



Annual Review 2008–09

Annual Review 2008–09

- 02** Foreword
- 03** Introduction
- 04** About the Crafts Council
- 08** Making craft matter
 - 09** Making craft
 - 12** Seeing craft
 - 14** Collecting craft
 - 16** Learning about craft
 - 20** Effectiveness
- 22** Profiles
 - 22** Make/Joanna Bird, bookbinding
 - 24** See/Three By One
 - 26** COLLECT/Origin 2008
 - 28** Learn/Hyperbolic Crochet Coral Reef
- 30** Crafts Council Residencies and Awards
- 32** Crafts Council Exhibitions and Collection
- 36** Crafts Council Events
- 40** 2008–09 Financial Overview
- 42** Statement of Financial Activities
- 44** Balance sheet
- 45** Auditor’s Statement
- 46** Chair’s Financial Statement
- 47** Crafts Council Trustees and Staff

Foreword

2008–09 was a seminal year for the country. Bubbles burst, credit evaporated and the economy threatened to stall.

But perhaps the news was not all bad. We rediscovered some intrinsic values that we had lost in the boom time – the real value in reconnecting the UK’s undoubted creativity and innovation with more tangible outcomes and an increased understanding of the persisting value of craft.

In a post-manufacturing economy, small and medium-sized enterprises have flourished. They need help to continue to thrive in the current climate and we watch government and other initiatives with interest, using our understanding of craft to guide and influence where we can. On an equally positive note, sales at Origin 2008 were strong and, venturing into the current year, COLLECT 2009 and Origin 2009 both performed well for the hundreds of exhibitors who took part and delighted the thousands who visited.

Developing the market for craft is just one aspect of our activity and in 2008–09 we launched a number of new initiatives to enable people throughout the UK to make, see, collect and learn about craft, with more in 2009–10 – some of which are also included in this Annual Report.

One of our initiatives at the beginning of 2010 is a drive to show how much craft matters to people. 17% of the UK population participated in craft in 2008–09 and 11% visited a craft exhibition. But statistics can be very ‘dry’ and this is why we have launched Craft Matters, inviting the public to help us to make craft count by signing up to show that craft matters to them.

Finally, in 2008–09 we recruited new Trustees to our Board. I would like to welcome Professor Dorothy Hogg MBE who joined the Board of the Crafts Council in January 2009 and Professor Stephen Dixon; Andrea Nixon and Peter Ting who joined in April 2009. The contribution of Trustees, and the diverse views they bring, is so important to us – I am very pleased that our thirteen-strong board now includes five maker-trustees and that we have representation from across the UK, with seven trustees based outside London.

I thank them for their support and our Executive Director, Rosy Greenlees and the Crafts Council staff for their dedication and hard work throughout a successful year.

Joanna Foster CBE
Chair

Introduction

Looking back over 2008–09, one thing is very clear. We accomplished a lot.

Firstly we continued some of our existing programmes: Origin 2008; the growth of our exhibitions, partnerships and touring; the second cohort of Spark Plug – our research and development programme for curators; Next Move and the Crafts Council Development Award for emerging and developing makers and the continued growth of our website.

Secondly, the development work that we undertook in 2008–09 has underpinned our activity in 2009–10 and enabled us to plan for the next four years with clarity and confidence. The Craft Blueprint in partnership with Creative & Cultural Skills; Crafts Council Collective – our new professional development programme for makers; The Fifty:Fifty Programme of biennial, large-scale partnership exhibitions to raise the profile of craft in museums and galleries around the UK and the move of COLLECT to the Saatchi Gallery were all developed in 2008–09.

In addition we expanded our participation and learning programme with the development of Firing Up and the Maker Teacher Scheme, and established a new research strategy to ensure that there is robust evidence around our belief in craft's continued value and current resurgence.

All of this work continues the trajectory we set out for the Crafts Council four years ago as a strategic organisation setting a gold standard, supporting the sector, raising the profile of craft and giving people opportunities to engage.

Looking forward we will continue to maintain our leading role in advocacy for the sector and to champion the UK's unique strength in craft. We will also be focussing on areas of concern including changes in higher education strategy; and the ongoing challenge to ensure that when the government and its agencies consider the future of the creative and cultural industries, the voice of the craft sector is heard. We are determined to make this a time in which craft thrives.

I would like to thank our main funders; our partner organisations and the very many people – makers; craft professionals and others – who have helped us over the last year.

Rosy Greenlees
Executive Director

About the Crafts Council/

The Crafts Council's goal is to make the UK the best place to make, see, collect and learn about contemporary craft

Our aims are:

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

We deliver our activity through four themes:

Make

We stimulate and profile creative excellence, innovative thinking and practice across all craft forms.

See

We change peoples perceptions of craft by showcasing the best of contemporary craft in different physical and conceptual contexts.

Collect

We support the growth of a robust craft sector in a global marketplace.

Learn

We promote craft education and skills progression for the economic and cultural health of the sector.

Underpinned by:

Effectiveness

We are an effective organisation setting standards and creating opportunities for craft.

Wales and Wales
Smudge 2001
Photo: John Hammond





Lina Peterson
'Dana' brooch, 2009
Photo: John Hammond

What we believe

- We believe that craft plays a dynamic and vigorous role in the UK's social, economic and cultural life.
- We believe that everyone should have the opportunity to make, see, collect and learn about craft.
- We believe that the strength of craft lies in its use of traditional and contemporary techniques, ideas and materials to make extraordinary new work.
- We believe that the future of craft lies in nurturing talent; children and young people must be able to learn about craft at school and have access to excellent teaching throughout their education.

We believe that craft matters

- There are 35,000 contemporary craft makers in the UK, producing a combined turnover of £1bn each year.¹
- The contemporary craft sector doubled in size, in terms of value of sales, between 1994 and 2004.
- As well as producing their own work, makers contribute to many businesses and industries including film, theatre, dance, fashion and product design.
- 11% of the UK population visited a craft exhibition in 2008–09, and 17% participated in craft activity within that year.²
- Over 1 million people engaged deeply and directly with craft through Crafts Council events in 2008–09; over 1 million more had the opportunity to see Crafts Council Collection objects on loan to other institutions.
- Thousands of people buy craft. 30,000 visitors to the Crafts Council's COLLECT 09 and Origin 08 events spent over £3 million on contemporary craft.
- Over 250,000 people visit the Crafts Council's website every year for information.

See www.craftscouncil.org.uk for updates and briefings on craft sector statistics and information.

1 Crafts Council 2004 'Making it in the 21st Century'; Craft Northern Ireland (2006) 'A Future in the Making: Socio-economic survey of the craft sector in Northern Ireland'; Scottish Arts Council (2002) 'Craft Businesses in Scotland: A Study'.

2 Source: DCMS / ACE 'Taking Part' data update 13/08/09.

Making Craft Matter in 2008–09 and 2009–10



Professor Dorothy Hogg, MBE
First Crafts Council and V&A Maker
in Residence at the Sackler Centre
for arts education, V&A.
Photo: Tas Kyrianiou

Making Craft

'A wonderful experience that has refreshed my way of thinking and [made me] look again at my practice as a whole.'

Crafts Council Development Awardee at the Maker Development Forum, February 2008

We stimulate and profile creative excellence, innovative thinking and practice across all craft forms.

