Education Funding Council Wales; Scottish Government; Scottish Qualifications Authority; Scottish Enterprise; Scottish Funding Council; Department for Employment and Learning Northern Ireland and the Council for the Curriculum, Examinations and Assessment in Northern Ireland, together with Awarding Organisations and Further and Higher Education Institutions across the UK.

Next Steps

Mathew Burt
Courtesy of The Devon Guild of Craftsmen

The next step is for partners to register their interest in taking forward this plan's recommendations. Some work is already underway, including the following activity:

Craft qualifications reform
Creative & Cultural Skills in partnership with those in the craft sector will be undertaking two projects that will help to reform craft qualifications during 2009-2010. The first project will focus on developing a Craft Qualification Strategy providing a coherent and clear set of actions against existing and new qualifications to meet the needs of the sector. This plan will integrate with the Craft Blueprint. The second is a review of National Occupational Standards in craft and jewellery which will inform future qualification development and reform, including apprenticeships. To find out more and get involved, contact craft@ccskills.org.uk, 020 7015 1800.

Tailored business support
Craft Northern Ireland's business start-up programme, Making It, is a two-year scheme offering professional business support, equipment, finance and marketing opportunities for emerging makers and applied artists starting their businesses in Northern Ireland. Further information at: info@craftni.org or www.craftni.org

Cultural Enterprise Office (CEO) is Scotland's specialist business support and development service for creative individuals and businesses providing access to sector expertise through an information service, one to one advice sessions and training. CEO delivers specific services to the craft sector in partnership with organisations such as Scottish Arts Council's Crafts Department, the Crafts Council and Craftscotland. These include enhanced support to Craft Development Awardees, and information and training on starting up a craft business, selling craft at trade events and fairs and participating in Open Studios events. Further information can be found at www.culturalenterpriseoffice.co.uk

The Crafts Council has been delivering direct professional develop support for makers since 1971 and is currently reviewing its approach to ensure a strong fit with current sector trends. www.craftscouncil.org.uk.

From Spring 2009, the Crafts Council is also delivering continuing professional development (CPD) days for craft retailers, designed to give support, advice and networking opportunities to specialist craft retailers across the UK.

Craft research reform
Creative & Cultural Skills in partnership with government agencies and craft organisations intends to lead a key research project that reviews craft data collection and methodological approaches when undertaking research in the craft sector. To find out more and get involved please contact craft@ccskills.org.uk, 020 7015 1800.

The Crafts Council is working with University of the Arts London on a study to supplement the Creative Graduates Creative Futures art and design graduate destinations research, with further interrogation of the crafts sector data. The study is investigating current business models and structures, and the impact of engagement with CPD on career progression in the contemporary crafts. Further information at www.employment-studies.co.uk/projects/creative/creative.php.

The Crafts Council is working to improve the collation, dissemination and impact of crafts research, by establishing an annual crafts research conference and crafts research forum; and by developing its online research presence. Further information at www.craftscouncil.org.uk.

Ashley Thomas
Courtesy of Design Factory

Craft Apprenticeships
Creative & Cultural Skills is in the process of reviewing apprenticeships in craft, as per the Craft Qualifications Strategy outlined on the previous page.

The Prince of Wales's Building Crafts Apprentices scheme addresses the decline of traditional skills and the impact this has on the cultural heritage sector as well as new building construction. It is an eight-month programme of applied study which offers building craftspeople the opportunity to enhance and advance their design knowledge and experience in traditional and sustainable building crafts. Further information at www.princes-foundation.org

Craft careers information
Creative Choices° is an online resource featuring career development information for the craft sector. Further information at www.creative-choices.co.uk

Management and leadership training
Train to Gain is the national skills service that supports employers of all sizes and in all sectors to improve the skills of self employed people, volunteers and employees. Basic skills advice as well as leadership and management training advice is offered by a skills broker who helps to identify the skills that will boost your business, to create a tailored package of training, to find reliable local training providers, to find funding to compliment your training investment, and to evaluate the training to ensure real results. Funding grants of up to £1000 are available for sole traders and employers interested in management and leadership training. Further information at www.traintogain.gov.uk

The Cultural Leadership Programme has developed the Meet The Challenge Fund in direct response to the capacity development issues of leadership within the cultural and creative sectors. The fund provides seed funds to support organisations in meeting their leadership development needs. Further information at www.culturalleadership.org.uk

The Crafts Council is working to ensure that creative and cultural leadership programmes are promoted to the crafts sector through its e-bulletins and opportunities database. www.craftscouncil.org.uk/global/e-bulletin/ www.craftscouncil.org.uk/craft-directory/opportunities/

The industry-led, year long, Northern Ireland Leadership Programme aims to develop Northern Ireland's existing creative and cultural leaders and prepare emerging leaders for the future. It is supported by the Arts Council of Northern Ireland, Department of Employment & Learning and Arts & Business, with the aim of promoting excellence in leadership across the creative and cultural industries in Northern Ireland. www.ccskills.org.uk

Skills for craft teaching in schools
The Crafts Council has been working with the National Society of Education in Art and Design (NSEAD) on supporting the development of craft makers as teachers, through the Maker Teacher Scheme.

