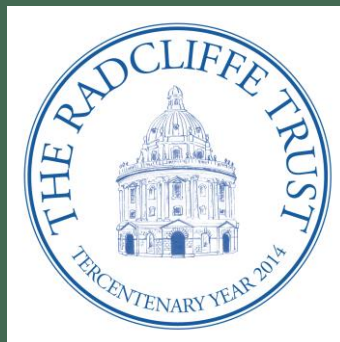




The Radcliffe Red List of Endangered Crafts

The Heritage Crafts Association

2017



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Research funded by the Radcliffe Trust

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1.0 Executive summary

1.1 Introduction

In 2015 the Heritage Crafts Association (HCA) received a grant of £7650 from the Radcliffe Trust to produce the Radcliffe Red List of Endangered Crafts. The primary aim of this research was to assess the current viability of traditional heritage crafts in the UK and identify those crafts which are most at risk of disappearing (i.e. no longer practised). A secondary aim of the project was to create a comprehensive list of heritage crafts in the UK.

This funding has enabled the HCA to shine a light on this important aspect of the UK's collective intangible heritage that has, until now, been languishing in the dark. It is hoped that the Radcliffe Red List of Endangered Crafts will serve as a starting point to encourage further interest and research in this area to expand our knowledge of the heritage crafts sector.

1.2 Definition of 'heritage craft'

For the purposes of this research, a heritage craft is defined as 'a practice which employs manual dexterity and skill and an understanding of traditional materials, design and techniques, and which has been practised for two or more successive generations'. This research focuses on craft practices which are taking place in the UK at the present time, including those crafts which have originated outside the UK. Over 165 crafts are covered by this research.

1.3 Categories of risk

A heritage craft is considered to be viable if there are sufficient craftspeople to transmit the craft skills to the next generation. The four categories of risk used in this research are: currently viable, endangered, critically endangered and extinct. There is an additional category, data deficient, for crafts for which there is insufficient information to make a classification.

1.4 Research methodology

The 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage stresses that knowledge about a heritage practice lies with the communities that practise it. It was therefore decided to adopt a grassroots-led bottom-up research methodology, rather than an expert-led top-down approach, to gather knowledge about crafts from craftspeople, craft organisations, heritage professionals, funding bodies and members of the public using a 'wiki' (a website to which anyone can contribute).

Between May 2016 and January 2017, approximately 700 organisations and individuals were contacted directly by email and telephone and invited to contribute to the research. Participants were asked to provide background information about each craft, such as its history, techniques and local forms, as well as current information relating to the number of skilled craftspeople and trainees, how endangered they believe the craft is as a whole, any particularly endangered skills within the craft, and any issues affecting the viability of the craft. Participants were given the option to add their information directly to the wiki, to complete a questionnaire, to put their thoughts in an email or to speak to the HCA by phone, and a shorter set of questions was also available via an online survey.

Each craft was then given a final classification by the HCA which was made on a combination of both objective terms (such as numbers of trainees and skilled craftspeople) and subjective terms (consensus on how endangered practitioners believe their craft to be, combined with other factors such as the average age of practitioners, training opportunities available, and issues affecting the future viability of the craft).

It is anticipated that the publication of the Radcliffe Red List of Endangered Crafts will generate significant comment about the list, and that crafts may need to be reclassified as result. This is to be expected and encouraged, and will help refine the understanding of the current state of crafts today, and pave the way for future iterations of the research.

1.5 Issues affecting the viability of heritage crafts

Participants were invited to identify any issues they saw affecting the future viability and sustainability of their craft. While examples were given in the questionnaire and on the wiki, this was essentially an open question. The responses have been grouped into themes, as described below. Many of the issues affected crafts across the spectrum, and not just those that have been identified as 'critically endangered'.

Training issues: Training and the general lack of training opportunities, be it formal or informal training. This included the quality of training and lack of standards, qualifications and accreditation in training. The prohibitive cost of training for the trainer was also raised, along with other barriers for those looking to take on trainees.

Recruitment issues: Issues relating to recruitment focused mainly on the recruitment of trainees and new entrants to the craft, and are therefore strongly connected to the training issues above.

Ageing workforce: Many crafts raised the issue of an ageing skilled workforce, with few or no younger people entering the craft. In some cases, the youngest known craftsman may be in their 50s or 60s.

Loss of craft skills: Concerns were raised over the loss of high-level craft skills. This may be due to changing focus within the way the craft is practised, teaching methods, or the introduction of new technologies within the wider craft.

Market issues: Market issues included the demand for the product, a lack of awareness from potential customers about the craft, the (un)willingness of customers to pay higher prices for hand-made British-made products, competition from overseas, and the difficulties of earning a living from the craft alone.

Supply of raw materials, allied materials and tools: Some crafts are affected by the availability and (rising) cost of raw materials, allied materials and tools. Certain crafts rely on very specific materials and tools, so if anything happens to that supply then the future of the craft may be severely affected.

Small business issues: In a sector with high levels of self-employment, many crafts are affected by the perceived increasing bureaucratic burden for small businesses, business rates and the cost of affordable workshops, the need for business skills as well as craft skills, and the challenges of passing on a craft business.

Miscellaneous issues: Legislation, changing methods of working, funding cuts to allied industries and a lack of data about individual crafts were also cited.

1.6 Recommendations

Following the research and the compilation of the Radcliffe Red List of Endangered Crafts, the HCA makes the following recommendations.

Government responsibility for heritage crafts: It is recommended that the Government clarify the role of DCMS in supporting heritage crafts and other areas of intangible heritage, and make changes as necessary to ensure that they are supported through this department and its agencies. Heritage crafts currently fall in the gap between the Government agencies for arts and heritage, which focus respectively on contemporary crafts and tangible heritage (historic buildings, monuments and museum collections). Heritage craft is an important example of intangible heritage, the tacit knowledge, skills and practices that are an equally important part of our culture, and that require continued practise in order to survive.

Ratification of the Convention for the Safeguarding of the Intangible Cultural Heritage: The UK should sign up to the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage to ensure that traditional craftsmanship, as well as other forms of intangible cultural heritage, are safeguarded for the future. At the time of writing, 172 countries have ratified the Convention, but the UK has not. Ratification of the Convention would recognise the breadth of the cultural heritage in the UK, and make inventorying of intangible cultural heritage a statutory requirement – and would therefore necessitate significant government funding for the type of research conducted for the preparation of the Radcliffe Red List of Endangered Crafts.