- We work with hundreds of professional craft makers every year, helping them to develop, refresh and renew their work, access the latest information and exchange ideas with each other.
- Professional makers must earn income from their work. We provide opportunities for makers to sell their work to major stores and galleries in the UK and abroad, and directly to the public.

In 2008–09:

- We undertook intensive research and development for Crafts Council Collective (launched in 2009–10) including evaluations of Next Move and the Crafts Council Development Award.
- We piloted three approaches to professional development for midcareer makers, placing makers in a Higher Education Institution (the University of Sunderland) for a peer

learning residency; within a museum environment in partnership with the V&A; and through studio practice and mentorship in partnership with ArtsMatrix. Two of these projects were funded by the Esmée Fairbairn Foundation. Again, these informed the development of Crafts Council Collective in addition to providing opportunities for the makers directly involved in the pilots this year.

- We worked with six HEIs to deliver the current Next Move and Crafts Council Development Award schemes for emerging and developing makers.
- Makers on Next Move and the Crafts Council Development Award schemes were selected for Jerwood Contemporary Makers, Goldsmiths Fair, 100% Design, the Great Northern Contemporary Craft Fair, Ceramic Art London at the RCA, the Korean Ceramics Biennale and Inhorgenta (Munich) among others.
- We commissioned eighteen new works from makers for our touring exhibitions and the curated interventions at Origin 2008, including eleven for the touring

exhibition Wood, five for the trail of curated interventions at Origin and new commissions associated with the Thomas Lyte award at Origin. In addition we held a competition to develop a new recycled glass carafe for London restaurants promoted by partners including Thames Water and the Mayor of London.

- We gave over 330 makers the opportunity to promote themselves to the public and trade sector through Origin and our participation in Talente and the New York International Gift Fair.
- We collaborated with Cape Farewell to enable two makers to join their research trip to the Arctic in autumn 2008, to develop their practice and raise awareness about climate change.

In 2009–10:

- We are launching Crafts Council Collective to potential partners with a new online forum and expanded information for all makers to be launched in Spring 2010.

Crafts Council Collective is a new portfolio of professional development programmes for makers that builds on our previous schemes and provides flexibility for makers to engage with tailored activity throughout their careers. Through Crafts Council Collective, we will engage directly with hundreds of makers throughout the UK, while many more will be able to access information online.

- Commissioning a range of new works from makers for our exhibitions, retail showcases, curated interventions and participation projects.
- Offering hundreds of makers the opportunity to sell direct to the public at Origin 2009 or through their galleries at COLLECT 2009.

Wood

One of the stand-out displays at 100% Design in September was Wood by the design collective Studio Ten and the design store twentytwentyone. The Crafts Council has put Wood on as a touring exhibition starting at the William Morris Gallery in Walthamstow.

The Daily Telegraph Magazine, 21 February 2009

62% of our overall activity took place outside London

89% of all exhibition days took place outside London

67% of partners engaged in learning projects are regional

74% of our cultivation events took place at regional venues

62% of Development Awardees are regionally based

Merete Rasmussen
Twisted Grey Loop, 2009
Photo: John Hammond



Seeing Craft

'Most interesting and intriguing.
How daring they were!'

(Visitor comment) *Deviants at Worcester Museum and Art Gallery, 10 January – 7 March 2009*

In 2008–09 we gave over 2.4 million people the chance to encounter contemporary craft through our exhibitions, participation projects and national loans programme.

We change people's perceptions of craft by showcasing the best contemporary craft in different physical and conceptual contexts.

- We collaborate with museums, galleries and HEIs to create thought-provoking exhibitions.
 - We tour exhibitions featuring works from the Crafts Council Collection and other outstanding examples of contemporary craft to museums, galleries and other venues around the country.
 - We lend objects from the Crafts Council Collection to museums, galleries and other venues for their own displays and exhibitions.
 - We work with curators to support them in programming cutting-edge contemporary craft exhibitions.
 - We create dynamic online exhibitions for our website.
 - We host a complete photo-library and information on all the works in the Crafts Council Collection and other significant works by UK-based craft makers on our website.
- We provide comprehensive information on craft in museums and galleries on our website.

In 2008–09:

- We collaborated with the Crafts Study Centre in Farnham and the British Council on Three by One, a year-long exhibition curated by Alison Britton and drawing on the public collections of all three organisations.
- Five Crafts Council exhibitions were seen by over 60,000 visitors throughout the UK at nine venues. These included the Crafts Council touring exhibitions *Object as Muse*, *Deviants*, *Collecting a Kaleidoscope* and *Wood*, and the V&A/Crafts Council exhibition *Out of the Ordinary: Spectacular Craft* toured by the V&A.
- We programmed a series of curated interventions at *Origin 2008* including works by Fernando Casasempere, David Cushway, Matthew Durran, Amy Houghton, Julia Lohmann, Joanna Manousis, Rowan Mersh, Richard Sweeney and Kristine Tillge Lund. The works spanned a variety of disciplines, including paper, glass and ceramics, and were united by the common theme of using materials in challenging and unexpected ways.

- We loaned works from the Crafts Council Collection to the Harris Museum, Preston; National Museums Wales; Bilston Craft Gallery, Wakefield Art Gallery and Ruthin Crafts Centre, building on our previous portfolio of loans.
- We recruited the second cohort of Spark Plug awardees, with thirteen curators now engaged in this research and development programme. The programme continues to push the boundaries of craft and to prioritise risky, innovative projects.
- We created a new panel to advise on acquisitions for the Crafts Council Collection and acquired eleven works for the Collection by Angela Jarman, Lina Petersen, Wales & Wales, Merete Rasmussen and Lin Cheung.

In 2009–10:

- We are collaborating with mima in Middlesbrough on the exhibition Possibilities and Losses curated by Clare Twomey and James Beighton. Possibilities and Losses shows work by four contemporary makers exploring the relationships between artists working in clay and the wider visual arts.
- Launching The Fifty:Fifty Programme to partners. This new, biennial partnership programme is designed to stimulate regular large scale craft exhibitions around the UK with the first exhibition scheduled for 2012.
- Piloting a new programme of digital exhibitions in partnership with HEIs to explore the display of craft in immersive environments and to work with Research Fellows who engage with digital technology through their craft practice.
- Launching a new portfolio of touring exhibitions.
- Expanding the curated content at our events to include curated trails of work at COLLECT 2009 and Origin 2009.
- Continuing our long and short-term loan schemes and continuing to acquire examples of the most significant new work for the Crafts Council Collection.
- Continuing with our professional development programmes for curators including recruiting the third cohort for the Spark Plug research and development award and delivering the annual curators' conference, creating an expanded online offer including online exhibitions and a new guide to craft in UK public collections.



Freddie Robins
Hand of Good,
Hand of God, 1997

Collecting Craft

'A trip to [Origin] is a joyful experience... and, while nothing replaces a personal visit, you can also check work online...'

