

**Towards a Definition of Heritage Craft**  
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## **Executive summary**

The UK's heritage craft sector is among the richest and most diverse of the creative and cultural industries. It is also one of the hardest to reach with practitioners often geographically spread, working alone or in small workshops and outside of conventional networks. The sector has traditionally proved difficult to map, ranging as it does from skilled semi-industrial trades such as pottery in Stoke to one-person workshops practising traditional crafts and composed of many niche practices with relatively limited communication and sense of common cause across specialisms.

Craft, and the safeguarding of the skills that produce it, has a vital and intrinsic role in sustaining our cultural heritage. However our cultural heritage is not limited to material manifestations, such as monuments and objects that have been preserved over time. There is increasing engagement of organisations such as UNESCO in the preservation of '*intangible cultural heritage*' (ICH) the non material aspects of culture – ephemeral products like stories, music and indeed language itself, as well as forms of knowledge and skill that contribute to cultural vitality and continuity. This includes the breadth of 'traditional' craft skills which, once lost, may be almost impossible to recapture.

In addition to its contribution to our tangible and intangible heritage craft plays a role in supporting tourism and our sense of place, contributing to our rural and urban economies, the sustainability and wellbeing of our society and our sense of identity.

This paper was commissioned by Creative & Cultural Skills to provide a framing for quantitative research commissioned by BIS to map the occupations, skills and the contribution of the heritage craft sector to the UK economy. This research does not focus on the equally important cultural values of heritage craft.

The purpose of the paper is to provide context for this research. It seeks to map out the history behind and the current landscape of support for craft (and in particular heritage craft) in England. Whilst recognising the interests and agendas of current stakeholders it aims to take an open view on what a definition of the sector might be and what this research should seek to measure.

It begins with a short and simple overview of the history of craft in England and the corresponding development of the current pattern of strategic support (in particular for the practical skills required by makers). Craft in England has a long history stretching back to the time when all manufacture was achieved through the manual application of tools and materials. Crafts, and those who sought to support them, have shifted, reacted and redefined themselves through a pre to post-industrial landscape and those shifts have impacted on the landscape of support crafts currently enjoy. Perhaps most significantly, government funding for crafts, (and by implication their scope and purpose) has moved steadily from an industrial to a broader cultural heritage and ultimately an arts focus.

A wide range of bodies support the craft sector, from larger government funded bodies to small voluntary groups offering a variety of input from strategic initiatives to direct assistance to makers. Within this complex and dispersed picture it is clear that some areas of the sector (particularly around heritage construction skills and higher-end artistic practice) are relatively well supported strategically. Meanwhile many other, often

traditional crafts fall outside the remit of all government funded support agencies – not being recognised as "heritage" which relates to tangible buildings and monuments, nor as "arts" which favour the innovative over the traditional.

Craft practice defies easy categorisation because it ranges from innovative work that is experimental both in terms of its vision and its use of material, to traditional craft that supports and preserves our cultural heritage. It covers a spread of material disciplines from textiles to ceramics, woodwork to jewellery and a range of products from small portable items to architectural structures of considerable scale. It is exemplified by an engagement with material, form and function.

There are a range of definitions of craft in the public domain created by different organisations, for differing purposes and all impacting on the landscape within which makers operate and the support they receive. Within this breadth of approach there are key elements which are generally recognised as synonymous with craft making such as the understanding of and engagement with materials, the application of haptic skills and hand-controlled tools, the honing of skills learnt over time, one-off or relatively small batch rather than mass production, maker impact on conception, design and aesthetics of finished product and cultural embedding of finished product

As this paper identifies – no initiative to measure or support heritage skills in England today can be undertaken without recognition of the existing national and international context and the significant (though piecemeal) body of research which has been built up by support organisations around the needs of their differing agendas. Given this existing pattern of support there might be a tendency to place any research of heritage craft in the light of what is not already supported and measured – as a largely 'gap-filling' exercise. However, we should beware of being driven by measuring what is not measured elsewhere. A better starting point would be to look at heritage craft holistically, irrespective of existing agencies.

Heritage is what we inherit from the past, what we value and pass forward from generation to generation. In craft that is both the tacit skill and knowledge of materials (irrespective of their eventual application) and knowledge of traditional often functional designs. It is essential that this research identify the full breadth of the sector to provide both the proper context for, and to underline the importance of, our tangible *and* intangible craft heritage. This paper proposes the research takes as a baseline a definition of 'heritage craft' which broadly incorporates:

*"Practices which employ manual dexterity and skill, and an understanding of traditional materials, designs and techniques to make or repair useful things"*

Moving beyond this broad contextual framing this paper recommends a focus on measuring what is happening with, and what is meaningful in terms of supporting, heritage craft skills. It goes on to identify parameters, terminology, scope and key areas of investigation for the purposes of this research.

It is hoped that this paper is of value both to those involved in this research project and others with an interest in the flourishing of craft heritage and practice.

## **1 Background**

This paper was commissioned by Creative & Cultural Skills to provide a framing for research commissioned by the Department of Business, Innovation and Skills (BIS) to map the occupations, skills and economic contribution of the heritage craft sector.

The UK's heritage craft sector is among the richest and most diverse of the creative and cultural industries. It is also one of the hardest to reach with practitioners often geographically spread, working alone or in small workshops and outside of conventional networks. The sector has traditionally proved difficult to map, ranging as it does from skilled semi-industrial trades such as pottery in Stoke to one-person workshops practicing traditional crafts and composed of many niche practices. Recognising these difficulties the Minister of State for FE and Skills, John Hayes MP, earlier this year established a BIS craft skills advisory board. This identified a lack of sufficient knowledge about individual crafts, the sector and their economic impact. Creative & Cultural Skills, working with the BIS and the advisory board, has commissioned a quantitative analysis mapping of occupations, structure, current and future skill needs, economic contribution, training and professional development and future growth of the heritage craft sector.

### **1.1 Approach**

The purpose of this paper is to provide context for this research. It seeks to map out the history behind and the current landscape of support for craft (and in particular heritage craft) in England. Whilst recognising the interests and agendas of current stakeholders it aims to take an open view on what a definition of the sector might be and what this research should seek to measure.

This paper is approached with the intention of placing any definition of 'heritage craft' within a broader framing and context from which it is then possible to identify the parameters by which we might define heritage craft as it currently exists in England and also what might be measured by this piece of research.

During the completion of this paper, members of the steering committee and stakeholders have been consulted (see Appendix 1) and their time has been gratefully received. Appendix 2 provides information regarding papers and reports referenced in putting this paper together

For the purposes of this paper the generic term 'maker' is used to describe practitioners working in a variety of disciplines, from individual work to small-scale production – avoiding issues of classification and categories such as craftsman, designers, designer-maker, tradesman etc. 'Craft' is the work that they produce. This *does not imply* these terms are the most appropriate for the subsequent research as will be discussed later in section 5.

### **1.2 Historical context**

This paper begins with a fairly short and simple overview of the history of craft in England and the corresponding development of the current pattern of strategic support structures and organisations. In particular it focuses in on those which support the development of the practical skills required by makers. This paper credits Tanya Harrod's

The Crafts in Britain in the 20<sup>th</sup> Century as a particularly useful source on the history of the Crafts Council and its predecessors.

Craft in England has a long history stretching back to the time when all manufacture was achieved through the manual application of tools and materials. Whether in the construction of a building, the creation of weapons, household items, clothes or ornaments, production was characterised by individual or small group labour, hand operated and relatively simple powered tools and use of indigenous materials. Skills were passed down from generation to generation initially informally and then gradually through more formal indentured apprenticeships, supported by increasingly powerful and influential trade and craft guilds, associations and livery companies.