Action to address the issues affecting the viability of heritage crafts: The future viability of many crafts, and not just those which are most critically endangered, is affected by a wide range of issues (highlighted above). While the specific measures needed will vary according to the individual craft, action must be taken to address the broader issues of the sector, particularly relating to training, recruitment, an ageing skilled workforce and market challenges. This would protect and promote our craft heritage and help businesses and communities to grow.

Action to downgrade critically endangered crafts: It is recommended that further research is conducted into the critically endangered crafts through direct contact with practitioners to further understand the issues affecting them and to identify the specific requirements of each. Actions must then be taken to remove them from the critically endangered list. This will require different actions for each craft.

Monitoring and review of the Radcliffe Red List of Endangered Crafts: It is recommended that the Radcliffe Red List of Endangered Crafts is monitored and a thorough review conducted every 3–5 years by repeating the research, and that funding be made available to do this. The list of crafts compiled for this report and their status (currently viable, endangered, critically endangered or extinct) is not fixed. Craftspeople, craft organisations, heritage professionals, funding bodies and members of the public must continue to be encouraged to contribute information about the crafts and a mechanism needs to be put in place to facilitate this.

2.0 Table of crafts

Extinct Crafts classified as 'extinct' are those which are no longer practised. For the purposes of this research, this category only includes crafts which have become extinct in the past generation.	Critically Endangered Crafts classified as 'critically endangered' are those at serious risk of no longer being practised. They may include crafts with a shrinking base of craftspeople, crafts with limited training opportunities, crafts with low financial viability, or crafts where there is no mechanism to pass on the skills and knowledge.	Endangered Crafts classified as 'endangered' are those which currently have sufficient craftspeople to transmit the craft skills to the next generation, but for which there are serious concerns about their ongoing viability. This may include crafts with a shrinking market share, an ageing demographic or crafts with a declining number of practitioners.	Currently Viable Crafts classified as 'currently viable' are those which are in a healthy state and have sufficient craftspeople to transmit the craft skills to the next generation. They may include crafts with a large market share, widely popular crafts, or crafts with a strong local presence. NB. A classification of 'currently viable' does not mean that the craft is risk-free or without issues affecting its future sustainability/viability.		Data Deficient Crafts classified as 'data deficient' are those for which there is insufficient data to make a status classification. They may include crafts for which information has not been provided, popular crafts for which there is no centralised knowledge base, or crafts which are very local and information is hard to come by.
Cricket ball making Gold beating Lacrosse stick making Sieve and riddle making	Clay pipe making Clog making (hand-carved soles) Coachbuilding and wagon making Collar making Devon maund making Fan making Fore edge painting Hat block making Metal thread making Paper marbling Parchment and vellum making Piano making Plane making Saw making Spade making (forged heads) Swill basket making Tanning (oak bark)	Arrowsmithing Bell founding Bicycle making Bowl turning Braiding Brass instrument making Brick making Broom making Brush making Chair caning Chair seating Clock and watch making Coppersmithing (objects) Coopering (beer) Cricket bat making Engine turning (guiloché) Flintknapping (masonry) Folding knife making Gilding Glassworking (scientific glassware) Globe making Hand grinding Harp making Horn working Hurdle making (gate hurdles) Hurdle making (wattle hurdles) Illumination Japanning Ladder making Leadworking Letter cutting Oar, mast, spar and flagpole making Pargeting Passementerie Percussion instrument making Rake making Sail making Scissor making Slatting Split cane rod making Sussex trug making Tile making (wall and floor tiles) Wallpaper making Woodwind instrument making (flutes) Woodwind instrument making (reed instruments)	Armour and helmet making Automata making Bagpipe making Basketmaking Blacksmithing Boat building Bookbinding Bow making Bowery Button making Cabinetmaking Calligraphy Car manufacturing Carpentry Carpet and rug weaving Ceramics and pottery Chair making Charcoal burning Cob building Coopering (spirits) Coppersmithing (stills) Coppice working Coracle making Crochet Drum making Dry stone walling Dyeing Edge tool making Embroidery Farriery Felting Fender making Fletching Flintknapping (objects) Fly dressing Founding (ferrous metals) Founding (non-ferrous metals) Furniture making Glass engraving Glassworking Glove making Goldsmithing Gunmaking Hand engraving Handle making Harris Tweed weaving Hedgelaying	Jewellery making Joinery Keyboard instrument making Knife making Knitting Lace making Leatherworking Marquetry Medal making Metal spinning Millinery Net making Organ building Orkney chair making Papermaking Patchwork and quilting Pewter working Pole lathe turning Puppet making Rag rugging Rocking horse making Rope making Saddlery Shoe and boot making Signwriting Silversmithing Spinning Spoon carving Stained glass and glass painting Stick dressing Stone carving Stonemasonry Stringed instrument making Tailoring Tanning Tapestry weaving Thatching Tile making (roofing tiles) Timber framing Tinsmithing Toy making Upholstery and soft furnishings Weaving Wheelwrighting Wood carving Wood turning	Carpet and rug tufting Corn dolly making Cutlery making (table cutlery) Lorinery Shoe last making Straw craft Swordsmithing Tatting

3.0 Research aims and definitions

3.1 Aim

The primary aim of the Radcliffe Red List of Endangered Crafts 2016–17 was to assess the current viability of traditional heritage crafts in the UK and identify those crafts which are most at risk of disappearing (i.e. no longer practised). A secondary aim of the project was to create a comprehensive list of heritage crafts in the UK, accompanied by a page of information about each craft on the Radcliffe Red List of Endangered Crafts website.

3.2 Definition of 'heritage craft'

For the purposes of this research, a heritage craft is defined as 'a practice which employs manual dexterity and skill and an understanding of traditional materials, design and techniques, and which has been practised for two or more successive generations'.

This research focuses on craft practices which are taking place in the UK at the present time, including those crafts which have originated outside the UK.