Lucia van der Post, *The Times*, 9 October 2008



COLLECT 2009
Photo: Dave Ashton

We support the growth of a robust craft sector in a global marketplace

- We produce national events, bringing together thousands of people who want to buy high quality contemporary craft with hundreds of makers and gallery owners from the UK and abroad.
- We help people to collect craft by providing free, extensive, searchable lists of craft galleries, shops and makers on our website plus information on different ways to buy craft, for example by commissioning a piece of work from a maker.
- We work with craft retailers (both independent and in museums and galleries) to help them to make collecting craft a truly pleasurable and exciting experience.
- We develop opportunities for makers to sell work to major stores and galleries in the UK and abroad and for collectors to discover the full breadth of UK craft through these routes.

In 2008–09:

- We brought 20,000 visitors together with 316 makers at Origin 2008, providing them with the opportunity to see, buy and learn about contemporary craft. 35% of the audience were new attendees; 55% said that Origin had encouraged them to see craft elsewhere in future and to be more adventurous in their purchasing.
- We continued to profile UK makers at the New York International Gift Fair and Talente in Munich in partnership with UK Trade & Investment and held two networking days for retailers in London and Ruthin.

- We held five training days for makers focused on selling skills in Bristol, Newcastle, London, Edinburgh, Cardiff.

In 2009–10:

- We launched COLLECT: the international art fair for contemporary objects at the Saatchi Gallery, London with work over all three floors of the Gallery's new space on the King's Road in May 2009.
- We delivered the fourth year of Origin: The London Craft Fair in partnership with Somerset House Trust, in October 2009. Alongside the chance to buy work directly from 300 makers, this included a public participation project and curated interventions featuring contemporary basketry to complement the Crafts Council's second residency for makers in partnership with the V&A.
- We are launching a new area on our website with information for collectors on commissioning and buying craft.
- We are launching new bursaries for retailers, Take Stock, to help them to build and develop their businesses to sell the best contemporary craft.
- We are researching and developing a new international strategy including an expanded partnership with UK Trade & Investment (UKTI), new projects with the British Council and research and development in targeted territories to determine our future activity. We continue to research and develop opportunities for makers through London 2012.

Learning About Craft

'Thank you for inviting me to Higher Value. I found the level of thinking and debate unusually high'.

David Holland, Learning Manager, NESTA.

We promote craft education and skills progression for the economic and cultural health of the sector.

- We work with organisations including Creative & Cultural Skills to ensure that the sector continues to develop the range of skills it needs for the future.
- We work with teachers to deepen their understanding of craft and enable them to teach it effectively, and with makers to enable them to work effectively in schools.
- We undertake research to provide information on craft for craft professionals, government departments, funders and the media and make this available for all to use on our website.
- We publish Crafts magazine with a range of articles and information for craft-lovers and professionals alike and produce debates and talks focussing on different aspects of craft.
- We produce models of participatory activity designed to engage people of all ages with craft.

- We offer an enormous range of free information on all aspects of craft through our website and library services, providing access to research and resources on contemporary craft.

In 2008–09:

- We finalised the Craft Blueprint, the workforce development plan for craft, in partnership with Creative & Cultural Skills.
- We partnered the National Society of Education in Art and Design (NSEAD) to research and develop a new Maker Teacher Scheme to complement their existing Artist Teacher Scheme.
- We worked with the Royal College of Arts (RCA) and its graduates and alumni to take the Crafts Council Collection into schools and to increase alumni skills in the classroom.
- We worked with the Council for Higher Education in Art and Design (CHEAD) on their conference Materials and Processes: the Future of the Craft of Making (October 2008)



Joseph Harrington
Wedge, 2007
Photo: Joseph Harrington

CCDA evaluation by Be Curious:

'The Award recipients ... are in no doubt that growth in confidence has been one of the key benefits of receiving the award. They feel that the Development Award has acted as a kite mark on their CVs giving them credibility within the sector. The Development Award has given them valuable time to experiment and an increased sense of professionalism and purpose'.

- We worked with over 2,000 craft professionals through our knowledge transfer programmes including the Next Move and Crafts Council Development Award schemes, the Crafts Curators and Higher Value conferences, the Ex Machina conference in partnership with Artquest and seminars, forums and mentoring provision with partners across the UK.
- We piloted our new approach to participation with the Hayward Gallery, taking craft to the Hayward for the first time. The Hyperbolic Crochet Coral Reef, created as a public participation project in the US and continued in the UK, reached an estimated 730,000 people at the Southbank Centre and on its subsequent national tour.
- We introduced a participatory event, Crafting Space, at Origin 2008. Over 4,000 visitors created our live textile installation over the two weeks of Origin.
- Our new website received over 350,000 visits and approximately 245,000 unique visitors to the new site in its first year, representing an increase of 140% on the previous year.
- the cultural, economic and social values of contemporary society. We are developing a new research network and will continue to work with partners including CHEAD.
- We are developing the new Annual Conference for launch in June 2010.
- We are launching a new programme of nationwide learning and participation projects including a new Craft Club as part of the Extended Hours offer from schools and the new national schools' projects Firing Up and the Maker Teacher Scheme and continuing our relationship with the RCA and NSEAD through these schemes.
- We are developing and expanding our website with greatly enhanced content including new online exhibitions and an online guide to craft in public collections; new pages for makers, retailers, collectors, teachers and educators; a new research section and a constantly updated online supplement to Crafts magazine.

In 2009–10:

- We are continuing to work with Creative & Cultural Skills on leading delivery of the recommendations of the Craft Blueprint (launched in June 2009)
- We are launching our new research strategy, which aims to provide robust evidence of the value of craft and its role in contributing to

Effectiveness

- We aim to be an efficient and enterprising organisation.
- We seek to be open minded, vital, confident and creative in our work.
- We see valuing diversity as essential to our success and seek to ensure that in all aspects of our work we recognize the differences and contributions of all individuals and sections of society.
- We aim to be a sustainable organisation recognising the importance of safeguarding our social, financial and environmental future.
- We continued our second phase of board recruitment, appointing Professor Dorothy Hogg MBE within the 2008–09 financial year and Professor Stephen Dixon, Professorial Research Fellow in Contemporary Crafts at Manchester Metropolitan University, Peter Ting, ceramicist, and Andrea Nixon, Executive Director, Tate Liverpool in 09/10. The thirteen-strong board now includes five maker trustees and seven trustees based outside London.
- We carried out a full induction programme for all board members and a board development day for the full board. We continued with a programme of staff training throughout the organisation.
- We continue to verify the quality of our work through a combination of external evaluation, peer review, partners' evaluations, third party assessments and internal evaluation including external evaluations of Next Move, Crafts Council Development Award and makers' midcareer cpd programmes, peer selection for Spark Plug, Origin, COLLECT and Crafts Council Development Award and partners' evaluation from the V&A.
- We constantly review and refresh our governance and ensure that compliance systems are in line with best practice in the sector and benchmarked against similar organisations.



Lin Cheung
'Cup' series, 2009
Photo: John Hammond

Make/Joanna Bird, Bookbinding

'Advice and support from the Crafts Council, and the opportunity to network at a more involved level with other makers opened my eyes to new materials and new ways of working, and I really valued the chance to cross-reference ideas with makers working in a wider range of disciplines.'

Joanna Bird

From first editions and fine press publications to hand printed artworks, Joanna Bird's bookbinding combines traditional materials and techniques such as leather, paper, gold leaf, gold tooling and letter press printing with contemporary materials and methods including plastics, carbon and foils with tooling, graphite and silkscreen printing. The resulting fine book bindings and bespoke boxes are carefully considered artworks that can also be explored, read and enjoyed.