Guilds (or mysteries, from the Latin 'misterium', meaning professional skill) flourished throughout Europe for many centuries. The word 'guild' derives from the Saxon word for payment, since membership of these fraternities was (and is) paid for. The early companies were the medieval equivalent of trading standards departments, checking quality of goods and weights and measures. They also controlled imports, set wages and working conditions and trained apprentices. The development of guilds in Britain was not confined to London -The Cutlers of Hallamshire in Sheffield, the Merchant Venturers of Bristol and the Fellmongers of Richmond in Yorkshire are examples of those still in existence around Britain.

As industry and commerce developed the discovery and application of new power sources and the creation of complex systems of mechanisation meant that construction and manufacture gradually departed from its hand-made roots. The skills required by larger scale production were often mechanical and repetitive and in many cases such as weaving, makers became removed from individual engagement with tools and materials and the design of items became detached from the process of making. Machines operated by women and children replaced skilled handwork leading to disempowerment of the trades people and their guilds.

This was not universal however. The Sheffield hand tool and cutlery trade, the shoemakers of Northampton and the potteries of Stoke for instance whilst huge in scale were still dependent on a high degree of hand skill. Despite mechanisation, many hand skills continued to survive through conservation and restoration practices and within industry itself, toolmakers being the most striking example of highly skilled hand-workers.

With this shift came a corresponding shift in the structures which supported both the skills and commerce of making. The control over the manual skills required to produce goods and structures moved away from the traditional indentured apprenticeship where skills were passed on between individuals, and the guilds that supported them, towards complex structures of management and education increasingly led by national government and its policies.

It could be argued that the 'golden age' of vocational training came to a close in 1814 with the abolition of the Statute of Artificers, ending as it did the compulsory seven-year apprenticeship system. Although many trades continued to enforce formal control of apprenticeships, the abolition heralded a long period of 'laissez faire' attitude to and policies in vocational training by government.

Despite a period of short-term interventions during and after the first and second world wars, by the 1960s it was increasingly evident that Britain was falling behind its competitors in the skills of its work force. From this point onwards, governments, although vacillating in their levels of intervention, have maintained an active role in the direction of skills training.

The high point of government intervention came with the 1964 Industrial Training Act and the creation of 29 Industry Training Boards supported by statutory industry levies. Following their abolition in the 1970s the 'employer' or 'practitioner' direction of skills development policy fell to an initially dispersed network of around 180 Industry Training Organisations – more recently consolidated through two restructures into National Training Organisations (80 bodies) and more recently Sector Skills Councils (22 bodies).

Although many craft makers would regard themselves as having common interests and concerns, their industrial diversity coupled with geographical spread and a preponderance of micro businesses and small traders presented significant problems in creating a cohesive focus to support skills development within these networks. As a consequence over this period support for the particular and specialist skills needed by the craft maker became increasingly marginalised in this industrially focused and generalist skills support system (apart perhaps from a short hiatus in the early 1990's with the brief existence of the Craft Occupational Standards Board as lead body for the diverse group of craft).

With the advent of Creative & Cultural Skills, craft was given a focal point - however support for specific skill areas, including responsibility for National Occupational Standards and qualifications development, still remains dispersed across the network

Alongside the slow erosion of the apprentice route, post WW2 a shift occurred in educational routes into craft moving away from the workshop and 'standards based' focus, towards a more informal art school route. This mirrored a shift in some craft practice away from industrial vocational and towards artistic practice. This move was not without its detractors even at the time with fears being raised about the decline and potential loss of the kind of tacit knowledge and skills which could only be learned over time working closely with others in a workshop setting.

As Michael Oakeshott the philosopher stated in the 1950s *'Practical knowledge can neither be taught nor learned but only imparted and acquired. It exists only in practice, and the only way to acquire it is by apprenticeship to a master, not because a master can teach it (he cannot) but because it can be acquired only by continuous contact with one who is perpetually practicing it'*

Parallel to these shifts in the landscape of *vocational* and *educational* support, there were significant developments in the landscape of strategic support for crafts.

In 1888 the Arts and Crafts movement spawned the formation of the Arts and Crafts Exhibition Society - a group which went on to lead the promotion and advocacy of the crafts well into the 1940's. It was the first of a series of groups which sought to find a place for hand based crafts in an increasingly ambiguous position between a declining industrial role, the developing role of industrial design and the worlds of architecture and

fine art. In 1946 the Society teamed up with several other societies and guilds to form the London based Crafts Centre of Great Britain – for the first time with the promise of government support for the crafts.

This government support – a relatively modest grant from the Board of Trade of £18,000 (by comparison the Council for the Encouragement of Music and Arts received £234,000) was predicated on the requirement of the crafts representing a 'positive influence of designer makers on industry'. As Tanya Harrod identifies, *'paradoxically, just at the moment when increasing numbers of men and women were turning to the crafts their government funding came with such a disabling limitation'*. In addition the Crafts Centre identified as its focus makers in the Fine Crafts - excluding rural, vernacular and 'trade' crafts such as saddlery or watch-making – a decision which still has ramifications for craft support today.

In 1971 the Crafts Advisory Committee was set up by government to advise on the needs of the artist craftsman and promote their products. The focus of the organisation's support received early direction by its founder, Lord Eccles, who when pressed for a definition said *'I may say that it is a very difficult definition but clearly there are craftsmen whose work really equals those of any artist... there are others who are really very nearly industrial producers. Our intention is to go for quality first'*. The CAC (with the Crafts Centre of Britain as its client) was funded now not via the department of trade and industry but by the arts branch of the department of education and science. Funding for CAC was £200k compared over £2million for the Arts Council – however that body was responsible for all other art forms – from opera to poetry and the CAC and later the Crafts Council held the same status as the Arts Council despite looking after just one area of the visual culture.

In 1992 the CAC funding route changed to be directed through the Department of Natural Heritage (later DCMS) and in 1999 shifted again when the Crafts Council became a Visual Arts Regularly Funded Organisation of London Arts, a Regional Office of Arts Council England – placing the key institutional support route for craft very firmly in a contemporary visual art setting.

We can see then how the crafts, and those who sought to support them, have shifted, reacted and redefined themselves through the pre to post-industrial landscape and how these shifts have impacted on the landscape of support they currently enjoy. Perhaps most importantly government funding for crafts (and by implication their scope and purpose) has moved steadily from the industrial focus of the Board of Trade to a broader cultural heritage and ultimately an arts focus.

The impact that this has in the present strategic landscape is investigated in the next section.

## **2 The current landscape of support for craft**

A wide range of bodies offer support to the craft sector, from larger government funded bodies to small voluntary groups. The type of support provided includes funding, advocacy, training, business support, exhibiting and sales and ranges from strategic initiatives to direct support to makers.