The Crafts Council is working in partnership with ReachOut RCA, on Revival, a CPD programme for craft teachers which also provides teaching experience for recent Royal College of Art crafts graduates. Further information at www.rca.ac.uk

The Crafts Council has also been working with OFSTED on the report, Drawing together: art, craft and design in schools, which evaluates the strengths and weaknesses of art, craft and design education in a sample of primary and secondary schools. Further information at www.ofsted.gov.uk

06

References and Further Reading

References and Further Reading

Kamini Chauhan

Courtesy of the Crafts Council

Photography Tas Kypianou

References and Further Reading

Adam Frew
Courtesy of Craft Northern Ireland
Photography David Pauley

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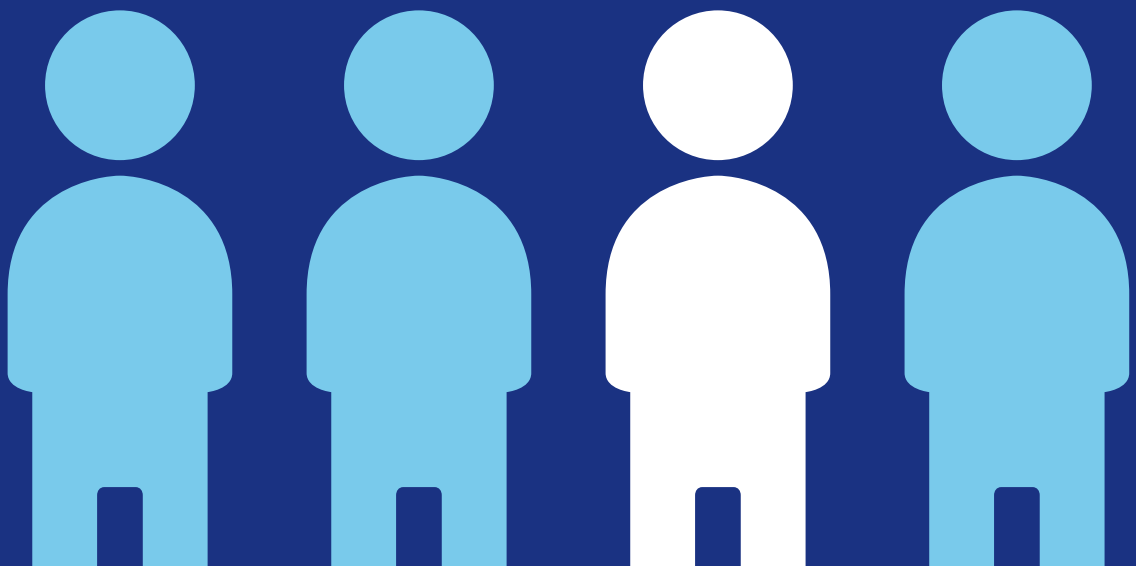
07 Useful Links