Joanna received a Crafts Council Development Award in 2008. The award had a practical impact – enabling Joanna to buy specialist equipment such as gold finishing tools to explore new techniques, but also had a deeper impact on her practice.

Most of Joanna's work to date has been for private commission, but following her Development Award she is now making new work for exhibition in order to reach new audiences and raise the profile of bookbinding within contemporary craft.



Joanna Bird
In one side and Out
the other. Poetry
by Crozier, James,
Phillips, 1970
Bound 2006
Photo: Joanna Bird

Joanna Bird
Bookbinder, 2009
Photo: Joe Dilworth



See/Three By One

A selection from three public craft collections by Alison Britton. 13 January – 19 December 2009



The Crafts Council and the Crafts Study Centre, University for the Creative Arts, Farnham have had a long relationship, expressed through collaborations in research, publications and exhibitions. The exhibition *Three by One* continued this relationship by bringing together works selected from both collections and from the British Council curated by Alison Britton.

Three by One celebrated influential and pioneering makers, through the eyes of one maker with over 35 years experience of making and looking at craft and offered a snapshot of the history of the public collecting of contemporary craft in the UK. It began with the start of the British Council's

craft collection in 1940, through the 1970s when public collecting gained more cultural importance, to the present day.

'I chose some familiar pieces and many that were a real surprise to me' says Alison Britton. 'There are such unexpected and rich discoveries in these collections with their different emphases and strengths. It has been like assembling an orchestra while I write the music, with the tune evolving in my mind.'

Three by One was accompanied by a publication with essays on craft collecting and curating, and a public programme of talks and events.

2



1
Rushton Aust
Collected Elements,
1989-90, Crafts
Council Collection
Photo: Edward Park

2
Ron King
Alphabet Poster,
1983, Crafts Council
Collection.
Photo: Edward Park

3
Michael Rowe
Lidded Container,
1985, Crafts Council
Collection.
Photo: Edward Park

3



Collect/Origin 2008

Origin 2008 saw 19,000 visitors pass through the doors into a vibrant Ben Kelly designed pavilion that housed nearly 300 individual makers over 12 days. Origin mixed established and emerging makers, all of whom were selected by an independent judging panel. Traditional products and techniques were showcased alongside makers with a new range of skills, such as rapid prototyping, laser cutting and computer modelling.

Origin 2008 also featured installation and interactive elements, designed to engage visitors with contemporary craft in unexpected ways. Crafting Space was a project conceived by British-Iranian artist Alinah Azadeh, in collaboration with artist and structural designer Willow Winston. Visitors were invited to participate in the hands-on weaving of a 3.6m high x 2.8m wide circular structure, responding to questions about the meaning and value of making, buying and collecting in a new and intriguing context. Answers were written on ribbons and woven into the structure, giving individual visitors the opportunity to transform the bare bones of an existing piece of craft into

a stunning object of collective creativity. Based on the dimensions of the perfect circle, the project offered a point of reflection and connection within the Origin pavilion, weaving together diverse members of the public and capturing a moment in time in a unique and delicate way.

The Origin Intervention presented a series of new works by nine selected artists, co-curated by the Crafts Council and Somerset House in order to showcase challenging work and new ways of experiencing craft throughout the pavilion and in spaces within Somerset House.

A suite of awards recognising innovation, craftsmanship and quality were presented at the fair during one of the Thursday evening events that mixed late night shopping with music and participatory activities.

The turbulent financial climate didn't stop visitors buying, and sales were estimated at approximately £1.8 million at the close of show (an increase of 9% on 2007), with this figure rising to £3.2 million with post-show commissions.



Origin 2008
Photo: Dave Ashton

Learn/Hyperbolic Crochet Coral Reef

Conceived by Christine and Margaret Wertheim, founders of the Los Angeles based Institute for Figuring, the Hyperbolic Crochet Coral Reef is a large-scale, constantly mutating series of hand-made crochets that replicate the forms of natural coral. The project is a direct response to the plight of coral from pollution and global warming. Fusing science and mathematics with fine art and handicraft, the reef is constantly updated by an ever-expanding group of participants from around the world,

The crocheted reef was brought to the UK by the Crafts Council and the Southbank Centre, and was shown at the Hayward Gallery Project Space from 11 June – 17 August 2008, where it was seen by some 200,000 visitors. As the project is intended to grow and develop through active participation, crochet enthusiasts and beginners alike were taught the hyperbolic crochet technique in workshops organised by the Crafts Council. Over 750 people took part in workshops and seminars, and contributors from across the UK sent in handmade coral pieces which were made into a separate 'UK Reef' shown alongside the original Institute of Figuring Reef at the

Southbank Centre. This reef highlighted the devastation caused by toxic waste through the incorporation of recycled materials and washed plastic bags dredged from the Thames at litter picks organised in collaboration with waterways charity Thames21.

Following its showing in London, the Crafts Council toured the UK Reef to Birmingham, Dublin, Harrogate and London Olympia as part of the Knitting and Stitching Shows, where it reached an audience of over 150,000 people.



Hyperbolic Crochet Coral Reef
at South Bank Centre, London
Photos: Morley Von Sternberg



Crafts Council Residencies and Awards

Contemporary Craft Fellowship Scheme

In association with Arts Council England South West, Devon Guild of Craftsmen and ArtsMatrix, supported by the Esmée Fairbairn Foundation

Fabrizia Bazzo Architectural Glass
Jenny Beavan Ceramics
Dr Katie Bunnell and Jessie Higginson: Ceramics
Fionna Hesketh Jewellery
Dr Janet Stoyel Textiles

Steering Group

Beatrice Mayfield Crafts Council
Frances Meredith ArtsMatrix
Andrew Proctor Arts Council England, South West
Ruth Staple ArtsMatrix
Erica Steer Devon Guild of Craftsmen
Saffron Wynne Devon Guild of Craftsmen

Crafts Council/V&A Residency

Professor Dorothy Hogg, MBE Jewellery

Selection Panel

Beatriz Chadour V&A Jewellery Gallery Curator, RCA
Shelly Goldsmith Maker and Crafts Council Trustee
Caroline Lang Sackler Centre Project Manager, V&A
Ruth Lloyd Residency and Display Coordinator, V&A
Beatrice Mayfield Crafts Council
Claire West Crafts Council

Crafts Council Flameworking Residencies

In collaboration with the University of Sunderland supported by the Esmée Fairbairn Foundation

Jerome Harrington
Jochen Holz
Angela Jarman

Selection Panel

Peter Davies University of Sunderland
Katharine Dowson Artist in Residence, Middlesex University
David Gates Maker, Furniture
Beatrice Mayfield Crafts Council
Claire West Crafts Council

Crafts Council Development Award

Joanna Bird Bookbinding
Hans Borgonjon Ceramics
Adele Brereton Jewellery
Linda Florence Textiles
Teri Howes Jewellery
Ikuko Iwamoto Ceramics
Rebecca Joselyn Silversmith
Aimee Lax Ceramics
Olivia Lowe Silversmith
Christian O'Reilly Furniture
Jasmin Rowlandson Ceramics
Richard Wheeler Glass/Neon
Maria Wojdat Ceramics