- As detailed above a number of **Sector Skills Councils** - (covering construction, textile and land-based industries for example) have responsibility for some craft areas. Meanwhile **Creative & Cultural Skills** holds a central remit for the skills needs of crafts within the network.
- The **Crafts Council** is the government funded body taking a lead in supporting 'contemporary' crafts through exhibition, maker development and education programmes.
- The recently formed **Heritage Craft Association** is a volunteer run group set up to provide an advocacy body for traditional heritage crafts.
- The **National Heritage Training Group** has brought together key bodies to build a coherent strategy to support traditional skills in the **construction** sector in particular in the areas of conservation, repair and maintenance. Managed by **Construction Skills** it is supported by **English Heritage, National Trust** and **Heritage Lottery Fund**.
- **Heritage Lottery Fund** – support a wide range of skills required to conserve, maintain and help people learn about heritage. There is significant interest in supporting skills development and a bursary scheme has focused on conservations skills needed to preserve building and landscape. HLF are interested in long term sustainability of heritage and what skills that will require.
- **Prince of Wales Charities** - The Prince's School of Traditional Arts, The Foundation for the Built Environment, Business in the Community and The Prince's Trust all have an interest in the preservation of craft skills – with a focus on skills for the built environment and skills to support rural economies.
- Many **Livery Companies** take a strong lead on the crafts within their remit as a result of their historic roots as craft or trade societies – for example the Goldsmiths Company and the Worshipful Company of Carpenters who sponsor the Building Crafts College which specialises in joinery, carpentry, leadwork and stonemasonry. The City of London website holds a full list.
- Most craft areas are also served by their **own independent Guilds and Associations**, for example The Guild of Craft Enamellers and the Basketmakers Association and The Calligraphy and Lettering Arts Society (CLAS). Lists and contacts are held by bodies like HCA, Creative & Cultural Skills and Crafts Council.
- There are many **local gatherings of makers**, for example the Devon Guild and the related GSA Group Network, a consortium of organisations set up in the South West under the aegis of the Devon Guild to address shared issues of sustainability, education, critical engagement, exhibition and retailing networks.
- A number of **charitable trusts** give significant support to individual makers and initiatives, notably the Jerwood Foundation, the Esmée Fairbairn Foundation, the Paul Hamlyn Foundation and the Queen Elizabeth Scholarship Trust.

- **County Councils, Local Development Agencies and cultural consortia** provide funding alongside the traditional Crafts Council routes (although with recent cuts this is much reduced).
- Elsewhere **Educational Institutions** such as West Dean employ craft makers in teaching roles which can supplement income earned from making.
- Many craft makers are supported by the provision of **studio spaces** and accompanying business support in large and small complexes.

## 2.1 Government funded support for craft

The attached table (Appendix 3) mapping the sector has been refined over a period of time from a list produced in the 1990s by the Craft Occupational Standards Board which mapped craft practice against the best available Standard Industry Classifications (SIC) and Standard Occupational Classification (SOC) codes. It is not presented as a definitive list – but does illustrate the range of practice encompassed by the sector.

Across the sector there is a complex and shifting pattern of government funded support for individual crafts, channelled through a number of organisations.

The Crafts Council supports a broad range of craft, with a focus primarily on higher-end contemporary artistic rather than heritage practice (*'the main focus of Arts Council England and Crafts Council support is on the critically-engaged designer-makers making contemporary fine craft'* Making it to Market - Appendix 4).

The Sector Skills Council network supports a range of practice through programme based funding for developments such as national occupational standards, skills academies and apprenticeship routes- for example jewellery apprenticeships are supported by Creative & Cultural Skills. However this support is extremely piecemeal and large areas of craft practice do not receive direct support from any Sector Skills Council.

The National Heritage Training Group (under the aegis of Construction Skills) supports a range of heritage craft practice in the area of construction such as traditional plastering, stained-glass window making and dry-stone walling. A very small handful of heritage craft practice outside the built environment has received funding from heritage agencies for example wheel-wrighting (National Trust) and reed-bed cutting (Heritage Lottery Fund)

In addition to being piecemeal, this support landscape is continually shifting – however it is clear that some areas of the sector (particularly around heritage construction skills and higher-end artistic practice) are relatively well supported strategically meanwhile many other, often traditional crafts fall outside the remit of all government support agencies – not being identified as "heritage" which relates to tangible buildings and monuments, nor as "arts" which favour the innovative over the traditional.

In particular there is an apparent Catch 22 situation for some individual makers who are not eligible for a number of funding routes if making a living (no matter how small) primarily from the production and sale of *portable* heritage craft products – despite the fact through this practice they are helping preserve these skills for the future.

Meanwhile practice of crafts which make a direct contribution to the fixed heritage environment can be supported.

## 2.2 Why should we value heritage craft?

In considering research of this kind an important step is to establish why 'heritage' craft is of value and therefore worthy of measurement and support. As Sir Gus O'Donnell, the Secretary to the Cabinet recently said when considering how government should measure success - *"If you treasure it, measure it"*.

So what do we, or should we, treasure about heritage craft?

Craft, and the preservation of the skills that produce it, has a vital and intrinsic role to play in sustaining our cultural heritage. On a tangible level, the existence of makers with the understanding and practice of a whole range of traditional craft skills is essential in order to preserve and maintain the fabric and contents of our much-loved and visited museums, galleries, historic landscapes and properties and the artefacts housed within them.

*'The East of England's distinctive historic buildings and landscapes are a vital part of our quality of life and a rich resource for lifelong learning. However, we are at risk of losing many of the skills needed to look after this valuable cultural heritage. Urgent action is needed to provide opportunities for people to train and get work experience to keep these skills alive. If we fail to do this, the future of our historic environment itself will be at risk.'* Greg Luton, Chair of the Historic Environment Forum and Regional – Traditional Skills, a way forward

Sustaining England's Industrial Heritage (2008) by Neil Cossons utilises one of many definitions of value as used by English Heritage – Evidential Value (deriving from the potential of a place to yield evidence about past human activity), Historic Value (deriving from ways in which past people, events and aspects of life can be connected through a place to the present), Aesthetic Value (deriving from the ways in which people draw sensory and intellectual stimulation from a place) and Communal Value (deriving from the meanings of a place for the people who relate to it or for whom it figures in their collective experience or memory).

The Cossons report does not explicitly engage with skills needs of the industrial heritage sector but identifies that *'those who care for [preserved industrial heritage] sites – with notable exceptions – work in relative isolation from the wider world of conservation, preservation and heritage management and the values attaching to it. The achievements of the - largely voluntary - bodies who pioneered industrial heritage preservation over the last forty years have been prodigious and outstanding. Today, with ageing volunteers, often in diminishing numbers, and with preservation standards and public expectations rising, the condition of many of these important sites is problematic and their future prospects often fragile.'*

In 2008 a study was published on the status of traditional skills in the Eastern region supported by the regional Museums Libraries and Archives Council (MLA), the National Trust, English Heritage and the Creative Gateway. The study demonstrated a marked and accelerated decline in traditional and conservation skills capacity and in provider

capability and commitment, over the previous ten years. In addition it identified difficulties in securing sustainable funding to develop training programmes and incentives to get more young people into traditional skills areas, a situation made worse by a decimation of formalised College based training activity in traditional skills more broadly.

As the study identified – the need for craft skills and practice applied not only to the fixed and built heritage environment.

*'Undoubtedly many museums, libraries and archives, housed in old and listed buildings are being affected by the heritage building skills crisis. But to what extent are steam railways, traction engine museums, maritime displays or rural crafts in the Norfolk Broads being affected now and likely to be affected in the future with existing capacity, training and workforce development and in particular the likely impact on their future viability and capacity to continue in their key tourism, social and rural regeneration roles?'*

### **2.2.1 The importance of intangible heritage**

Our cultural heritage is not limited to material manifestations, such as monuments and objects that have been preserved over time. As Liz Forgan, former Chair of the Heritage Lottery Fund says in their 2000 report *Sustaining our Living Heritage – Skills and Training for the Heritage Sector* - *'A sustainable future for our landscapes, habitats, buildings and artefacts depends upon the availability of people with a wide range of specialist craft and conservation skills – **skills that are themselves part of our heritage.**'*

There is increasing engagement of organisations such as UNESCO in the preservation of *'intangible cultural heritage'* (ICH) the non material aspects of culture – ephemeral products like stories, music and indeed language itself, as well as forms of knowledge and skill that give cultures their vitality. Intangible includes the breadth of 'traditional' craft skills which, once lost, may be almost impossible to recapture.

