



Annual Review
2009–10

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2

- 03 Foreword
- 04 Introduction
- 06 Supporters
- 07 Our Funders
- 08 Craft Matters
- 11 About the Crafts Council
- 14 Contemporary Craft in 2009–10
- 16 Craft Sector: Key Priorities
- 18 Making Craft Matter in 2009–10
- 19 Making Craft in 2009–10
- 20 In Focus
Make/ Craft Rally launches
- 21 Crafts Council Development Awards (CCDA)
- 26 Seeing Craft in 2009–10
- 30 Crafts Council Collection loans
- 33 Acquisitions
- 37 In Focus
See/ Possibilities and Losses: Transitions in Clay 22
- 39 Collecting Craft in 2009–10
- 42 In Focus
Collect/ Collect 2009
- 44 International Fairs and Events
- 45 Learn in 2009–10
- 47 In Focus
Learn/ Craft Club
- 50 Craft Blueprint
- 51 Research
- 54 Advocacy
- 57 2009–10 Financial Overview
- 59 Statement of Financial Activities
- 60 Balance Sheet at 31 March 2010
- 61 Auditor's Statement
- 62 Chair's Financial Statement
- 63 Crafts Council Trustees and Staff

Cover image
Rachael Woodman
Outcast, 1999
Crafts Council
Collection: 685
Photo: Nick Moss

Foreword

As we go into our 40th year, it feels like a good moment to reflect on our work over 2009/10, and on the way that projects launched during that very energetic year have developed.

3

Professor Sir Christopher Frayling's speech at the launch of the Three by One exhibition publication at Crafts Study Centre, Farnham, in May 2009, identified good news – the wider realisation of the importance of making at all levels of education, and the awareness that 'the crafts are about today and tomorrow as well as yesterday'.

The publication of the Craft Skills Blueprint in partnership with Creative and Cultural Skills in June 2009 was another significant moment, as the first comprehensive assessment of the craft sector's skills requirements for a long time. The report recommends the expansion of entry routes into craft, support for business and professional development, and the reinvigoration of craft education in schools. These are all key areas we are working on, with new programmes launched in 2009/10 and since to meet these objectives.

We launched our Craft Matters initiative in October 2009, and by March 2010, over 6,000 people had told us how and why Craft Matters to them, expressing their passion in articulate and, at times, moving terms. From people for whom craft is a means of recovery and support in times of illness, to visitors who are enthusiastic about newly learnt skills and in awe of the professionalism of long-established makers, the website and comments are a testimony to the value of craft in everyone's lives.

Crafts Council Collective, our programme of professional development initiatives for makers at all stages of their careers, launched in this period, and is going from strength to strength, with Craft Rally events, an online resource for makers, and the Hothouse scheme supporting business start-ups.

We thank all those who support us and our work. We are grateful to Arts Council England, and in 2009/10 to the Scottish Arts Council and Arts Council Wales. We are very grateful to our Patrons and Craft Champions, listed in full on page 6. We thank the Esmée Fairbairn Foundation, the Paul Hamlyn Foundation and the Steel Charitable Trust for their funding. All this support enables us to develop and deliver programmes that show how much craft really matters.

Joanna Foster CBE
Chair

Introduction

Looking back at 2009/10 brings to the foregrounds how many of our programmes were fully up and running by March 2010, and how much more we have done since.

4

It is immensely rewarding to see the success of initiatives as they progressed during the year, we relaunched COLLECT: the international art fair for contemporary objects at the Saatchi Gallery, London following five years at the V&A. The new venue and the increased capacity and opportunities resulted in a fair that continues to be ambitious, international and an exemplar of the very best contemporary craft. COLLECT also saw the second round of Art Fund Collect awards, with £75,000 going to acquisitions for UK public museums and galleries. We are grateful to the Art Fund for its ongoing support of this initiative, and very pleased to continue this partnership into 2011.

Despite the wider economic downturn, the craft sector remained robust, with strong sales at COLLECT and Origin in 2009, generating a combined total income for makers in the region of £2.5 million. Our exhibitions also presented new and exciting ways of seeing innovative craft during the period, including Possibilities and Losses, transitions in Clay in partnership with mima, Middlesbrough, and a range of touring exhibitions across the country. On the global stage, we welcomed the opportunity to partner the British Council in a competition for a craft maker to design and produce the unique gifts presented on behalf of Great Britain at the Shanghai World Expo. Michelle McKinney was selected and made Britain's official gift to China, as well as gifts for VIP guests, the first time contemporary craft has been represented in this arena.