Selection Panel

Polly Binns Chair
Disa Allsopp Jewellery specialist
David Gates Furniture specialist
Preeti Gilani Textile specialist
Angela Jarman Glass specialist
Chris Keenan Ceramics specialist

Be Curious Crafts Council
Development Award Evaluation

Next Move Awards

Shannon Clegg Ceramics
Heather Gillespie Glass
Ekta Kaul Textiles
Claire Loder Ceramics
Esther Lord Silversmith
Kathryn Partington Jewellery
Clare Willard Textiles

In Partnership with Arts Council Wales

Michelle Aked Ceramics
Anthea Walsh Textiles

Next Move Partner Higher Education Institutions

Bath Spa University
Birmingham City University
Swansea Metropolitan University
University of Sunderland
University of Wolverhampton
University of Wales Institute Cardiff

The final selection for Next Move was made in 07/08

BOP Consulting Next Move Evaluation

Spark Plug Curator Awards

Year 1

Janis Jefferies and **May Cornet**
David Littler
Sanna Moore
Paul Purgas
Zoe Shearman

In partnership with Scottish Arts Council

Sally Moir

Year 2

Fiona Boundy
Kate Stoddart
Paul Stone
Jeremy Theophilus and
Barney Hare Duke
Sian Weston

Year 2 Selection Panel

Matthew Durran Maker and curator
David Falkner Director, Stanley Picker Gallery
Deirdre Figueiredo Director, Craftspace
Donna Loveday Head of Exhibitions, Design Museum

Cape Farewell

Tracey Rowledge Bookbinding
Julian Stair Ceramicist

London On Tap Award

In partnership with Thames Water and the Mayor of London
Neil Barron Glass

The Thomas Lyte Modern Heritage Award

James Maclachlan Glass

Crafts Council Exhibitions and Collection

2008–09

Three by One

A partnership exhibition with the Craft Study Centre profiling the Crafts Council, Craft Study Centre and the British Council Collections.

Alison Britton Curator, Craft Study Centre, University of the Creative Arts, Farnham, January – December 2009

Wood

Newly commissioned work by TEN in partnership with twentytwentyone:

TEN

Tomoko Azumi
Stephen Bretland
Carl Clerkin
Gitta Gschwendtner
Chris Jackson
Sam Johnson
Michael Marriott
Hector Serrano
Onkar Singh Kular
Nina Tolstrup

100% Design, Earls Court
18 – 21 September 2008

The William Morris Gallery,
Walthamstow
29 January – 19 April 2009

The Origin Interventions

Newly commissioned and recent work exhibited as a curated trail in the Origin Pavilion and in Somerset House

Fernando Casasempere
David Cushway
Matt Durran
Amy Houghton
Julia Lohmann
Joanna Manousis
Rowan Mersh
Richard Sweeney
Kristine Tillge Lund

Touring Exhibitions continuing into 2008/09

Collecting a Kaleidoscope

The City Gallery Leicester
23rd January – 21st March 2009

Deviants

The Hub Sleaford, 26 July – 31 Aug 2008
**Duncan of Jordanstone College of Art
and Design Dundee** 22 September –
24 October 2008
Worcester Museum and Art Gallery
10 January – 7 March 2009

The Object as Muse

Winchester Discovery Centre
8 August – 19 October 2008

Out of the Ordinary: Spectacular Craft

Tour managed by V&A

The Shipley Art Gallery Gateshead

22 March – 1 June 2009

Tullie House Museum 13 December
2008 – 1 March 2009

New Loans in 08/09

Out of the Box

Harris Museum, Preston

- Vase with indented body, 1960s
Bernard Leach
- Bird dish, 1976 **Michael Cardew**
- Bottle, 1967 **Lucy Rie**
- Oval Pot, 1972 **Hans Coper**
- Cat portrait, 1978 **Jill Crowley**
- Mad Kid's Bedroom Wall Pot, 1996
Grayson Perry

National Museum Wales, Cardiff

- Developed Bowl, 1980
Gordon Baldwin
- Terminal Beach, 1974
Glenys Barton
- Big Yellow Pot, 1981 **Alison Britton**
- Portrait Head, 1979 **Jill Crowley**
- More Tea Vicar, 1993 **Stephen Dixon**
- Covered Pot with Houses, 1972
Ian Godfrey
- Tea bowl, 1986 **Ewen Henderson**
- Burnished Vessel, 1992
Magdalene Odundo
- Small Bowl with Horn, 1983
Jacqueline Poncelet
- Tall Winged Pot, 1972 **Colin Pearson**
- Bud, 1990 **Richard Slee**
- Budgie Teapot, 1985 **Angus Suttie**
- Fat rim dish with horns, 1991
Takeshi Yasuda
- Knitted Bowl 1981 **Carol McNicoll**

Participation & Learning

Harris Academy, Peckham, London

- Mother Pumpkin, 1990 **Kate Malone**
- Horses in field, 1997 **Richard Slee**
- Hand, 1991 **Jill Crowley**
- Helmet, 1972 **Mo Jupp**
- Virgin and Child, 2001 **Philip Eglin**

Specialist Schools and Academies Trust

- 22 in 1 Armpiece, 1984 **Caroline
Broadhead**
- 64 Compartment Window Brooch/
Wallpiece, 1998 **Grainne Morton**
- Propagation Project #105, 2001
Junko Mori
- Glazed shell with mould (Handling
Collection) **Kate Malone**

York College

- Fire Grate, 1984 **Ian Lamb**
- Tea Service, 2004 **Chris Knight**
- Chess set with 32 figures, 2003
Lucy Casson

Exhibition/Short Term Loans

Middlesbrough Institute of Modern Art

- Spout pot, 1974 **Elizabeth Fritsch**
- Optical bottle, 1975 **Elizabeth Fritsch**
- Pot with indented body on foot, 1975
Hans Coper
- Pot, 1975 **Hans Coper**
- Optical Pot, 1975 **Elizabeth Fritsch**
- Pot, 1972 **Hans Coper**
- Large Pot, 1972 **Hans Coper**
- Tall Bottle, 1972 **Hans Coper**
- Pot, 1975 **Hans Coper**
- Vase, 1960 **Lucie Rie**
- Vase, 1960 **Lucie Rie**
- Bowl, 1956 **Lucie Rie**
- Bowl, 1971 **Lucie Rie**
- Black and white bowl, 1956 **Lucie Rie**
- Vase, 1960 **Lucy Rie**

Bilston Craft Gallery Wolverhampton

- Aqua-Posey, 2002 **Hiroshi Suzuki**

Leeds College of Art & Design

- C3 Stacking Chair, 1986
David Colwell
- XL1 Chair Prototype, 1991
Michael Marriott
- Big green jug, 1979 **Alison Britton**
- Pot with green leaves, 1993
Alison Britton

Craft Study Centre Farnham

- Three flat jugs (only one - large jug)
1979 **Stephen Newell**
- 'Turkish blue' bowl, 1984
Williams Christopher
- Orange Vase, 1986 **Simon Moore**
- Bracelet, 1980 **Elizabeth Holder**
- One of three 'Wearables', 1981
Susanna Heron
- Necklace, 1992 **Breon O'Casey**
- All Souls Ring ('Allerseelen'), 1994
Hans Stofer
- Twig Brooch, 1994 **Hans Stofer**
- Lidded Container, 1984 **Michael Rowe**
- Conditions For Ornament No.4, 1988
Michael Rowe
- Pot, 1972 **Hans Coper**
- Flattened pot on foot, 1972
Hans Coper
- Black nightscape form, 1974
Gordon Baldwin
- Pink goldfish bowl (self-portrait), 1978
Jill Crowley
- Winged bowl, 1980 **Colin Pearson**
- Stepped elliptical form, 1981
Jacquelin Poncelet