3.3 List of heritage crafts

A basic listing of crafts featured in this research was drawn from the list of crafts identified in the preliminary stages of the research used in *Mapping Heritage Craft* (Creative & Cultural Skills: 2012), with further additions from the HCA and members of the public. Further crafts which meet the above definition may be added to the list in future iterations of research.

A full list of crafts and their definitions as used in this research can be found in **Appendix 1**.

3.4 Categories of risk

Drawing on the conservation status system used by the International Union for Conservation of Nature Red List and the Rare Breeds Survival Trust Watchlist, the HCA is using a system of four categories of risk to assess the viability of heritage crafts. A heritage craft is considered to be viable if there are sufficient craftspeople to transmit the craft skills to the next generation. The four categories of risk are: currently viable, endangered, critically endangered and extinct. There is an additional category, data deficient, for crafts for which there is insufficient information to make a classification.

The criteria for each category are not based on a fixed number of practitioners, as this is hard to ascertain with certainty and the number of practitioners needed to ensure the viability of a craft will vary. However, broadly speaking, crafts with fewer than five practitioners are likely to fall into the 'critically endangered' category, while those with over one hundred practitioners are likely to fall into the 'currently viable' category.

3.4.1 Currently viable

Crafts classified as 'currently viable' are those which are in a healthy state and have sufficient craftspeople to transmit the craft skills to the next generation. They may include crafts with a large market share, widely popular crafts, or crafts with a strong local presence. NB. A classification of 'currently viable' does not mean that the craft is risk-free or without issues affecting its future sustainability/viability.

3.4.2 Endangered

Crafts classified as 'endangered' are those which currently have sufficient craftspeople to transmit the craft skills to the next generation, but for which there are serious concerns about their ongoing viability. This may include crafts with a shrinking market share, an ageing demographic or crafts with a declining number of practitioners.

3.4.3 Critically endangered

Crafts classified as 'critically endangered' are those at serious risk of no longer being practised. They may include crafts with a shrinking base of craftspeople, crafts with limited training opportunities,

crafts with low financial viability, or crafts where there is no mechanism to pass on the skills and knowledge.

3.4.4 Extinct

Crafts classified as 'extinct' are those which are no longer practised. For the purposes of this research, this category only includes crafts which have become extinct in the past generation.

3.4.5 Data deficient

Crafts classified as 'data deficient' are those for which there is insufficient data to make a status classification. They may include crafts for which information has not been provided, popular crafts for which there is no centralised knowledge base, or crafts which are very local and information is hard to come by.

4.0 Research methodology

4.1 Establishing the methodology and creating the wiki

The 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, in which traditional craftsmanship is identified as one of the five domains of intangible heritage, stresses that knowledge about a heritage practice lies with the communities that practise it, and takes a grassroots-led bottom-up approach to safeguarding heritage practices. It was therefore decided to follow this approach, rather than a more traditional expert-led top-down research methodology, to gather knowledge about crafts using a 'wiki'.

A wiki is a website to which anyone can contribute. It was intended that craftspeople, craft organisations, heritage professionals, funding bodies and members of the public would populate the wiki directly with information about each craft. In order to conduct a structured piece of research, a template was provided within the wiki for each entry. This template included headings outlining the information to be recorded, with guidelines to help participants complete the entry. The headings included background information about the craft, such as its history, techniques and local forms, and current information about the craft, such as number of trainees and skilled craftspeople, support organisations, and issues affecting the viability of the craft.

4.2 Populating the wiki

A basic entry within the wiki was created for each craft listed, following the template described above, and the entries were initially populated through desk-based research conducted by the HCA. The wiki was then opened up to the public to identify any crafts not listed, and to contribute further information about each craft – especially in relation to the number of skilled craftspeople and trainees, how endangered they thought the craft is as a whole, any particularly endangered skills within the craft, and any issues affecting the viability of the craft.

Approximately 700 organisations and individuals were contacted directly by email and telephone and invited to contribute to the research. Participants were identified from lists of organisations and funding bodies, from internet searches for the craft, and by following up recommendations from other participants. The project was also publicised to HCA members. Participants were given the option to upload their information directly to the wiki, to complete a questionnaire (containing the same headings as the wiki template), to put their thoughts in an email, or to speak to the HCA by phone. A shortened version of the questionnaire was also created as an online survey to encourage further participation.

There were several challenges with this aspect of the methodology:

- Encouraging people to participate in the project: While initial emails, follow up emails, and sometimes phone calls were made to each participant, it was not possible to get responses from representatives of every craft. In some cases, particularly for crafts without a representative body or for those crafts originating outside of the UK, it was very difficult to know who to contact. For wider participation, the research would have benefitted from increased publicity.
- Insufficient information: Where possible, more than one representative from each craft was contacted in order to provide a broader understanding and more balanced view of the craft, and to take into account the different opinions and experiences of individuals. However, responses were not always forthcoming and it was not always possible to gather sufficient information to create a balanced entry.
- Use of the wiki: Few participants uploaded their contributions directly to the wiki. The reasons for this are not known but may include the fact that a user had to register and be approved, users were not familiar with the wiki technology and it was awkward to use, and that participants simply felt it was easier to complete a questionnaire or respond by phone.

4.3 Compiling the Red List of Endangered Crafts

The data-gathering began in May 2016 and was completed in January 2017, following which the HCA has classified each craft as either extinct, critically endangered, endangered, currently viable or data deficient (see **Section 3.4**).

This assessment has been made on both objective terms (for example, if there is only one person practising the craft then it is almost certainly critically endangered) and subjective terms (consensus on how endangered practitioners believe their craft to be, combined with other factors such as the average age of practitioners, training opportunities available, and issues affecting the future viability of the craft). The complex nature of the heritage crafts sector means that it is sometimes difficult to ascertain the numbers of practitioners and trainees within a craft. This is compounded by the distinctions made in some crafts and not in others between full-time and part-time practitioners, and professional (i.e. those earning their main living from their craft) and non-professional practitioners. The trajectory of the craft – whether the situation is getting better or worse – was also taken into account.

It must be noted that certain crafts may need to be reclassified as a result of new information coming to light following the publication of the Radcliffe Red List of Endangered Crafts. This is to be expected and encouraged, and will help refine the understanding of the current state of crafts today, and pave the way for future iterations of the research.