*The "intangible cultural heritage" means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as the authentic expression of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.*

UNESCO's guidelines identify five categories of intangible cultural heritage

- Knowledge and practices concerning nature and the universe.
- Oral Traditions and expressions.
- Performing arts.
- Social practices, rituals and festive events (including culinary traditions).
- Traditional craftsmanship (including making of tools; clothing and jewellery; costumes and props for festivals and performing arts; storage containers, objects

used for storage, transport and shelter; decorative art and ritual objects; musical instruments and household utensils, and toys, both for amusement and education).

While the UK is not a signatory to the Convention, DCMS is supportive of its aims and ethos. While it is not mandatory upon constituent administrations at national level to meet its requirements, there is, particularly in Scotland and Wales, an interest in safeguarding of ICH. In Scotland for example a Wiki style 'inventory' called Living Heritage Scotland includes a section on traditional craftsmanship.

<http://www.ichscotlandwiki.org>, however as yet no comprehensive qualitative assessment of ICH has been undertaken in the UK.

The recognition of crafts place in social heritage is much greater and more in some countries. In Japan, for example, the applied arts have long held high status. Here makers can be accorded the title Living National Treasure, an honour introduced after the Second World War and bestowed on the greatest practitioners of traditional Japanese arts, from kabuki to basket weaving, by way of painting and ceramics. For no distinction is made between art and craft. Those honoured receive a stipend in order to improve their special artistic talent whilst training students to perpetuate their art form.

France has a similar system - the Minister of Culture elevated some twenty persons to the rank of "Maître d'art" (Master of Crafts) in 1994; by 1999 the figure had reached forty. This programme was influenced by UNESCO's Living Human Treasures system (est. 1994) and recognises outstanding individuals who are known for their skill, knowledge and contribution to the heritage sector.

In addition to its contribution to our tangible and intangible heritage there are a number of other ways in which heritage craft directly contributes to our economy and society.

### **2.2.2 Contribution to tourism and a sense of place**

Traditional or heritage craft can play a significant role in attracting tourists, which in turn boosts the economy further, including individual makers' economic impact. The direct economic impact of the tourist trade on craft businesses can be seen in the Ards Craft Gallery established in 1996 at Newtownards, Northern Ireland. In the years following the gallery's opening, the number of craft businesses operating within the borough increased by 67 per cent; the number of businesses employing people grew to 39 per cent; and 45 per cent of sales for craft businesses located within the Ards area were generated from customers outside Northern Ireland.

There is evidence to suggest that visitors are inclined to buy locally produced often traditional craft as a souvenir. The study *Souvenirs in Particular*, commissioned by Common Ground, set some parameters surrounding the creation and promotion of souvenirs in order to ensure that all work should be true to its place; locally derived and produced; made from local renewable materials; authentic and of good quality; and of benefit to local makers.

*'In order to attract cultural tourists, it is increasingly necessary to develop narratives which bring intangible culture to life and create meaningful experiences for visitors. ... More emphasis is being placed on creating meaningful experiences*

*for tourists which enables them to take home a complete story about the craft production process and its relationship to local culture, as well as the physical 'souvenir' itself.* Greg Richards, Tourism, Research and Marketing consultancy

Engagement with the history and traditions of craft making can also help to engender a deeper personal sense of place. Town based crafts such as Walsall Saddlers, Sheffield cutlery, Stoke pottery and Northampton shoes give people a sense of pride in their place. Many of our towns and cities owe their location and development to craft based industries based on local resources, and many buildings are valued *because* of the craft practices which they once housed and in some case still continue to house. Despite this mutually beneficial relationship between tangible and intangible heritage, the latter, unlike the former, currently has no formal protection. Understanding this heritage can help people reconnect with a sense of pride in their surroundings.

Such engagement also helps to widen our temporal frame – seen by the Long Now Foundation as an antidote to today's faster/cheaper mind set and helping foster responsibility for the longer future. The importance of understanding the part played by our industrial heritage is identified by Cossons - *'The widespread recognition that industrialisation was transformational in the most fundamental of ways and that the events that took place in Britain were to have a wider, global impact has also become better understood in recent years as has a new and emerging understanding of the nature of that influence.'*

Craft making – particularly in its use of natural and indigenous materials – can help rebuild our connection to the natural world and challenge the loss of affinity to nature that our society once had. A 2012 National Trust report cites 'nature deficit disorder' (Louv, Richard – *Last Child in the Woods 2008*) - a cascade of disconnections of significant potential damage to our societal health and wellbeing.

### **2.2.3 Contribution to the rural economy**

As Professor Ted Collins identifies in his report *English Rural Crafts: today and tomorrow* (2008), craft has a significant place in the new rural economy. The traditional craft practitioners' living and working in rural areas, and owing their heritage to Britain's agricultural practice, have been joined by a new generation of makers, many producing cutting-edge contemporary work using traditional methods.

Crafts, he writes, *'no longer exist to service agriculture and the traditional rural community, but, instead, they service the lifestyle needs of green consumers, craft enthusiasts and the new genus of country dweller.'* Indeed, craft practice provides a lifestyle option for mid-career changers who want to move to a rural area seeking a sustainable and satisfying lifestyle.

*'If growth trends for traditional land-based and craft industries continue to diverge at present rates, then within 10-15 years the contribution of the crafts to the rural economy could exceed that of farming, and eventually that of all traditional land-based industries combined.'* Ted Collins, English Rural Crafts

### **2.2.4 Contribution to sustainability**

Given the significant potential economic threats of climate change and resource scarcity the need to adopt a less wasteful, more sustainable way of living is now broadly accepted, although arguably still more in word than deed. In a society where technology and digitalisation makes possible the instant mass consumption of everything from downloaded music to microwaveable ready-meals, there is increasingly a move towards connection with experience and desire for authenticity and direct experience. A recent study by Young and Rubicam which tracks 750,000 consumers in 50 countries every year for 17 years identified in 2011 the biggest shift in consumer attitudes that they have ever seen – one they believe is here to stay. In the US, they see Americans "returning to bedrock American virtues – thrift, faith, creativity, hard work, community and more – in order to build new lives of purpose and connection". Consumers are beginning to reject "cheap and more" as they search for a better balance in their lives.

We see evidence of this connoisseurship in food with the growth in farmers' markets, organic sections in supermarkets and celebrity chefs. In fashion stores celebrity endorsed, one-off lines have queues around the block. Alongside this there is an increasing fetishising of 'process' in popular culture, whether it's cooking (The Great British Bake-Off) or architecture (Grand Designs), the practical tactile process is the centre of attention.

In addition wider acquisition and practice of haptic skills combined with a deeper understanding and appreciation of locally-sourced materials could play a key role in challenging our current over-consumption. Meanwhile craft practice lies at the core of the 'Great Re-Skilling' an essential element of the Transition Network approach to more sustainable and resilient local communities.