- Red dish, 1980 **Jacquelin Poncelet**
- Tail of the dog form, 1983
Gillian Lowndes
- Doodle plate, 1982 **Angus Suttie**
- Baroque interior no. 1, 1982
Martin Smith
- Small dish with handle, 1984
Takeshi Yasuda
- Pumpkin pot, 1986 **Richard Slee**
- Pot, 1989 **Ken Eastman**
- Cup, 1991 **Angus Suttie**
- Collected Elements, 1989/90
Rushton Aust
- Wobbly Dress, 1990
Caroline Broadhead
- Alphabet Poster, 1983 **Ron King**
- Alphabet Capitals; Nesting And
Ligatures, 1993 **David Kindersley**
- Virgin and Child, 2001 **Philip Eglin**
- Screen, 2002 **Tord Boontje**
- Wrapped, 2007 **Yoko Izawa**

Wakefield Art Gallery

- Bowl, 2005 **John Creed**

Ruthin Crafts Centre

- Circle Neckpiece With Indent And
Radiating Bands, 1979 **David Watkins**

London – Wizardry in Wood

- Turned Box, 1970 **David Pye**
- Black Rectangular Bowl, 1985
Jim Partridge

Acquisitions

Nap, 2007 **Angela Jarman**
Lost wax cast – opaque lead crystal
and aluminium.

Three brooches from ‘dipped’
series **Lina Peterson**:

- Dana, 2008–09
plastic coated copper
and Swarovski crystals
- Large Silhouette, 2009
plastic copper metals and
Swarovski crystals
- Lesley, 2008/2009
plastic coated copper

Orange Neckpiece, 2008 **Lina Peterson**
painted wood, wool, fabric,
semi-precious and glass beads

Smudge, 2001 **Wales & Wales** Chest
of drawers, European oak with
scorched details

Twisted grey loop, 2009 **Merete**
Rasmussen coiled stoneware

Room Temperature, 2007 **Lin Cheung**
Photo-etched sterling silver sheet,
acrylic liner, glass thermometer; hand
folded and manipulated silver sheet

Three cups and saucers from ‘cup’
series, 2009 **Lin Cheung**

- Willow, 2009, oxidised silver saucers
and ceramic manufactured cup
- Royal Albert, 2009, oxidised
silver saucers and ceramic
manufactured cup
- Royal Doulton, 2009, oxidised
silver saucers and ceramic
manufactured cup

Note: works by Lin Cheung were
agreed in 2008–09 and purchased
with 2009–10 funds

Acquisition Advisory Panel

Elizabeth Callinicos Jewellery
Kate Day General
Max Fraser Design
Alistair Graham Furniture
Jane Harris Textiles
Dan Klein¹ Glass
Peter Ting Ceramics

1 Dan Klein was a valued member of the panel
until his death in June 2009

Handling Collection Acquisitions

3 ceramic pieces **Nao Matsunaga**
8 textile pieces **Yemi Awosile**
Crocheted bag **Celia Pym**
Silver and crochet brooch
Lina Peterson
Machine embroidery **Vanessa Rolf**
Ceramic piece **James Rigler**
Brass sculpture **Stephen Johnson**

Crafts Council Events

ORIGIN 2008

Selection Panel

Claire West Craft Council (Chair)
Charlotte Abrahams Freelance writer
Jacqueline Gestetner Collector
Professor Norma Starszakowna
Textiles
Peter Ting Ceramicist
Mary La Trobe-Bateman OBE Applied
Arts curator and consultant

Origin Awards

Wesley-Barrell Craft Award

Gareth Neal Furniture
Laura Thomas Textiles for interiors

Judging panel

Juliette Barrell Marketing Director,
Wesley-Barrell
Celia Birtwell textile designer
Helen Chislett design journalist
and author
Alastair Graham furniture consultant
Kara O'Reilly Associate Editor, Sunday
Times Style Magazine
Jon Snow Channel 4 news anchor
Claire West Crafts Council

UK Trade and Investment Award for Export

Gold:

Wendy-Sarah Pacey Jewellery

Joint Silver:

Preeti Gilani Textiles
Maggie Williams Glass

Crafts Council Patrons

Best Newcomer Award

Tithi Kutchamuch Jewellery

Runners-up:

Alpa Mistry Textiles
Lina Peterson Jewellery
Merete Rasmussen Ceramics

The Gestetner Award for Metalwork

Cathy Miles Metal

Crafts Magazine Best Contribution to the Show

Jacob van der Beugel Ceramics
Rebecca Gouldson Metal

Evening Standard Homes & Property Best Domestic Product Award

Nick Barberton Wood
Louise Loder Metal
Margo Selby Textiles
J-P Vilkmann Furniture

Selvedge Magazine Excellence in Textiles Award

Samantha Bryan Textiles
Ptolemy Mann Textiles

The ACJ Award for Jewellery

Amy Duggan Jewellery
Catherine Martin Jewellery

Overseas Opportunities

TALENTE

Exhibitors

Manuel Canu Ceramics
Amy Dickson Textiles
Maria Holohan Textiles
Jenny Lee Textiles
Bartek Mejer Ceramics
Joe Wentworth Furniture
Adi Toch Metal

Participation and Learning Events

Hyperbolic Crochet Coral Reef

The Institute for Figuring's Hyperbolic Crochet Coral Reef project was brought to London by The Hayward Project Space and the Southbank Centre in partnership with the Crafts Council.

Hayward Gallery and Royal Festival Hall
11 June – 17 August 2008

Associated Events

Cleaning the beach with **Thames 21**
Crochet Jam hosted by iKnit with **Amy Lamé**

Additional drop-in events hosted in partnership with London yarn shops **Fabrications**, **Loop** and **Prick Your Finger**

Hyperbolic Crochet Reef tour
in partnership with Creative Exhibitions

Knitting and Stitching Show
NEC, Birmingham
Alexandra Palace, London
RDS, Dublin
Harrogate International Centre

Stitch and Craft 2009
Olympia II, London

Maker Teacher CPD Weekend

in association with National Society for Education in Art and Design (NSEAD) to showcase the new Maker Teacher MA at Manchester Metropolitan University (MMU).