5.0 Issues affecting the viability of heritage crafts

Participants were invited to identify any issues they saw affecting the future viability and sustainability of their craft. The following examples were given in the questionnaire sent to participants (with more detailed examples given on the wiki): market issues, training and recruitment issues, shortages of raw materials, and lack of demand for products/skills. However, this was essentially an open question rather than one where participants were asked to select issues from a defined list.

While the responses were wide-ranging, and in some cases contradicted each other, several key themes emerged, as described below. Many of the issues affected crafts across the spectrum, and not just those that have been identified as 'critically endangered'. Please note that the responses do not necessarily correspond to the views of the HCA.

5.1 Training

Many crafts discussed issues around training and the general lack of training opportunities, be it formal or informal training. This included the quality of training and lack of standards, qualifications and accreditation in training. The prohibitive cost of training for the trainer was also raised, along with other barriers for those looking to take on trainees.

Particular issues mentioned included:

- The loss of traditional methods of skills transmission, such as apprenticeships and intra-family transmission.
- The closure of further and higher education courses, and a loss of focus on the practical skills of making within the surviving courses – be it a shift from making to learning about design and theory, a shift from traditional techniques and materials to modern alternatives, or a shift from making from scratch to restoration. Even when courses do exist, they are often felt by the craft to provide insufficient training.
- The prevalence of short courses as the only training opportunity, often only lasting one or two days. This can lead to the loss of the most high-level craft skills due to trainees only learning the basic skills or only learning one particular aspect of the craft that can be taught in such a short space of time.
- The quality of training opportunities, particularly short courses, which may be taught by craftspeople who have had very little training themselves. This is compounded by the fact that there is no standard for many crafts, meaning it is hard for potential trainees to rate the quality of the teaching.
- The lack of certificates and formal qualifications for many crafts, which are indicative of high quality training and of standards of practise within the craft. In some cases, this is due to the number of potential students not being high enough for an awarding body to deem a qualification financially viable.
- The cost of training for the trainer in taking on a trainee – in terms of both money and time – and the lack of funding to support this, which prohibits craftspeople from taking on trainees. This is exacerbated by the fact that many craftspeople operate in microbusinesses or as sole traders.
- The cost of training for the trainee, both for formal qualifications and short courses, can restrict the type of person who is able to undertake the training and reduce the total number of trainees.
- Some crafts are very difficult to teach and require a long time to gain competency, making the transference of skills particularly problematic.

5.2 Recruitment

Issues relating to recruitment focused mainly on the recruitment of trainees and new entrants to the craft, and are therefore strongly connected to the training issues identified in **Section 5.1**.

Particular issues mentioned included:

- A lack of awareness that the craft exists as a career option, or a lack of awareness of career opportunities within the sector. This is compounded by a shortage or complete lack of craft-oriented career advice in schools.

- Difficulties in recruiting younger trainees, either through not being able to attract younger people or not being able to find young people considered to be 'suitable' for the role. For some crafts, the majority of those interested in taking up the craft are in middle-age or retirement.
- Difficulties in finding trainees with the appropriate skills and experience, such as basic woodworking and metalworking skills. This is partly due to a lack of making in schools, particularly the closure of woodworking and metalworking departments, exacerbated by what was described as 'the drive for academic outcomes and a loss of focus on the vocational in mainstream education.' In other cases it is due to the inadequacy of existing training, or the fact that the skills required are very niche.
- An unwillingness for people to enter into a career where it is very difficult to make a living. Similarly, some craftspeople felt it was unfair to encourage newcomers into a craft where they would be unable to make a living.
- Retention issues of trainees and of those who have completed their training, including a lack of employment opportunities for those who have completed their training.
- For some crafts, while short courses are very popular, very few people go on to take the craft further.

5.3 Ageing workforce

Many crafts raised the issue of an ageing skilled workforce, with few or no younger people entering the craft. In some cases, the youngest known craftspeople may be in their 50s or 60s. See **Section 5.2** for some of the possible reasons behind this.

5.4 Loss of craft skills

Concerns were raised over the loss of high-level skills within crafts and allied crafts. This may be due to a changing focus within the way the craft is practised, teaching methods, or the introduction of new technologies within the wider craft.

Particular issues mentioned included:

- In some crafts, there are very few professional practitioners working to a high standard and the craft is dominated by non-professional practitioners. This is not to say that the skill level is low, but it can have an impact on how frequently the craft is practised or the way in which is practised.
- A loss of skills due to a shift in focus from making from scratch to repair, restoration or conservation.
- A loss of skills due to the focus on a particular set of skills or way of making.
- A loss of skills due to teaching being undertaken by people who do not have much experience themselves, and who therefore pass on lower-level skills.
- A loss or change of skills due to a shift in teaching from traditional techniques and materials to modern alternatives. This can then be self-perpetuating, when the teaching is done by people who have only ever learned these alternative methods.
- The lack of a standard within the craft, making it hard for potential trainees to rate the quality of the teaching.
- A general loss of skills within the craft, perhaps resulting from a fall in demand leading to the craft being practised less regularly, or from the mechanisation of production and the increased use of technology, such as CNC machines and digital printing.
- A shortage of skills within allied crafts, such as a shortage of people who can make moulds for papermaking, or who can make the keys for woodwind instruments.

5.5 Market issues

Market issues related to demand for the product, the (un)willingness of customers to pay higher prices for hand-made British-made products, competition from overseas, and the difficulties of earning a living from the craft alone. However, diversification of products and income streams was cited as a way of overcoming some of these challenges.