There is also potential for the application of heritage craft practice in the Green Economy. Basket making, for example, has great potential for delivery of key sustainability and energy conservation goals through a range of urban waste re-cycling and fibre art initiatives, and with other large scale woven architecture, public art, eco-engineering (woven river bank protection), and other geotextile applications of native grown willows.

### **2.2.5 Contribution to wellbeing**

The Office for National Statistics introduced a Measuring National Well-being (MNW) Programme in November 2010 to provide a fuller understanding of 'how society is doing' than economic measures alone can provide. Craft making in general can certainly contribute to individual wellbeing as a recent Crafts Council piece by Karen Yair on Craft and Wellbeing (2011) investigates. A career in craft 'can provide opportunities for satisfying work and a balanced approach to life and work which promotes all-round wellbeing. It can create routes into employment for young people from disadvantaged backgrounds, alleviate the symptoms of physical and mental disorders and stress, and help people to build strong relationships with the people around them.'

## **3 Defining Craft**

The Shorter Oxford Dictionary's definition of the word 'craft', runs to 34 lines, a length that in itself reveals just how complex and how difficult to define craft can be. Its

definition - that craft is '*a calling requiring a special skill and knowledge, especially a manual art,*' goes some way to encapsulating the breadth of its potential meaning. Craft practice defies easy categorisation because it ranges from innovative work that is experimental both in terms of its vision and its use of material, to traditional craft that supports and preserves our cultural heritage. It covers a spread of material disciplines from textiles to ceramics, woodwork to jewellery and a range of products from small portable items to architectural structures of considerable scale. It is exemplified by an engagement with material, form and function.

### 3.1 The breadth of craft definition

There are a range of definitions of craft in the public domain created by different organisations, for differing purposes and all impacting on the landscape within which makers operate and the support they receive. Here are a range of those in current use:

During **Creative & Cultural Skills** development period craft practices were defined as '*those which manufacture or construct products by hand or hand-controlled machinery using traditional, pre-mass production, skills and techniques.*'

The **Craft Occupational Standards Board (COSB)** defined craft making as "*an accepted body of skilled techniques learned over time, with materials worked by hand (albeit often using sophisticated hand tools and hand-controlled machinery and equipment).*"

From **Careers and Lifestyles of Craft Makers in the 21<sup>st</sup> Century** – Andrew McAuley & Ian Fillis, in Cultural Trends - Vol 14 (2) June 2005, Routledge '*Craft is taken to mean an object which must have a high degree of hand-made input, but not necessarily having been produced or designed using traditional materials, produced as a one-off or as part of a small batch, the design of which may or may not be culturally embedded in the country of production, and which is sold for profit.*'

**Crafts Council it - Making Work**, 2001 '*Craft can be considered as the designing and making of individual artefacts, encouraging the development of intellectual, creative and practical skills, visual sensitivity and a working knowledge of tools and materials.*'

The **Arts Council** defines **contemporary craft** as '*Contemporary craft work that is cutting-edge and ensures the highest standard of workmanship. Work that must not seek to reproduce or restore, but rather must be innovative in its use of materials and aesthetic vision. Work that not only reflects the signature of the individual maker, but also demonstrates investigation of the processes and critical enquiry.*'

A model of contemporary craft production used by the Arts Council can be found in Appendix 4- *Making it to Market: Developing the Market for Contemporary Craft*. (2004) identifying its core focus of support as 'critically-engaged designer-makers making contemporary fine craft'.

The **National Heritage Training Group** defines **heritage building crafts** as '*skills requirements from a contractor's perspective in relation to working on the built heritage stock*'



The **MLA** East of England report *Traditional Skills – A Way Forward* identifies the **traditional skills within the museums sector** across the following sub-sectors: *'steam engines & trains; rural crafts; aircraft restoration; industries and technologies; maritime; related historic buildings; conservation and agricultural engineering.'*

The **Scottish Arts Council** defines **indigenous** crafts as those crafts which have emerged from the culture of an area. They are part of a continuing tradition, with a style distinctive to that area. *'Indigenous crafts represent skills and trades originally acquired and practised out of necessity - they are a product of functional life. Historically they reflect locally available materials and resources and are part of Scottish regional and national cultural identity. Contemporary practice of these crafts is based on received traditions, making them distinct from the innovative and expressive crafts developed through the art colleges.'* – *Glorious Obsessions – Scotland*

### 3.2 Ways of viewing craft

As we can see from the above definitions there is both a great breadth of approach – and at the same time some key elements which are generally recognised as synonymous with craft making. Most craft practice will reflect *some* if not all of the following:

- Understanding of and engagement with materials.
- The application of haptic skills and hand-controlled tools.
- The honing of skills learnt over time.
- One-off or relatively small batch rather than mass production.
- Maker impact on conception, design and aesthetics of finished product.
- Cultural embedding of finished product.

Around these key elements there are a number of spectrums upon which individual makers or items of craft can be placed.

Engagement with **MATERIALS** is key to craft practice and a good starting point for categorising craft – the mapping table at Appendix 3 is a case in point - craft practitioners largely (though certainly not universally) focus their practice on mastery of a particular material for example wood or glass.

Another key issue in categorisation is whether craft should be defined through practice or product. As the root of this research lies in a desire to meet current and future skill needs, this would suggest a leaning towards **PRACTICE** as the key defining factor. Examples of practice would be wood carving and glass blowing and practice itself could be disaggregated into knowledge and understanding of materials (as above), hand skills and techniques, use of tools and equipment and knowledge of often traditional forms and designs.

A focus on practice as a starting point also encompasses the issue of **tangible and intangible** cultural heritage as covered earlier in Section 3).

There also exists a continuum of practice between **town-based heritage crafts** (small scale pre-industrial production of ceramics, leather goods such as shoes, textiles such as Harris Tweed and metal work such as cutlery or scissors) and **industrial process** (large scale, production line, mechanised).

**Scale of production** has been suggested as a way of measuring this continuum - however as the time involved in production of separate products is so varied (ranging from moments to days or weeks for a single item) this would be a crude measure. Church's shoes for example produce hundreds of thousands of shoes with a workforce of 400 many of whom are practicing sophisticated hand craft skills. So a better measurement of this continuum would be the more subjective **level of hand skill and knowledge of and the depth of engagement with materials** applied by individuals working in those fields.

**PRODUCT** is another possible starting point for definition – being an essential part of the craft process and encompassing the maker's intention in terms of conception and design as well as the eventual use of the finished item. Examples of product might be a wooden bowl and a blown glass vase.

A key area of classification in the current craft landscape is between **artistic/conceptual** craft and **functional** craft – examples would be a ceramic teapot produced for use and an art installation produced for display only. For the purposes of this research distinctions between **functional** and **decorative** craft are less helpful as some products may be both (for example an exquisitely hand turned bowl or blown glass vase could be used both as a functional object or have a purely decorative role).

Another possible point of definition is whether the product is **fixed or portable** – for example a carved wooden altarpiece would be a fixed piece of craft whilst a carved wooden chair is portable. This distinction is a key one within current support structures where several stakeholders support for heritage craft is focused on those crafts which contribute to the preservation of the *fixed or built* heritage environment.

The product of the craft maker may be a **newly constructed** product – or it may be a **repair, restoration or conservation** of an existing product. Generally, conservation is the practice of preserving an object's structure, concerned with countering physical deterioration, and with preserving the object's history and value to the greatest extent possible. Repair or restoration are primarily concerned with the appearance and function of a piece and often involves replacing missing or broken parts (with newly constructed) and retouching repairs to match the original. These areas are not mutually exclusive - a stonemason for example may work on new buildings as well the restoration and conservation of historic sites.