In November 2009, we launched the first of our policy briefings, to inform the craft sector about significant news and policy developments in a convenient monthly round-up. During 2009/2010 we reported on course closures, monitoring areas of concern, and this remains very much a live issue. Key priorities for us – both in 2009/10 and now – remain craft in education (at primary and secondary levels, and in Higher Education), and the broader relationship and benefits around craft and STEM subjects, in terms of research and production. Looking forward, we continue to address these and other issues, to ensure that craft is central to everyone's lives.

We are grateful to Arts Council England, our patrons, funders and all our supporters for making this work possible.

Rosy Greenlees
Executive Director



Michael Eden
Wedgwoodn't Tureen,
2010
Crafts Council
Collection: P491
Photo: Nick Moss

Supporters

6

Crafts Council Patrons

We thank the Crafts Council Patrons for their valued support across our programmes in 2009/10 and subsequently:

- Lady Gloria Dale
- The Hon. Simon Eccles
- Jacqueline and Jonathan Gestetner
- Nicholas and Judith Goodison
- Diane and Marc Grainer
- Gerard and Sarah Griffin
- Tuan Lee
- Sydney and Anne Levinson
- Alan J. Poole
- Victoria, Lady de Rothschild
- Brian and Hana Smouha
- Dr W. Simon Tortike and Sue Daniels

and those who wish to remain anonymous.

To find out more about our Patrons' Scheme, call 020 7806 2559 or visit our website: www.craftscouncil.org.uk

Crafts Council Craft Champions are all active supporters of contemporary craft who signed up to the Craft Matters campaign at www.craftmatters.co.uk to say that craft matters to them. Craft Champions include:

Linda Barker
Priscilla Carluccio
Sir Terence Conran
Siobhan Davies CBE
Duke of Devonshire
Norman Foster
Professor Sir Christopher Frayling
Tricia Guild OBE
Sir Mark Jones
Jude Kelly OBE
Cath Kidston
Corin Mellor
Michelle Ogundehin
Grayson Perry
Jon Snow
Sheila Teague
Sandi Toksvig
Sir John Tusa
Jeanette Winterson OBE
Lola Young, Baroness Young of Hornsey OBE

Our Funders

7

We are very grateful to the Esmée Fairbairn Foundation and Paul Hamlyn Foundation for their substantial support of our new national learning project Firing Up over three years from April 2011, and to the Steel Charitable Trust for its support of acquisitions for the Handling Collection.

The Art Fund again offered substantial support to the contemporary craft sector through the Art Fund Collect scheme in partnership with the Crafts Council, which has now contributed £200,000 to the sector over three years.

UKTI supported the Origin Award for export 2009, Handbuilt at the V&A as part of London Design Festival in 2009, New York International Gift Fair in August 2009 and January 2010 and Talente in 2009.

Thanks to: Classic FM, Time Out, The Times Culture and Evening Standard Homes and Property for their media support of COLLECT and Origin 2009, and for promotional support for these events to the Museum of Arts and Design, New York, Goldsmiths' Company, Own Art, Heal's, Glaceau Vitaminwater (COLLECT 2009) and London Fashion Weekend (Origin 2009).

The organisers of Art in Action and Lustre for promotional support in 2009.

Upper Street Events (the organisers of New Designers), West Dean College, Artquest and Yorkshire Artspace for support of professional development programmes and Craft Rally.

UK Handknitting Association for support and resources for Craft Club, and for materials from Clover.

The Royal College of Art for providing space at the Hockney Gallery for the Revival project exhibition.

The Crafts Council is very grateful to Arts Council England for its continuing support.

We are also grateful to the Scottish Arts Council and Arts Council Wales for their support in 2009–10.



Supported by
**ARTS COUNCIL
ENGLAND**



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



**Esmée
Fairbairn**
FOUNDATION



Craft Matters

We would like to thank our Craft Champions for their public support of contemporary craft and more than 6,000 people who have signed up to our Craft Matters initiative, sharing the reasons why Craft Matters to them.

8

Nothing is more unique or personal than a handmade item.

Vicki
Devon

It draws on one of our earliest and most important instincts – forming material to hand in order to enrich and change our immediate environment.

Andrew
Edinburgh

Craftsmanship and making things well matters: to do otherwise is fundamentally dishonest. For my part, ideas are best developed 'hands-on' not purely mentally.