Particular issues mentioned included:

- Falling demand or a decreasing market for the product. In some cases, this is due to a lack of awareness from potential customers that the craft exists.
- Fluctuating demand for the product, as some crafts are affected by changing tastes and fashions, such as wallpaper making or wood turning.
- Limited demand for the product, either because it has only ever had a limited demand/market, or has been very niche for a long time, such as armour and helmet making.
- Some crafts felt that the demand for the product was there and that the market does exist, but that time was needed to develop the market (which was time taken away from making) or that alternative products and new markets have already been found. The rise in popularity of re-enactment and living history was cited in several crafts.
- Low demand for a hand-made, British-made version of the product, the cost of which is seen by many to be off-putting to potential customers. This is compounded by a lack of understanding of the time, effort and skill which go into craft work and account for the perceived high-cost of an item.
- A lack of awareness by potential customers of the differences between 'hand-made' and 'mass-manufactured', between 'assembled' and 'manufactured', between 'made' and 'finished', and between 'brand' and 'manufacturer'.
- A lack of awareness by potential customers of the difference between high quality and poor quality craft products. The internet was cited as exacerbating this issue by enabling practitioners to make a business look very professional, even if the crafts skills are not very high.
- Competition from overseas, mostly, but not exclusively, from the Far East and Eastern Europe, and the inability to compete with cheap imports from abroad – both with hand-made and mass-manufactured products. It appears that many UK businesses accept that they cannot compete on price, and therefore focus on offering a higher quality product – although the improving quality of imports was also raised.
- The difficulty of earning a living from the craft alone – perhaps due to the price the product can be sold for, the time taken to make the product, or the lack of demand for the product. Craftspeople may circumvent this by diversifying their income streams, either through other activities such as teaching or writing, by making other products (for example, besom makers may also make hurdles and charcoal), by selling both hand-made and machine-made products, or by selling both British-made and foreign-made products.
- The rise of internet shopping was cited as both a problem and a benefit to crafts. Internet shopping is believed to have made customers impatient, meaning that they are not prepared to wait for a hand-made and sometimes custom-made item, and has driven customers to focus on price rather than quality. However, the internet has enabled craftspeople to market themselves much widely, including internationally.

5.6 Supply of raw materials, allied materials and tools

Some crafts are affected by the availability and cost of raw materials, allied materials and tools. Certain crafts, such as brick making, chair caning, cricket bat making, split cane rod making and tile making, rely on very specific materials, so if anything happens to that supply then the future of the craft may be severely affected.

Particular issues mentioned included:

- A shortage of raw materials due to diseases affecting timber (ash die-back, Dutch elm disease, sudden oak death syndrome etc.) or legislation affecting the import of certain plant and animal products.
- The (rising) cost of raw materials, particularly for small businesses which cannot buy in bulk. This was considered likely to become more of an issue post-Brexit.
- A shortage of allied materials, such as coke for blacksmithing, and coal for firing bricks and tiles.
- A shortage of tools and equipment, which limit the number of people who can practise a craft. In some cases, alternative equipment has been found – although this may result in a change in the way the craft is practised.

5.7 Small business issues

The small business issues identified in this research hold true for many crafts, although were only specifically stated in a few cases – the impression being that they were true for all small businesses and not specific to craft businesses. This is hardly surprising given the make-up of the sector – research conducted in 2012 showed that 78% of those working in heritage crafts in England are self-employed.¹

Particular issues mentioned included:

- An increasing bureaucratic burden for small businesses such as insurance, health and safety legislation, pensions requirements etc. This was viewed as time taken away from making, and therefore earning an income, and also as time taken away from developing the business and developing new markets.
- The need for business skills as well as craft skills.
- Challenges of passing on a craft business, which often requires finding someone with business acumen and capital as well as the necessary craft skills.
- Business rates and the cost of affordable workshops, especially for London-based craftspeople or those whose crafts require a large space.

5.8 Miscellaneous issues

Other issues include:

- Legislation which affects specific crafts – perhaps due to certain plants and animals being listed in the Convention on the International Trade of Endangered Species (CITES), legislation relating to finished products such as knives and guns, or legislation relating to materials and their components.
- A lack of awareness from architects, conservation officers and surveyors etc. of the need and reason to specify the use of particular building skills to preserve the authenticity of the historic built environment.
- Changing methods of working, such as from trade/workshop production to individual designer-makers, has affected the way a craft is practised and the skills involved.
- Funding cuts to allied industries, such as cuts to arts funding and the loss of orchestras which affect musical instrument making.
- Some crafts identified the lack of data about their craft as being a problem.

¹ Creative & Cultural Skills. (2012). *Mapping Heritage Crafts*. p.16.

6.0 Recommendations

6.1 Government responsibility for heritage crafts

It is recommended that the Government clarify the role of DCMS in supporting heritage crafts and other areas of intangible heritage, and make changes as necessary to ensure that they are supported through this department and its agencies. Heritage crafts currently fall in the gap between the Government agencies for arts and heritage, which focus respectively on contemporary crafts and tangible heritage (historic buildings, monuments and museum collections). Heritage craft is an important example of intangible heritage, the tacit knowledge, skills and practices that are an equally important part of our culture, and that require continued practise in order to survive.

6.2 Ratification of the Convention for the Safeguarding of the Intangible Cultural Heritage

The UK should sign up to the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage to ensure that traditional craftsmanship, as well as other forms of intangible cultural heritage, are safeguarded for the future. At the time of writing, 172 countries have ratified the Convention, but the UK has not. Ratification of the Convention would recognise the breadth of the cultural heritage in the UK, and make inventorying of intangible cultural heritage a statutory requirement – and would therefore necessitate significant government funding for the type of research conducted for the preparation of the Radcliffe Red List of Endangered Crafts.

6.3 Action to address the issues affecting the viability of heritage crafts

The future viability of many crafts, and not just those which are most critically endangered, is affected by the issues highlighted in **Section 5**. While the specific measures needed will vary according to the individual craft, action must be taken to address the broader issues of the sector, particularly relating to training, recruitment, an ageing skilled workforce and market challenges. This would protect and promote the UK's craft heritage and help businesses and communities to grow.

6.4 Action to downgrade critically endangered crafts

It is recommended that further research is conducted into the critically endangered crafts through direct contact with practitioners to further understand the issues affecting them and to identify the specific requirements of each. Actions must then be taken to remove them from the critically endangered list. This will require different actions for each craft.

6.5 Monitoring and review of the Radcliffe Red List of Endangered Crafts

It is recommended that the Radcliffe Red List of Endangered Crafts is monitored and a thorough review conducted every 3–5 years by repeating the research, and that funding be made available to do this. The list of crafts compiled for this report and their status (currently viable, endangered, critically endangered or extinct) is not fixed. Craftspeople, craft organisations, heritage professionals, funding bodies and members of the public must continue to be encouraged to contribute information about the crafts and a mechanism needs to be put in place to facilitate this – although it is recommended that an alternative system to the wiki is found.