The stonemason would therefore be using the same skills but in a number of different situations so we can see that the **CONTEXT** of making is also of importance. Another example of context would be geographical where for example some organisations are particularly keen to support rural crafts (with significant pieces of research being undertaken focusing on crafts in the rural environment) or in case of MLA research which categorises traditional craft by industry sector such as aircraft, maritime and agricultural.

The **INTENTION** of the maker is another area for potential classification of craft. Some makers will produce work entirely for **economic value** – focusing primarily on a functional end product for sale for profit. Others may engage in craft making for its **intrinsic value**, for the pure enjoyment of the process, as a hobby, to make craft

products for themselves or as gifts or to repair or restore the historic environment in a voluntary capacity.

A final way of viewing craft which the research should consider will be the differentiation (if it is to be made) between **indigenous** or **vernacular** crafts and those **arising from 'other' cultures**. Considering this raises questions of national culture and identity. Some of our crafts were brought by the Celts, some by the Vikings, some like carpentry and cathedral stonemasonry by the Normans and some like techniques for making and working with porcelain through travel and trade with China.

Given England's trading and colonial history and the consequent dispersed heritage of the English population, the definition of 'heritage' for the purposes of this research should not be limited to crafts that might be regarded as 'indigenous' to England. In many cases immigrants leave much of their tangible heritage behind and the only aspect of their heritage they bring to share is their intangible heritage which we should welcome and value.

### 3.3 Ways of viewing heritage craft

'Heritage is in our Hands' – a review of heritage trade training (Queensland 2008) identifies how important it is to uncouple the perception that 'heritage' equates with 'old'.

*"UNESCO's definition provides a very useful way of encompassing the range and variety of heritage trades and crafts. It also establishes a highly flexible framework for embedding 'new' heritage trades that invariably arise over time. If the creativity of past craft masters is to be continued, it must be recognised that heritage, by its very nature, is dynamic. The carriage makers of last century have yielded to the motor vehicle makers of today. Each group, in turn, will become part of tomorrow's 'heritage'. The perception that 'heritage' equates to 'old' is a clear example. It can block out the importance of creating conditions that encourage tradespersons and artisans to continue to create crafts of all kinds. Failing to recognise the intrinsic dynamism of heritage trades may well restrict identification of strategies to fix the chronic shortage of heritage tradespersons to established, traditional approaches."*

This concern is also echoed in the Shetland Indigenous Crafts Study.

*"Consultation indicates a general understanding of and real respect and affection for the skills and objects connected with Shetland's indigenous crafts. However a view does exist that these techniques and skills are 'old fashioned', are for making 'replicas', are not valued but merely relate to our social history and economic hardships of the past"*

Heritage and contemporary practice are not a dichotomy - they are parts of a continuum. The dictionary definition of 'contemporary' includes *existing, occurring, or living at the same time; belonging to the same time; of about the same age or date: of the present time; modern*, however it is important to understand that within the arts "contemporary" currently can have a different meaning which is innovative, conceptual and cutting edge.

The tender for this research posits the **heritage craft industry** as activity that:

- Is taken to mean that which involves a high degree of hand-skill and produces "useful" objects, rather than predominately machine-orientated, based activity (although the use of manufacturing oriented machinery does not necessarily rule out the inclusion of that type of activity within the project). This also includes industrial town-based crafts where such hand-skill is still a significant factor.
- Includes those products associated with material culture through to the production of aesthetic artefacts (for example; hand-made jewellery and textiles production), but *excludes* broader creative activity such as music, dance and traditional painting.
- Produces products that are in demand and in use for today, but that the hand-skill involved is often of the traditional or heritage form, or derived from knowledge and application of that form.

A key point is the final one - as the vast majority of skills and techniques practiced by the full breadth of craft makers today have been handed down over centuries and thus might well be described as 'traditional' or 'heritage'. Clearly these 'traditional' or 'heritage' skills and techniques can be applied in a range of ways as these examples demonstrate:

- To produce a traditional functional item – a traditional woven blanket.
- To produce a contemporary functional item – a contemporary woven blanket.
- To produce a piece of art – a conceptual art installation using weaving techniques.
- To conserve – conservation of a woven fabric in a listed building.
- To repair or restore – repairing or restoring woven fabric in a heritage building.
- To operate pre-industrial equipment or machinery in a heritage setting – operation of a loom in a museum setting.

Makers working in the various ways above may define themselves differently – some as craftspeople, some as artists, some as conservators, some perhaps as tradesmen. Some might well work in more than one of the ways listed as part of a portfolio of activity and the percentage of activity and/or earnings devoted to 'heritage' activity might influence how they define themselves.

#### **4 Defining Heritage Craft for the purposes of this research**

As this paper identifies – no initiative to measure or support heritage skills in England today can be undertaken without recognition of the history of craft and its supporting structures and the existing national and international context.

##### **4.1 What is already being measured?**

As identified in Section 1 above, there are a range of existing organisations with an interest in supporting craft in England, whether that encompasses business or skills development, contemporary or heritage craft, art or the built environment. Over the years a significant (though piecemeal) body of research has been built up by these organisations to support the needs of their differing agendas. Key examples include:

- Research by the Crafts Council into the profile, markets, audiences, learning and participation, social value and professional development of the contemporary sector.
- Research by the National Heritage Training Group into the skills needs of the heritage building sector.
- Research by English Heritage into the needs of heritage industrial sites.
- Research by the then Countryside Agency into the skills needs of the rural economy.
- Research by Creative & Cultural Skills into the skills needs of the craft sector as a whole.

Given this existing pattern of support there might be a tendency to place any research of heritage craft in the light of what is not already supported and measured – as a largely ‘gap-filling’ exercise. However, we should beware of being *driven* by measuring what is not measured elsewhere. As section 1 outlined, support structures have arisen historically and their remits have influenced what they support and what they measure. This is an issue not restricted to our experience in England – as the Canadian Craft Federation identify in their paper ‘Defining the Crafts Sector’

*“One of the stumbling blocks to the development of a profile or survey for the crafts sector is the difficulty in achieving a common definition of what the crafts industry includes. In industries such as crafts, there can be long debates on whether one segment or another should be included or not. Often disagreements hinge on differing underlying needs or agendas.”*

A better starting point would be to look at heritage craft holistically irrespective of existing agencies.

Those I interviewed as part of the preparation of this paper confirmed the vital importance of understanding the true size and impact of the sector. Currently our view of what might encompass heritage craft is piecemeal – if we were to consider a more holistic vision what would that be?

As the Canadian Craft Federation identify in Getting on With a Definition *“Perhaps the most promising way to proceed to a working definition of the crafts sector is to avoid the question by including everything and allow data users to select the segments of the industry they find most appropriate. In some industries where there is a debate on what is and is not included, they have chosen to define their industry in concentric, overlapping, or adjacent rings. The core is the part of the industry that everybody clearly recognizes as in, and adding in circles where there is clearly related economic or cultural activity.”*

#### **4.2 What should we measure?**

It is essential that the research encompass the full breadth of the sector. As TBR has identified - the imperative will be developing a definition that works in terms of buy-in and recognition from stakeholders and the wider sector, but also can be measured in terms of its economic impact. The specification given for the research by BIS comes from an economic perspective identifying the need for *a quantitative analysis mapping of occupations, structure, current and future skill needs, economic contribution, training*

*and professional development and future growth of the heritage craft sector.* There is, as has been indicated, also significant interest in considering the value of the *intangible heritage* encompassed by the sector.