Workshops **Alice Kettle** Textiles and **Susie MacMurray** Textiles
Speaker **Katy Bevan**

Crafting Space at Origin 2008

Contributors

Alinah Azadeh Artist
Willow Winston Sculptor

Conferences, Seminars and Symposia

Ex Machina, 24 February 2009

Exploring digital manufacturing in fine art, crafts & design practice organised by Artquest with support from: University of the Arts London, Arts Council England, Crafts Council, CITIN, Exchange and LCACE

Speakers

Dr Katie Bunnell Leader Autonomic Research Design Centre University College Falmouth
Philip Delamore, Senior Research Fellow and Director, Digital Fashion Studio, London College of Fashion
Geoffrey Mann, Product Artist, Studio* Mrmann
Simeon Nelson Professor of Sculpture, School of Art & Design, University of Hertfordshire
Dr Jane Prophet Professor of Interdisciplinary Computing, Goldsmiths University
Dr Jayne Wallace Research Associate in Fine Art & Culture Laboratory, Newcastle University

Martin Watmough Director, Digital Manufacturing Centre at London at the Bartlett School of Architecture UCL
Evelyn Welch Professor of Renaissance Studies, Queen Mary College London

[Higher Value: Redefining Best Practise in Crafts Graduate Support, 21 November 2008, Liverpool Hope University](#)

Speakers/facilitators:

Lee Corner Chair
Josephine Burns
Professor Mike Press
Annie Warburton

[Materials & Processes: the future of the craft of making, 23 October 2008](#)

Jointly organised by **CHEAD**, **Crafts Council**, and the **National Arts Learning Network**

Speakers

Laura Baxter Progression Manager, University of Cumbria
Kamini Chauhan Next Move graduate and practitioner
Paul Coyle Executive Dean, University of the Creative Arts, London
Ian Farren Head of School of A&D, University of Cumbria
Rosy Greenlees Executive Director, Crafts Council
Chris McIntyre Dean of Faculty for the Creative and Cultural Industries, University of Hertfordshire
Kate Malone Ceramicist
Professor Ian Pirie Assistant Principal, Edinburgh College of Art

[Crafts Council Professional Development Forum, West Dean College, 16–18 February 2008](#)

Speakers

Charlotte Abrahams Freelance writer
Alison Baxter Head of Short Courses and Conferences, West Dean College
Lin Cheung Maker
Brigid Howarth Brigid Howarth Consultancy
Beatrice Mayfield Crafts Council
Robert Pulley Principal, West Dean College
Mark Sinker Freelance writer
Sarah Palmer and **Denise Franklin**, Palmer Hamilton Partnership
Rachel Smart Rachel Smart Ltd
Clare Twomey Maker

Panel Discussion

Yvonna Demczynska Flow Gallery
Sally Fawkes Maker, Glass
Yvonne Fuchs The Branding Workshop

[Craft Curators Day, 16 October 2008](#)

Speakers

Amy Barker Curator and **Sim Panesar**, Keeper of Art, Shipley Art Gallery, Gateshead
James Beighton Curator of Craft, mima, Middlesbrough
Amanda Draper Keeper of Fine Art, Harris Museum & Art Gallery, Preston
Francesca Geens Head of Grants, The Art Fund
Alun Graves Curator Ceramics & Glass Collection, V&A
Caroline Jordan Keeper of Decorative Art, Harris Museum & Art Gallery, Preston
David Kay The Shape of Things
Susie O'Reilly and **Brigid Howarth** Museummaker
Fiona Talbott Head of Museums, Libraries, and Archives, Heritage Lottery Fund
Dinah Winch Senior Curator, Gallery Oldham

Symposium: The Art and Craft of
Saving the World, 13 June 2008

Hyperbolic Crochet Coral Reef
Symposium

Janis Jeffries and **Marcus du Sautoy**
Chairs

Margaret Wertheim Keynote speaker

Adapt to Survive: Creativity for Life,
11 July 2008

A series of talks for graduate makers
as part of the 'What Next?' events
programme at New Designers

Session 1

— Residencies and Research:
developing your creativity
and practice

Session 2

— Portfolio Practices: developing
and surviving!

Speakers

Professor Dorothy Hogg, MBE Jeweller

Victoria Kershaw Silversmith

Anna Lewis Jeweller.

Wallace Sewell Textiles

Retailers' CPD programme

Origin 2008, 16 October 2008

Speakers

Priscilla Carluccio Few and Far

Kate Jones Gillies Jones Glass

Maxine Grouchott Head of Visual
Identity, Liberty

Rob Popper Director, Electronic
Marketsquares

Ruthin Craft Centre, 26 March 2009

Speakers

Claire Curneen Ceramicist

Jane Gerrard Assistant Director, Ruthin
Craft Centre

Phillip Hughes Director,
Ruthin Craft Centre

Mary La Trobe Bateman OBE

Applied arts curator and consultant

Training Days for Makers

Bristol

Speakers

Liz Clay Fashion Textiles

Etka Kaul Textiles

London

Speakers

Paul Johnson Furniture

Ptolomey Mann Textile

Scotland

in partnership with the Cultural
Enterprise Office

Speakers

Beth Legg Jewellery

Sarah Hutchinson Jewellery

UKTI Export Workshops

Toyin Laketu

2008–09

Financial Overview

Income

The Crafts Council received total incoming resources of £3,977,000 in 2009 (2008: £4,785,000).

The reduction in income from 2008 is firstly accountable to a change in the level of funding from Arts Council England, being £2,809,000 (reduced from 2008: £3,121,000). According to the current funding agreement, the present level of Arts Council England funding will remain constant for 2009–10 and 2010–11.

Secondly, there was a timing difference in delivery of the programme, specifically the change in time of COLLECT from February to May 2009, which affected both income and expenditure in this year.

As in previous years, the principal source of public funding was Arts Council England. We also received funds from the Scottish Arts Council and Arts Council Wales against service level agreements for work in those countries. We continued to draw down a grant from the Esmée Fairbairn Foundation against agreed programme activity in the English regions.

Our principal earned income streams derived from event fees and associated ticket sales, exhibition loan fees, magazine advertising and sales, and catalogue advertising and sales.

Expenditure

Total resources expended were £4,381,000 (2008: £4,692,000), the decrease from 2008 being due to a timing difference in the delivery of the programme, i.e. the change in timing of COLLECT.

In setting the budget for 2008–09, the trustees and management agreed to a plan that would arrive at a net deficit for the year, thus ensuring the best use of the Crafts Council's reserves and maximising the reach and impact of its work. The net deficit for the year was £404,000 (2008: £93,000 surplus).

Reserves

The Craft Council's reserves policy is to maintain a minimum provision of free reserves to cover between three and six months of expenditure apart from that funded by Arts Council England. Based on the current policy, the free reserves of £581,000 (2008: £1,561,000) covered 4.4 months (2008: 11 months) of expenditure. The current 2008/11 business plan aims to keep reserves to a level in line with our reserves policy.

A pension fund designated reserve of £600,000 has been created in 2008–09 in connection with the Crafts Council's membership of Arts Council England's defined benefit pension scheme.

Leverage

The Crafts Council uses its income to lever additional resources for the sector, giving it broader financial impact than its direct income. This impact includes both income in-kind to the organisation and income leveraged into the craft sector as a whole. Examples of this leverage in 2009 included the sales generated for makers at Origin and partnership funding for various Crafts Council

initiated projects. Leverage was also affected by the timing of COLLECT, as the income to exhibitors at this event is one of the main drivers in this area. The leverage generated by the Crafts Council in 2008–09 is estimated at approximately £4.36 million.

Chris Franklin

Director of Resources

£1.168 million was levered into the Crafts Council through earned, raised and in kind income.