7.0 References

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Appendix 1: List of crafts and their definitions

The table below gives the definition of each craft as used in this research. The research focuses on those aspects of the craft which have a high reliance on hand work and involve high levels of hand skill.

Armour and helmet making	The making of metal armour and helmets, as historically worn as protective clothing in battle.
Arrowsmithing	The forging of metal arrowheads, usually in iron or steel.
Automata making	The making of self-operating toys such as clockwork toys and musical boxes.
Bagpipe making	The making of bagpipes, a type of instrument using enclosed reeds fed from a constant reservoir of air in the form of a bag.
Basketmaking	The making of baskets and basketwork items, made with one of the seven basket construction methods (looping, knotting, plaiting, coiling, weaving, twining and assembly).
Bell founding	The casting of bells for use in churches, clocks and public buildings.
Bicycle making	The hand-building of bespoke bicycle frames.
Blacksmithing	The forging of wrought iron or steel to make objects such as gates, grilles, railings, light fixtures, furniture, sculpture, tools, agricultural implements, decorative and religious items, cooking utensils and weapons. Many of the blacksmithing crafts have separate entries.
Boat building	The building and repair of wooden boats. See the separate entry for coracle making.
Bookbinding	The assembling and fixing of the loose leaves of a book between a cover, either by gluing or stitching.
Bow making	The making, repair and restoration of bows for violins, violas and other stringed instruments.
Bowl turning	The turning of wooden bowls on a lathe, traditionally on a foot-powered pole lathe. See the separate entries for pole lathe turning and wood turning.
Bowery	The making of bows for shooting arrows.
Braiding	The making of a braid, a complex structure or pattern formed by interlacing three or more strands of flexible material such as thread or wire.
Brass instrument making	The making of brass instruments such as trumpets, cornets, trombones, horns and tubas etc.
Brick making	The making of clay bricks by hand or in small batches.
Broom making	The making of brooms, also known as 'besoms' or 'besom brooms', consisting of a bundle of twigs (often birch) tied around a stick.
Brush making	The making of brushes for painting, shaving etc.
Button making	The making of cloth and stitched buttons, the most famous of which is the Dorset button.
Cabinetmaking	The making of fine furniture or other highly skilled woodwork. See also furniture making and joinery.
Calligraphy	The writing or drawing of beautiful letters.
Car manufacturing	The hand-building of cars and other vehicles.
Carpentry	The cutting, shaping and installing of timber in the construction of buildings, bridges etc.
Carpet and rug tufting	The making of carpets/rugs by pushing loops of wool through a backing, either using a tufting tool or a tufting gun.
Carpet and rug weaving	The making of carpets/rugs by interlacing (weaving) warps and wefts on a loom by hand so that the strong linen warp is completely covered by the wool weft. See the separate entry for general weaving.
Ceramics and pottery	The making of items from clay, either by hand-building, casting, moulding or throwing.
Chair caning	The making and repair of chair seats using cane. For the use of other materials, see the separate entry chair seating.

Chair making	The making of wooden chairs, including Windsor chairs and frame chairs. See the separate entries for Orkney chair making and for general furniture making.
Chair seating	The making and repair of chair seats using rush, willow, straw or cords. For the use of cane, see the separate entry for chair caning.
Charcoal burning	The making of charcoal by heating wood with little or no oxygen.
Clay pipe making	The making of tobacco pipes from clay, historically by press moulding but more recently also by slip casting.
Clock and watch making	The making, repair and restoration of clocks and watches, also known as 'horology'.
Clog making (hand-carved soles)	The making of clogs with hand-carved wooden soles and leather uppers.
Coachbuilding and wagon making	The making of horse-drawn vehicles such as coaches and carriages ('coachbuilding') or wagons ('wagon making' or 'wainwrighting').
Cob building	The making of and building in cob (also known as 'cobb', 'clom' or 'clay lump'), a natural building material made from subsoil, water, organic fibrous material such as straw, and sometimes lime.
Collar making	The making of collars for horses, traditionally with a leather outer and rye straw filling.
Coopering (beer)	The making of wooden casks bound with metal hoops, specifically for beer. See the separate entry for coopering (spirits).
Coopering (spirits)	The making of wooden casks bound with metal hoops, specifically for spirits. See the separate entry for coopering (beer).
Coppersmithing (objects)	The making of objects from copper, including jewellery, sculpture, plates and cookware, dishes, tea and coffee pots, jugs, vases, crosses for churches etc. See the separate entry for coppersmithing (stills).
Coppersmithing (stills)	The making, installation, maintenance and replacement of pot stills, condensers and spirit safes for the distillery industry. See the separate entry for coppersmithing (objects).
Coppice working	The management of woodland such that young tree stems are repeatedly cut down to near ground level to produce long straight shoots for harvesting, and the making of products using these shoots. Many of the coppice crafts have separate entries.
Coracle making	The making of coracles (also known as 'currachs', 'bull boats', 'quffas' and 'parasils'), small, keel-less boats, traditionally used for fishing or transport. See the separate entry for general boat building.
Corn dolly making	The making of shapes and figures (known as 'dollies') from straw (such as wheat, barley, oats and rye). See the separate entry for general straw craft.
Cricket ball making	The making of cricket balls with a cork core and leather covering.
Cricket bat making	The making of willow cricket bats.
Crochet	The making of a textile by interlocking loops of thread using a crochet hook.
Cutlery making (table cutlery)	The making of table cutlery such as knives, forks and spoons.
Devon maund making	The making of Devon 'maunds', an assembled basket made of wooden splints fixed to a wooden base.
Drum making	The making of drums. See the separate entry for percussion instrument making.
Dry stone walling	The building of stone walls and structures without the use of mortar or cement.
Dyeing	The addition of colour to fibres, yarns and cloth, specifically with natural dyes from either plant or animal materials.
Edge tool making	The making of edge tools, including billhooks, sickle blades and scythe blades, and woodworking tools such as froes, axes, chisels and gouges.
Embroidery	The decoration of fabric and other materials with a needle and thread.
Enamelling	The application of crushed glass powder, mixed with metal oxides, which is then fired onto metal or glass.
Engine turning (guilloché)	The mechanical engraving of an intricate and repetitive pattern onto an underlying surface using an engine turning machine.
Fan making	The making of fans, traditionally with wooden sticks (montures) and painted paper leaves.