Rob
Hampshire

Things that are made by hand with skill and love, and made to last, matter to me in a world increasingly littered with mass-produced throw-away stuff.

Ama
Somerset

Craft and craftsmanship is in essence enquiry into the world we live in using the process of making with one's hands.

Simon
Oxfordshire

I am an artist who works with people across different community groups and I know that people gain a tremendous amount from being creative – they learn a new skill while at the same time learning something about themselves. I have seen remarkable changes in people's level of self-esteem and self confidence through such activities.

Gillian
Somerset

Because it's an expression of our humanity

Xavier
Greater London

In a world of fast pace technology, it is essential to preserve and maintain our very special human ability to create.

Tracey
Cambridgeshire

It humanises, it has integrity, it is authentic and has soul – all qualities essential for surviving the 21st century.

Maureen
Merseyside

Since being forcibly retired through ill health it had been my lifeline. No matter what problems there are I can retreat into my craft and everything is fine again.

Roberta
West Midlands

Helping professional makers to do what they do is as important to me as supporting new music, film and visual art. The skill and processes that a finished object represents is far more tangible than most give it credit for... and objects can still be as functional as they ever were, going back hundreds of years, or they can blur the boundaries of what is possible in the 21st century with digital tools and contemporary thinking.

Nick
Edinburgh

It's the human touch.

Jennifer
Greater London

Crafting is my relaxation, my creativity and my time.

Claire
Tyne and Wear

As the initiator and director of UNESCO's programme for craft development in the world from 1988 to 2008, I have witnessed across the continents how much crafts constitute the wealth of the poorest, and a unique resource for cultural and socio-economic development. I am convinced that in this era of globalisation, crafts are the most visible and concrete way to discover, understand and appreciate the diversity of cultures.

Mr Indrasen Vencatachellum
Paris

We are human beings and real social interaction is vital to our humanity and anything that promotes that is good in my book

Iain
North Yorkshire

Craft is an important part of a nation's culture and history and should be cherished and promoted

Edwina
West Yorkshire



David Watkins
Primary Orbits, 1983
Online exhibition: A white,
a blue, a yellow, red.
Poetry by Jeremy Reed.
Crafts Council
Collection: J158
Photo: Heini Schneebeli

The most satisfying thing a human being can do – and the sexiest – is to make something. Life is about relationship – to each other – and to the material world. Making something is a relationship. The thing about craft, about the making of everyday objects that we can have around us, about the making of objects that are beautiful and/or useful, is that our everyday life is enriched.

Jeanette Winterson OBE,
Craft Champion

The Crafts Council/ The Crafts Council is the national development agency for contemporary craft

11

Our goal

- 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.

Our values

- 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.



The Crafts Council delivers its activity through four strategic themes.

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

See: We change people's perceptions of craft by showing 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.



1
Studio Glithero
Photo: Joe Dilworth

2
Studio Glithero,
Blueware Vase, 2010
Photo: Petr Krejci



2

Contemporary Craft in 2009–10

14

The past 15 years have been incredibly productive for the UK's creativity and innovation, and craft has been a part of that success.

Economic

- Craft is a major player within the creative industries, growing more rapidly by employment than any other sector in 2009. Largely made up of self-employed makers and owners of small to medium scale enterprises (SMEs), the sector has a vital role in the UK's future economic landscape.
- The craft sector makes a £3 billion contribution to the UK economy, and represents 13% of those employed in the UK's creative industries.
- New research commissioned by the Crafts Council shows that 16.9 million people have already bought craft and that the total market for original contemporary craft is currently between £913 million and £1.87 billion. The value of sales of original craft doubled between 1994 and 2004.

Innovation

- Craft knowledge and innovation impacts on sectors throughout the creative industries. New Crafts Council research shows makers contributing to sectors from film and fashion to health and architecture and partnering manufacturers in new commercial products.

Engagement

- 11% of the UK population visited a craft exhibition in 2008/09, and 17% participated in craft activity within that year. At 17%, craft was the most popular area for participation, followed by playing a musical instrument (11%) (DCMS Taking Part survey).

Social Capital

- The skills, creative capabilities and aptitudes that craft engenders contribute to intellectual development, character and social capital. The sense of achievement and self actualisation that craft provides gives people pride in themselves and in what can be accomplished.
- Craft thinking is crucial to learning at all ages, and there is growing evidence that its practice shapes character.
- The craft sector has a number of characteristics noteworthy for Britain's new industrial landscape. It is fastest growing among the young, which means it is well placed for further growth. New research commissioned by the Crafts Council shows that craft graduates are successful, entrepreneurial and socially mobile.