Useful Links

Robin Wood
Courtesy of the Heritage Crafts Association

100% Design London
www.100percentdesign.co.uk

Alliance of Sector Skills Councils
www.sscalliance.org

Applied Arts Scotland
http://appliedartsscotland.blogspot.com

Arts Council England
www.artscouncil.org.uk

August Craft Month
www.craftni.org

Autonomatic
www.autonomatic.org.uk

British Artist Blacksmiths Association
www.baba.org.uk

British Ceramics Biennial
www.britishceramicsbiennial.com

British Violin Making Association
www.bvma.org.uk

Cockpit Arts
www.cockpitarts.com

Cornwall Crafts Association
www.cornwallcrafts.co.uk

Council for Higher Education in Art and Design (CHEAD)
www.chead.ac.uk

Crafts Council
www.craftscouncil.org.uk

Craft Guilds
www.craftanddesign.net/guilds

Craft Northern Ireland
www.craftni.org

Craft Scotland
www.craftscotland.org.uk

Craftspace
www.craftspace.co.uk

Crafts Study Centre
www.csc.ucreative.ac.uk

Creative Choices°
www.creative-choices.co.uk

Creative & Cultural Skills
www.ccskills.org.uk

Creative Partnerships
www.creative-partnerships.com

Cultural Enterprise Office
www.culturalenterpriseoffice.co.uk

Cyngor Celfyddydau Cymru (The Arts Council of Wales)
www.celfcymru.org.uk

Department for Culture, Media and Sport (DCMS)
www.dcms.gov.uk

Department for Culture, Arts and Leisure, Northern Ireland
www.dcalni.gov.uk

Department for Employment and Learning Northern Ireland
www.delni.gov.uk

Department for Innovation, Universities and Skills (DIUS)
www.dius.gov.uk

Design Council
www.designcouncil.org.uk

Design Show Liverpool
www.designshowliverpool.com

Dumfries & Galloway Council
www.artandcraftsouthwestscotland.com

English Heritage
www.englishheritage.gov.uk

England's Regional Development Agencies
www.englandsrdas.com

Fforwm Crefft Cymru
www.craftsinwales.com

Heritage Crafts Association
www.heritagecrafts.org.uk

Hi-Arts
www.hi-arts.co.uk

Higher Education Funding Council England
www.hefce.ac.uk

Higher Education Funding Council Wales
www.hefcw.ac.uk

Institute of Musical Instrument Technology
www.imit.org.uk

International Festival of Glass
www.ifg.org.uk

Learning and Skills Council
www.lsc.gov.uk

London Jewellery Week
www.londonjewelleryweek.co.uk

National Heritage Training Group (NHTG)
www.nhtg.org.uk

Sarah-Jane Selwood
Courtesy of Craft Scotland
Photography Shannon Tofts

National Society for Education in Art and Design (NSEAD)
www.nsead.org

New Designers
www.newdesigners.com

Orkney Craft Industries Association
www.orkneydesignercrafts.com

Qualifications and Curriculum Authority (QCA)
www.qca.org.uk

Scottish Arts Council
www.scottisharts.org.uk

Scottish Basketmakers Circle
www.scottishbasketmakerscircle.org.uk

Scottish Enterprise
www.scottish-enterprise.com

Scottish Funding Council
www.sfc.ac.uk

Scottish Government
www.scotland.gov.uk

Scottish Potters Association
www.scottishpotters.co.uk

Scottish Qualifications Authority
www.sqa.org.uk

Shetland Arts
www.shetlandarts.org

Shetland Arts Fund
www.shetlandarts.org

Spark Plug Curator Awards
www.craftscouncil.org.uk

The Arts Council of Northern Ireland
www.artscouncil-ni.org

The Balvenie Artisan Awards for Traditional and Heritage Crafts
www.thebalvenie.com

The Bluecoat Display Centre
www.bluecoatdisplaycentre.com

The Basketmakers Association
www.basketassoc.org

The British Craft Trade Fair
www.bctf.co.uk

The British Toymakers Guild
www.toymakersguild.co.uk

The Calligraphy and Lettering Arts Society (CLAS)
www.clas.co.uk

The Cultural Leadership Programme
www.culturalleadership.org.uk

The Devon Guild of Craftsmen
www.crafts.org.uk

The Embroiders' Guild
www.embroidersguild.com

The Great Northern Contemporary Arts Fair
www.greatnorthernevents.co.uk

The Hand Engravers Association of Great Britain
www.handengravers.co.uk

The Independent Craft Galleries Association
www.icga.co.uk

The Goldsmiths Company
www.toymakersguild.co.uk

The Guild of Master Craftsmen
www.guildmc.com

The Master Carvers Association
www.mastercarvers.co.uk

The Princes Foundation for the Built Environment
www.princes-foundation.org

The Society of Bookbinders
www.societyofbookbinders.com

The Worshipful Company of Glaziers & Painters of Glass
www.worshipfulglaziers.com

UK Commission for Employment and Skills
www.ukces.org.uk

UK Design Skills Alliance
www.ukdesignskills.com

UNESCO – Intangible Cultural Heritage
www.unesco.org/culture

Welsh Assembly Government
www.wales.gov.uk

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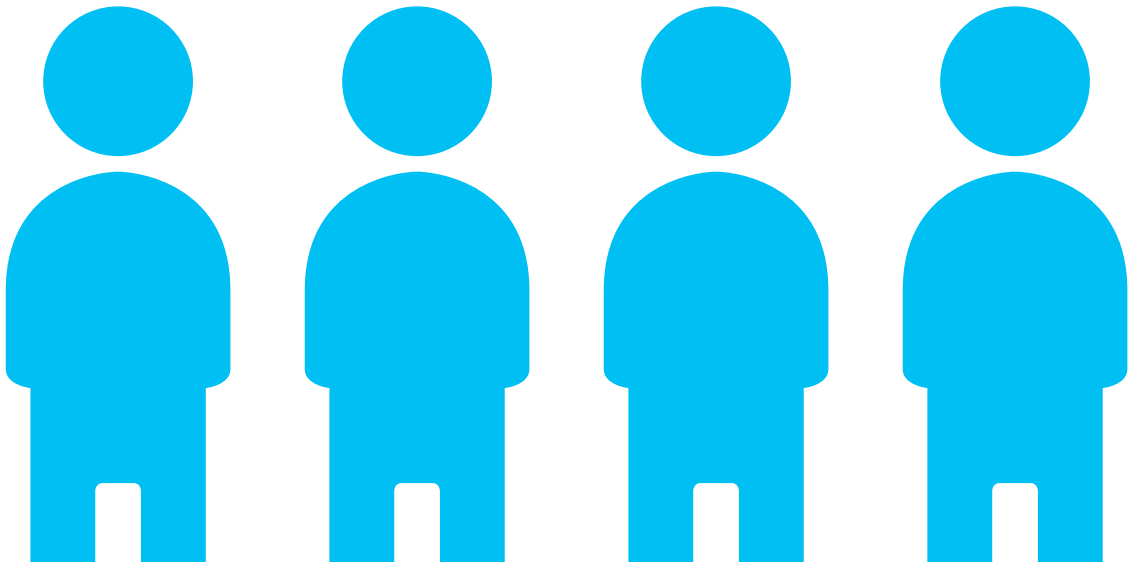
Acknowledgments



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