Farriery	The making and fitting of horseshoes, as well as looking after the health of a horse's foot.
Felting	The making of a textile by matting, condensing and pressing fibres, usually wool and other animal fibres, together.
Fender making	The making of rope fenders for boats, with a central core and a knotted cover.
Fletching	The making of arrows, including shaping the wooden shafts and attaching the feathers.
Flintknapping (masonry)	The shaping of flint by percussive force of a hammerstone or billet, specifically for masonry purposes, such as for building or facing walls, and flushwork decoration. See the separate entry for flintknapping (objects).
Flintknapping (objects)	The shaping of flint by percussive force or pressure from a hammerstone, billet or flaker, specifically to make objects such as stone tools, strikers for flintlock fire arms, or replica items. See the separate entry for flintknapping (masonry).
Fly dressing	The construction of an artificial lure ('fly') to represent an insect, fish or other food eaten mainly by trout, salmon and other predatory species, for fishing purposes. The craft is also known as 'fly tying'.
Folding knife making	The making of folding pocket knives. See the separate entry for general knife making.
Fore edge painting	The application of an image to the edges of the pages of a book.
Founding (ferrous metals)	The casting of ferrous metals, such as iron and steel.
Founding (non-ferrous metals)	The casting of non-ferrous metals, such as bronze, brass, gunmetal etc. See the separate entry for bell founding.
Furniture making	The making of furniture from both wood and other materials. See the separate entries for cabinetmaking, chair caning, chair making, chair seating, joinery and upholstery.
Gilding	The application of gold leaf, powder or paint to a solid surface such as wood, stone, or metal to give a thin coating of gold.
Glass engraving	The abrasion of a glass surface, through engraving, etching or sand-blasting, to leave a mark.
Glassworking	The working of glass, including techniques such as glass blowing (heating glass and blowing air into it) to make vessels, paperweights, and sculptures. See the separate entry for scientific glassworking.
Glassworking (scientific glassware)	The working of glass, including techniques such as glass blowing (heating glass and blowing air into it) specifically to make scientific apparatus. See the separate entry for glassworking.
Globe making	The making of globes, spheres covered with a map usually of the earth or the heavens.
Glove making	The making of gloves, particularly in leather. For hand knitted woollen gloves, see the separate entry for knitting.
Gold beating	The process of hammering gold into extremely thin sheets ('gold leaf').
Goldsmithing	The making of objects in precious metals (gold, silver, platinum and palladium) for personal adornment, use in a domestic setting or other decorative purposes. See the separate entry for silversmithing.
Gunmaking	The designing, making, modifying and repair of guns.
Hand engraving	The embellishment of metal, precious stones and semi-precious stones using traditional hand tools.
Hand grinding	The shaping and sharpening of blades by grinding on a grindstone.
Handle making	The hand-turning on a lathe of wooden handles for tools. See the separate entries for pole lathe turning and wood turning.
Harp making	The making of harps.
Harris Tweed weaving	The hand-weaving of 'Harris Tweed' in the Outer Hebrides of Scotland.
Hat block making	The making of the blocks, either in wood or metal, on which hats are made.
Hedgelaying	The management of hedgerows by partially cutting through the stems, laying them over and weaving them together to produce a thick living barrier, which re-grows from the base.
Horn working	The working of animal horn to make vessels, spoons, combs, pipes and decorative items.

Hurdle making (gate hurdles)	The making of gate hurdles, moveable wooden panels used to section off a part of a field for sheep to graze. See the separate entry for hurdle making (wattle hurdles).
Hurdle making (wattle hurdles)	The making of wattle hurdles, moveable woven wooden panels used to section off a part of a field for sheep to graze. See the separate entry for hurdle making (gate hurdles).
Illumination	The embellishment of a manuscript with gold leaf burnished to shine brightly, or with colour and gold.
Japanning	The application with a brush of a European-imitation of Asian lacquerwork, made using traditional materials such as shellac.
Jewellery making	The making of precious and non-precious studio jewellery, including non-metals, but excluding pure gold (see goldsmithing) or silver (see silversmithing).
Joinery	The making of furniture and fittings from wood. See also cabinetmaking and furniture making.
Keyboard instrument making	The making of keyboard instruments such as harpsichords and clavichords. See the separate entries for piano making and organ building.
Knife making	The making of knives, such as kitchen knives and bushcraft knives. See the separate entry for folding knife making.
Knitting	The making of a textile by manipulating yarn by hand using knitting needles.
Lace making	The making of an openwork fabric by the manipulation of a single thread (needlelace) or multiple threads (bobbin lace) by hand.
Lacrosse stick making	The making of wooden lacrosse sticks.
Ladder making	The making of timber ladders.
Leadworking	The working of lead, particularly for heritage building work, in roofs and flashings.
Leatherworking	The making of leather items, often using techniques of moulding and embossing. Many of the leatherworking crafts have separate entries.
Letter cutting	The carving of characters into the face of a piece of stone, or other materials such as wood or metal.
Lorinery	The making of bits, bridles, spurs, stirrups and the minor metal items of a horse's harness, together with the saddle tree.
Marquetry	The application of wooden veneers to a surface to create pictures or applied word for decoration.
Medal making	The making of medals and medallions, typically in cast metal but also in wood, ceramic, stone, etc.
Metal spinning	The working of a circular piece of metal on a lathe into various shapes using hand tools.
Metal thread making	The making of metal threads for embroidery.
Millinery	The making of hats and other head coverings for men, women and children.
Net making	The making of nets, an open textile in which threads are fused, looped or knotted at their intersections, historically for fishing and trapping animals.
Oar, mast, spar and flagpole making	The making of wooden oars, masts, spars and flagpoles.
Organ building	The building and restoration of pipe organs (mainly in churches), including tuning and maintenance.
Orkney chair making	The making of 'Orkney chairs', a type of chair with a wooden base and a straw back.
Paper marbling	The application of an aqueous surface design onto paper, which can produce patterns similar to smooth marble or other kinds of stone. This entry refers to the making of extremely complex repeatable patterns which require very high levels of skill.
Papermaking	The hand-forming of paper, often using a mould and deckle to gather and form the sheet.
Parchment and vellum making	The making of a writing material from processed animal skin. Vellum refers specifically to calf skin, and parchment to sheep and goat skin.
Pargeting	The application of ornamental lime plasterwork or stucco relief work to a flat surface and modelled into panels, ceilings, overmantels. The craft is also known as 'pargetting'.