The impact of our investment in terms of income to makers is estimated at £3.2 million for Origin

£4.36 million was levered into the sector as a whole

In total it is estimated that the Crafts Council levered £5.54 million excluding ACE investments

Statement of Financial Activities for the Year Ended 31 March 2009

Incoming Resources
Incoming Resources from Generated funds
Voluntary Income
– Grants and Donations
Activities for generating funds
Investment Income
Incoming Resources from charitable activities
Total incoming resources
Resources Expended
Costs of generating funds
Costs of generating voluntary income
Fundraising trading: other costs
Charitable Activities
Governance costs
Total Resources expended
Movement in total funds for the year
– Net income for the year
Total funds brought forward
Total funds at 31 March 2009

Unrestricted
Funds
£'000

Restricted
Funds
£'000

**2009
Total Funds
£'000**

2008
Total Funds
£'000

2,883	29	2,912	3,337
61	–	61	61
110	–	110	125
3,054	29	3,083	3,523
894	–	894	1,262
3,948	29	3,977	4,785

71	–	71	64
59	–	59	59
4,136	61	4,197	4,498
54	–	54	71
4,320	61	4,381	4,692

(372)	(32)	(404)	93
--------------	-------------	--------------	----

2,674	84	2,758	2,665
--------------	-----------	--------------	-------

2,302	52	2,354	2,758
--------------	-----------	--------------	-------

Balance Sheet at 31 March 2009

2009 £'000

2008 £'000

	2009 £'000	2008 £'000
Fixed Assets		
Crafts Collection	561	553
Other tangible assets	178	43
	739	596
Current assets		
Stocks	–	4
Debtors	373	331
Short term deposits and cash at bank and in hand	2,284	2,478
Total Current assets	2,657	2,813
Creditors: amounts falling due within one year	(1,042)	(651)
Net Current Assets	1,615	2,162
Total assets	2,354	2,758
Represented by:		
Unrestricted funds		
General funds	581	1,561
Designated funds		
– Collection Fund	561	553
– Tangible fixed fund	178	–
– Building and relocation reserve	322	500
– Restructure reserve	25	25
– Collection insurance reserve	35	35
– Pension	600	–
	1,721	1,113
Total Unrestricted funds	2,302	2,674
Restricted funds	52	84
Total funds	2,354	2,758

Auditor's Statement on Summarised Financial Statements

Statement of the Independent Auditor to the Trustees of Crafts Council

We have examined the summarised financial statements of Crafts Council for the year ended 31 March 2009 which comprise the Statement of Financial Activities, Balance Sheet and the Financial Overview.

This report is made solely to the charity's trustees, as a body, in accordance with paragraph 378 of the Charity Commission's Accounting and Reporting by Charities: Statement of Recommended Practice (revised 2005) (SORP). Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditor's statement on Summarised Financial Statements and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for our audit work, for this statement, or for the opinions we have formed.

Respective responsibilities of trustees and auditors

The trustees are responsible for preparing the summarised financial statements in accordance with the recommendations of the charities SORP.

Our responsibility is to report to you our opinion on the consistency of the summarised financial statement with the full annual financial statements and Trustees' Annual Report. We also read the other information contained

in the summarised annual report and consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the summarised financial statement.

Basis of opinion

We conducted our work in accordance with Bulletin 1999/6 'The Auditors' Statement on the Summary Financial Statement' issued by the Auditing Practices Board for use in the United Kingdom.

Opinion

In our opinion the summarised financial statements are consistent with the full financial statements and the Trustees' Annual Report of Crafts Council for the year ended 31 March 2009.



Grant Thornton UK LLP
Registered Auditor
Chartered Accountants London

Chair's Financial Statement

The financial statements were approved and authorised for issue by the Council on 28 January 2010. Signed on behalf of the trustees, by:

A handwritten signature in black ink that reads "Joanna Foster". The signature is written in a cursive, flowing style.

Joanna Foster CBE
Chair

These summarised accounts may not contain sufficient information to allow for a full understanding of the financial affairs of the charity. For further information the full accounts, the auditors' report on those accounts and the Trustees' Annual Report should be consulted.

Copies of these can be obtained from Crafts Council, 44a Pentonville Road, Islington, London N1 9BY.

The full audited accounts were approved by the Trustees on 28 January 2010 and together with the annual report have been submitted to the Charity Commission. The report of the auditors was unqualified.

Crafts Council Trustees and Staff

Board Members (April 2008 – March 2009)

Joanna Foster CBE Chair and Chair of
Nominations Committee

Jane Adam Deputy Chair from
April 2009

Andrew Harrison Deputy Chair from
April 2009

Jules Campbell

Sue Daniels

Professor Stephen Dixon
from April 2009

Shelly Goldsmith

Professor Dorothy Hogg MBE
from January 2009

Chris McIntyre

Andrea Nixon
from April 2009

Elizabeth Ogilvie-Smith

Peter Phillips

Julian Stair to September 2008

Peter Ting from April 2009

Audit

Sue Daniels Chair

Jules Campbell

Shelly Goldsmith

Elizabeth Ogilvie-Smith

Finance & Business Committee

Peter Phillips Chair

Jane Adam

Joanna Foster CBE

Andrew Harrison

Chris McIntyre

Julian Stair to September 2008

Remuneration Committee

Peter Phillips Chair

Jane Adam

Joanna Foster CBE

Andrew Harrison

Chris McIntyre

Julian Stair to September 2008

Senior Management and Managers

Russell Adjekwei Finance Manager

Katy Bevan Participation & Learning Manager (from March 2008)

Elizabeth Cameron Market Development Manager (from September 2008)

Annabelle Campbell Exhibitions & Collection Manager

Colin Crone IT Manager

Chris Franklin Director of Resources (from October 2008)

Rosy Greenlees Executive Director

Keith Grosvenor Publisher of Crafts Magazine

Amanda Jones Director of External Relations

Marcus Lloyd-Davy HR & Premises Manager

Beatrice Mayfield Maker Development Manager

Fiona Moorhead Communications Manager

Vicky Oram Development Manager (to November 2008)

Claire West Director of Programmes

Dr. Karen Yair Research & Information Manager (from August 2008)

With thanks to our funders



CEFNOGI CREADIGRWYDD
CYNGOR CELFYDDYDAU CYMRU
THE ARTS COUNCIL OF WALES
SUPPORTING CREATIVITY



Scottish
Arts Council



Esmée
Fairbairn
FOUNDATION



Supported by
**ARTS COUNCIL
ENGLAND**

The Crafts Council is supported by Arts Council England. Arts Council England works to get great art to everyone by championing, developing and investing in artistic experiences that enrich people's lives. As the national development agency for the arts, it supports a range of artistic activities from theatre to music, literature to dance, photography to digital art, and carnival to crafts. Between 2008 and 2011, Arts Council England will invest £1.3 billion of public money from government and a further £0.3 billion from the National Lottery to create these experiences for as many people as possible across the country.

General Information

Crafts Council

44a Pentonville Road
Islington
London N1 9BY

Phone +44 (0) 20 7806 2500

Fax +44 (0) 20 7837 6891

www.craftscouncil.org.uk

This report is available in large print or plain text. To obtain a copy in any of these formats please contact

Louise Kelly on +44 (0) 20 7806 2580

Crafts Council Registered
Charity Number 280956.

The Crafts Council is committed to equal opportunities and diversity.

COVER:
Ptolemy Mann
Life Spectrum, 2008
Photo: Jonny Back