A starting point for the research must be to estimate the size and economic value of the sector to **provide both the proper context for, to and underline the importance of our tangible and intangible craft heritage.** In order to frame this I propose that the research takes as a baseline a definition of 'heritage craft' as

*"Practices which employ manual dexterity and skill, and an understanding of traditional materials, designs and techniques to make or repair useful things"*

This contextual measurement would encompass a large proportion of existing craft practice (for example the majority of the skills listed in Appendix 3) and could take the form of estimated figures reached through a desk-based review of existing research.

Moving beyond this broad contextual framing the research should then focus on measuring what is happening with, and what is meaningful in terms of income generation and support for heritage craft skills. The bulk of the research should focus on the measurement of:

- Heritage craft practice that is independently economically viable for individuals and companies.
- Heritage craft practice which supports our existing and future heritage structure including the built environment, industrial, transport and rural heritage.
- Crafts which are practiced as part of our intangible heritage and in particular those which may be in danger of being lost.

In order to identify the breadth of practice above 'heritage craft' activity could be defined as practice which encompassed these points:

- *Knowledge of and use of traditional materials.*
- *Skilled use of hand tools and hand-operated machinery.*
- *Knowledge and application of traditional, often functional, designs.*

This would include practice that has already been the subject of research – particularly in the rural and construction areas – and the research would need to incorporate their findings in order to present a full picture of the sector.

Taking into consideration the various ways of viewing craft investigated in section 3 the following **parameters** would steer the identification and measurement of heritage craft:

- The initial focus should be on a focus on practice –intangible heritage skills.
- Product would be a secondary consideration – however there must be a product.
- Within practice initial categorisation would be by material used.
- Product could be fixed, portable, newly constructed product or repair, restoration or conservation of an existing product. It is most likely to be functional, traditional in design and could be decorative but should *not* be conceptually driven art.

- Whilst heritage crafts predominantly produce functional objects they do include the applied arts or decorative crafts such as lace-making, calligraphy and marquetry, crafts which are concerned with making functional objects beautiful.
- The level of hand skill and the knowledge of and the depth of engagement with materials is more important in identifying the boundary between craft and industry than scale of production.
- The context of craft making is important if it is supporting or is practiced as part of a heritage building or environment – whether urban or rural.
- Heritage practice can include for profit and for pleasure or voluntary activity but the former is more important for the purposes of this research so will be the prime focus of measurement.
- Using the UNESCO categories of intangible heritage (see 2.2.1 above) and focusing on traditional craftsmanship would exclude culinary craft which is defined as social practice.
- All forms of heritage craft should be encompassed by the research including the heritage practice of recent immigrants.

The introduction noted that for the purposes of this paper the generic **terminology** ‘maker’ would be used, with ‘craft’ as the work that they produce. For the purposes of this research definitions will be needed that will be recognized across the breadth of practice. For the purposes of the research I suggest we use the more traditional term **craftsperson** – a term which the HCA use for this reason.

In interview stakeholders confirmed the need for the **scope** of this research to reflect the breadth of the sector – beyond makers to encompass the following areas as outlined by TBR in their tender document.

- Heritage craft businesses, self-employed practitioners and related staff/economic output.
- Makers and practitioners in non-craft businesses. For example, those employed by/in museums/historic sites.
- Heritage Craft ‘teachers’ and education institutes, who may not contribute to economic output directly, but are key to skills development and transfer. This includes informal ‘teaching’, covering those who pass on skills outside of a formal learning structure.
- Exhibition, curation and retail, the infrastructure that supports businesses and makers in advertising, marketing and selling heritage craft.
- Supporting organisations, craft associations, guilds, workshop companies, public bodies who fund, lobby for and advocate on behalf of the sector.
- Important inputs to the heritage craft sector (i.e. supply of specialist equipment or products, for example thatching materials) which should be considered from two points of view; a conduit into the sector and potentially an important part of it also.

In addition stakeholders identified the following as **key areas of investigation**:

- What is the true size and economic impact of the sector?
- What economic and societal shifts might affect heritage craft in the future – both positively and negatively? What are the potential growth points in relation to

tourism, rural economies, sustainability and wellbeing as referenced in Section 2 above?

- What are the biggest challenges to the survival of individual crafts, the practice of individuals and companies and the viability of the sector as a whole?
- Is there evidence for anecdotal skills gaps and in particular concerns over the age profile of some parts of the sector?
- What is the spectrum of craft practice – how much does restoration or conservation or work in a heritage context contribute to support craft makers working more broadly? Where do earnings come from? Is heritage or contemporary practice the driver or is that a false divide?

#### **4.3 Conclusion**

We hope that this paper provides a useful starting point both to those involved in this research project and others with an interest in the flourishing of our craft heritage and practice.



**Appendix 1 – Steering Group and stakeholders**

The following were consulted as part of the research for this document and their time given is gratefully appreciated

James Evans	Creative & Cultural Skills
Laura Clayton	English Heritage
Jo Reilly	Heritage Lottery Fund
Nick Randell	Heritage Lottery Fund
Victoria Harris	BITC
Lee Bryer	Construction Skills
Robin Wood	Heritage Craft Association
Andy Challis	Proskills
Fiona Dodd	TBR

## **Appendix 2 – References to publications reviewed**

**Arts Council England, Crafts Council, The Arts Council of Wales.** (2004).  
*Making It in the 21<sup>st</sup> Century: A Socio-Economic Survey of Crafts Activity in England and Wales, 2002-03.*

**Arts Council England.** (2004).  
*Making It To Market: Developing the Market for Contemporary Craft*

**Canadian Craft Federation** (2001)  
*Study of the Crafts Sector in Canada*

**Cobb+Co Museum And Southern Queensland Institute Of Tafe** - Australia (2008)  
*Heritage Is In Our Hands - A Review Of Heritage Trade Training*

**Countryside Agency.** (2004).  
*Crafts in the English Countryside: Towards a Future.*  
*English Rural Crafts, Today and Tomorrow*

**Crafts Council** (2010)  
*Craft Sector Profile and Analysis*

**Crafts Council** (2011)  
*Craft and Wellbeing- Karen Yair*

**Creative & Cultural Skills,** (2008).  
*Creative Blueprint England. The Sector Skills Agreement for the Creative and Cultural Industries.*

**English Heritage - Historic Environment Review** (2000)  
*Power of Place*

**English Heritage** (2008)  
*Sustaining England's Industrial Heritage - A Future for Preserved Industrial Sites in England* - Neil Cossons

**Heritage Lottery Fund** (2000)  
*Sustaining Our Living Heritage - Skills and training for the heritage sector*

**Heritage Lottery Fund** (2009)  
*Training Bursaries Evaluation Report*

**Highlands and Islands Arts.** (2007).  
*Craft Development: A Scoping Study – 2007.*

**Historic Environment Advisory Council For Scotland** (2006)  
*Report and recommendations on the availability of adequate and appropriate traditional materials and professional and craft skills to meet the needs of the built heritage*

**MLA** (2008)

Towards a Definition of Heritage Craft – Hilary Jennings

*Traditional Skills A Way Forward – East of England*

**Museums Galleries Scotland** (2008)

*Intangible Cultural Heritage in Scotland – the way forward*

**National Heritage Training Group** (2003)

*Heritage Building Skills Report*

**National Heritage Training Group** (2008)

*Traditional Building Craft Skills*

*Build Heritage Sector Professionals*

*A Survey of Building Contractors' Views on Traditional Building Craft Skills and Training*