Passementerie	The making of elaborate trimmings such as tassels, braids, gold or silver cord, fringing or edgings for clothing or furnishings.
Patchwork and quilting	The making of patchwork (pieces of cloth stitched together) and quilts (two layers of cloth with a padded layer between which have been stitched together).
Percussion instrument making	The making of percussion instruments. See the separate entry for drum making.
Pewter working	The working of pewter (an alloy of tin and copper or bismuth) by casting, moulding, spinning, pressing, rolling or hand forming.
Piano making	The making of pianos.
Picture frame making	The making of wooden picture frames.
Plane making	The making of hand planes for woodworking.
Pole lathe turning	The turning of wooden items on a foot-powered pole lathe. See the separate entries for bowl turning and wood turning.
Puppet making	The making of puppets, movable models of people/animals usually moved by strings controlled from above or by a hand inside, and usually for use in puppet theatre.
Rag rugging	The making of rugs using old fabrics pulled through a backing fabric and knotted in place. The type of rug produced is known by various names, including 'rag', 'thrift', 'proddie', 'peggie', 'hooky', 'proggy', 'clippy' and 'bodgy' rug.
Rake making	The making of rakes with wooden teeth, heads and handles.
Rocking horse making	The making of rocking horses, including hand-carving the wooden bodies, painting, applying hair etc.
Rope making	The making of rope by twisting or braiding strands of fibre together.
Saddlery	The making of saddles, bridles and other leather accessories for equine use.
Sail making	The making of sails for boats and other vessels, with specific reference to the hand-stitching of the rope around the edges of the sail.
Saw making	The making of hand saws for cutting wood, with metal blades and wooden handles.
Scissor making	The making of scissors.
Shoe and boot making	The making of leather shoes and boots, including hand-cutting and hand-sewing.
Shoe last making	The hand-carving of wooden shoe lasts, anatomically correct solid forms around which shoes are moulded.
Sieve and riddle making	The making of sieves and riddles, for use in gardening and other activities.
Signwriting	The design and production of signs by drawing and painting onto various materials.
Silversmithing	The making of silver items, such as hollow ware (vessels such as bowls, cups, candlesticks etc.), flatware, household and ecclesiastical items, sculpture and jewellery.
Slating	The cutting of slates for use in roofing, and the associated skills of fixing the slates to the roof.
Spade making (forged heads)	The making of spades and shovels, specifically with forged heads and usually with wooden handles.
Spinning	The process of turning fibres, either of plant or animal origin, into yarn by hand using either a spindle or spinning wheel.
Split cane rod making	The making of fishing rods from split cane (Tonkin bamboo).
Spoon carving	The hand-carving of wooden spoons.
Stained glass and glass painting	The use of coloured glass to form decorative or pictorial designs, typically by setting the pieces of glass in a lead framework, and sometimes by painting details to enhance the design.
Stick dressing	The making of walking sticks, shepherds' crooks and ceremonial staffs.
Stone carving	The carving of figures, patterns and ornaments etc. in stone. See the separate entry for stonemasonry.

Stonemasonry	The carving of stone for buildings, working with a square, a compass and a template. See the separate entry for stone carving.
Straw craft	The making of objects from straw (such as wheat, barley, oats and rye), using a variety of techniques such as marquetry, lip work and plaiting. See the separate entry for corn dolly making.
Stringed instrument making	The making of stringed instruments, also known as 'luthiery'.
Sussex trug making	The making of trugs, an assembled wooden basket used mainly for gardening. A 'Sussex trug' must either be made in Sussex or with materials grown in Sussex.
Swill basket making	The making of swill baskets, made from woven strips of cleft oak.
Swordsmithing	The forging of swords.
Tailoring	The cutting and sewing of cloth to make clothing.
Tanning	The process of using vegetable or chrome tanning to convert raw hide/skin into leather. See the separate entry for oak bark tanning.
Tanning (oak bark)	The process of using oak bark tanning to convert raw hide/skin into leather. For vegetable tanning and chrome tanning see the separate entry for tanning.
Tapestry weaving	The making of a textile which is woven by hand on either a horizontal or vertical loom in discontinuous weft to form an image.
Tatting	The making of an openwork textile using a small shuttle. Tatting is a form of knotted lace.
Thatching	The creation of a roof covering using plant matter such as brushwood, turf, heather, broom, water reeds or straw.
Tile making (roofing tiles)	The making of clay tiles by hand or in small batches for roofing. See the separate entry for tile making (flooring and wall tiles).
Tile making (wall and floor tiles)	The making of clay tiles by hand or in small batches for walls and floors, for functional or decorative purposes. See the separate entry for tile making (roofing tiles).
Timber framing	The construction and repair of timber frames and framed buildings often, but not exclusively, in green oak.
Tinsmithing	The making and repairing of tin items.
Toy making	The making of dolls, toys, games and puzzles etc. including those from wood and metal.
Upholstery and soft furnishings	The provision of furniture, especially seats, with padding, springs, webbing and textile or leather covers (upholstery), and the making of cushions, curtains and other soft furnishings.
Wallpaper making	The making of wallpaper by hand, including carving the blocks, either into wood or lino, and printing from the blocks.
Weaving	The making of a textile by interlacing (weaving) warps and wefts at right angles on a hand loom. See the separate entries for carpet and rug weaving and tapestry weaving.
Wheelwrighting	The construction and repair of wooden wheels.
Wood carving	The carving of designs into wood or the carving of objects out of wood.
Wood turning	The craft of hand-turning wooden items on a mechanical lathe. See the separate entries for bowl turning and pole lathe turning.
Woodwind instrument making (flutes)	The making of 'flutes'. Open flutes include the transverse flute and panpipes; closed flutes include the recorder, ocarina and organ pipe.
Woodwind instrument making (reed instruments)	The making of reed instruments. Single reed instruments include the clarinet and saxophone; double reed instruments include the oboe, bassoon and cor anglais.

Extinct
Critically endangered
Endangered
Currently viable
Data deficient