*Needs in the West Midlands*

**Scottish Arts Council** (2000)

*Glorious Obsessions – Scottish Indigenous Crafts Today*

**Shetland Arts Trust.** (2003).

*A Development Plan for Indigenous Craft*

**Yale University Press** (1999)

*The Crafts in Britain in the 20<sup>th</sup> Century – Tanya Harrod*

Appendix 3 – Mapping the Craft Sector<sup>1</sup>

Type	Group	Sub-group
Composite	Guns	Gunsmithing
	Instruments	Musical instruments Other instruments
	Toys & automata	Toys & automata
	Vehicles	Vehicle manufacture & maintenance
Material	Clay	Making & finishing clay objects
	Glass	Decoration e.g. engraving, painting Making, fabrication and restoration e.g. stained glass, objects
	Leather	Making and finishing leather objects
	Metal	Construction & building Founding and restoration of objects e.g: vessels, metal fixings Hand tools, e.g. knives, cutlery Sheet metal working e.g. forging & stamping metal, sintering
	Paper	Calligraphy & illumination Paper making & shaping Printing, pressing & bookbinding
	Precious metals	Engraving & finishing Gold & silver smithing & jewellery making
	Stone	Construction, building and restoration inc. carving & letter cutting
	Taxidermy	Taxidermy
	Textiles	Clothing Furnishings Making other textiles e.g. felt, sails, nets, ropes Spinning weaving & dyeing
	Wood	Basketry Construction & building Making & finishing objects Woodland & coppice industries

<sup>1</sup> The table shows a top-line summary of the heritage craft sector. For a more detailed summary please email [creativeblueprint@ccskills.org.uk](mailto:creativeblueprint@ccskills.org.uk)

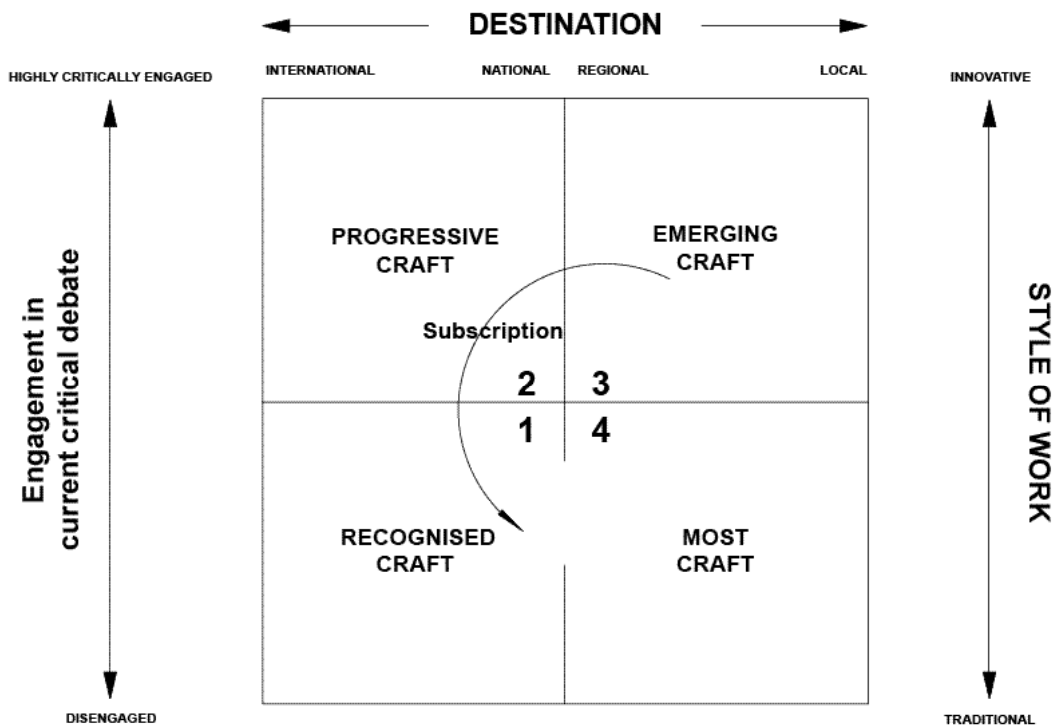
**Appendix 4 - Excerpt from chapter on Craft Production from**

***Making It To Market: Developing the Market for Contemporary Craft.* Arts Council England (2004)**

**The contemporary craft production model: segmentation of designer-makers**

We have devised a model to describe different types of designer-makers. We also use its typology throughout the report, to describe the kinds of craft which they make.

**Contemporary craft production model**



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The model identifies four segments within contemporary craft production. These segments are defined according to how critically engaged the work, or designer-maker is, and where the intended markets are for the work. We can characterise designer-makers according to the four segments that correspond to the boxes of the model.

By using *Making it in the 21st century's* findings we quantified the number of designer-makers in each of the segments. Here we describe the segments and present the proportions.

***Segment 1 – Recognised craft and recognised designer-makers***

The work here is by established designer-makers. They have work in significant public craft or applied art collections, and have also been the subjects of solo exhibitions or important group shows in national museums and galleries.

The work is intended for an international market. These established designer-makers make up 7.3 per cent of the sector.

Also sometimes referred to in the sector as 'names', the designer-makers in this segment are an elite group, who tend to position themselves as artists or as parallel to fine artists but are still proud of their craft skills. They are vision-led rather than sales-led, concerned to be recognised for being critically aware and working in a fine art discipline and their historical antecedents are people such as the studio potters, Bernard Leach, Hans Coper and Lucie Rie.

***Segment 2 – Progressive craft and progressive designer-makers***

Here we find work by designer-makers who are generally in mid-career and who are making themselves known for their cutting-edge approach, and staying power. Their work is beginning to be collected, initially by private collectors but increasingly by public collections. These designer-makers believe engagement in current critical debate is more important than making sales. Their work is intended for a national and an international market.

Although they are beginning to move into the fine art category, a shortage of dealers and high-quality outlets means that these designer-makers continue to sell at a range of craft and art outlets in order to maintain sales volumes of still relatively low-priced works. These designer-makers make up 3.1 per cent of the sector.

***Segment 3 – Emerging craft and emerging designer-makers***

In this segment there is work by emerging designer-makers; they are new entrants into the sector, up to seven years out of college, seeking to be recognised as progressive in their field. They would prefer to position themselves as fine artists or designers, to be taken up in critical debate and therefore into segment 2.

The intended market for their work is likely to be national or regional. But they face a constant battle for survival and this often means portfolio production, comprising commercial work that subsidises more challenging work. These designer-makers make up 4.9 per cent of the sector.

***Segment 4 – Most craft and most craft designer-makers***

This segment contains work by designer-makers who are generally making non-critically engaged work and are primarily concerned with production and with selling to a local market.

They are the vast majority of professional designer-makers – people who are driven to live by their creativity. Most hold modest aspirations, their main criteria for success is selling their work to people who like it and being able to live as far as possible by doing what they love. There are many very successful entrepreneurs in this group who manage to make a good living from sales and commissions. These designer-makers make up 84.7 per cent of the sector.

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The main focus of Arts Council England and Crafts Council support is on the critically-engaged designer-makers making contemporary fine craft and operating primarily in boxes 1, 2 and 3. These three segments account for 15.3 per cent of the whole sector or 4,896 designer-makers.