Yu Jordy Fu,
Cloud Lamp Angels, 2009,
Photo: Yu Jordy Fu

Craft Sector: Key Priorities

In the run-up to Assemble 2010, the Crafts Council's national conference, we asked delegates and others what they regarded as key issues for the sector. These were voted as the three most important areas.

16



We believe that there are particular areas where government can help the craft sector to continue to contribute and thrive. We make the following recommendations on behalf of the craft sector:

- Restore the opportunity for craft and making to the curriculum to encourage the development of craft knowledge in young people alongside the recognition that craft is a viable entrepreneurial career
- Enable teachers to have opportunities to learn craft skills and teach them confidently
- Enable craft research to flourish, maximising craft's contribution to other creative industries and manufacturing sectors
- Enable the provision of new routes into the sector alongside routes through Higher Education, including apprenticeships that take into account the profile of new professional makers (often embarking on second careers) and the difficulties of micro-businesses and sole traders in providing the current model
- Give us an appropriate place alongside the digital, media and STEM priorities that are dominating the HE and creative industry agendas; craft has a valuable contribution to make, as our research shows



1

1
Gareth Neal,
Anne, 2008, Crafts
Council
Collection: W162
Photo: Nick Moss

2
Philippa Brock
Self Assembly 3,
2008, Crafts Council
Collection: T175
Photo: Nick Moss



2

Making Craft Matter in 2009 – 10

18

2009/10 was an active and fulfilling year during which we brought many projects initiated in 2008/09 to fruition, and launched a range of new programmes including Crafts Council Collective; a continuous development programme for makers at all stages of their careers; a new research strategy and a new national participation and learning strategy. We continued to develop our advocacy for the sector and to create a rich variety of new online content. We relaunched COLLECT at the Saatchi Gallery and held the final year of Origin at Somerset House prior to its relocation within the London Design Festival.

'I thought it was absolutely superb, and far and away superior to any contemporary craft fair I have previously visited. The display overall... showing the work cleanly and beautifully.'

COLLECT visitor

We enabled over 2,000,000 people to engage with contemporary craft through exhibitions, fairs and events, provided a further 600,000 opportunities to see craft in public spaces, and welcomed 325,000 visitors to our website. We worked with 7,500 craft professionals during the year.

60% of our work took place
outside London

90% of all exhibition days took place
outside London

80% of all Crafts Council Collection loans
were to regional venues

66% of all makers supported through
Crafts Council programmes were based
outside London

www.craftscouncil.org.uk/about-us/

Making Craft in 2009–10

19

Crafts Council Collective

In September, we launched Craft Rally, the first tier of our new continuous professional development programme for makers at all stages of their careers. More Collective strands were launched in 2010/11 and, subject to funding, the full programme will be in place by March 2012.

Craft Rally is a forum for makers to exchange information and ideas online, and at events with partner organisations. The first Rally took place in spring 2009. 154 makers attended two days of panel discussions, talks, installations and workshops. See In Focus for more details.

Crafts Council/V&A Residencies

We continued our partnership with the V&A, to offer three craft residencies to mid-career makers over three years. Mary Butcher's contemporary basketry residency from July – December 2009 attracted 900 visitors to 27 events, including open studios, group visits, activities with education and adult groups, an inter-cultural programme and a mental health programme. There were over 3,500 online visits. The residency also resulted in the creation of a short training programme to support emerging contemporary basket makers. Mary Butcher used the opportunity for CPD provided by the residency to work with artist Tracey Rowledge to explore the use of new materials, including vellum, and discussions about mark making. This exploration, combined with Mary taking full advantage of many of the short courses run by the V&A, including jewellery making & pattern cutting without seams, has allowed her to explore a new language of material, scale and function in her work.

Selection panel

Juliette Fritsch and Ruth Lloyd (V&A)
Madeleine Furness and Stephen Dixon (Crafts Council)

We completed recruitment and selection for the third residency (automata) commencing July 2010, undertaken by Laurence Kavanagh.

'A very enjoyable programme with a supportive friendly team. Great to have had this opportunity. A lot to take in and act upon in the short term – the full relevance and usefulness will emerge over time.'

Emerging Basketry Makers Development Programme, run as part of Mary Butcher's Contemporary Basketry Residency at the V&A Sackler Centre

Make/Craft Rally launches

20

Craft Rally forms part of Crafts Council Collective – a programme of professional development for makers at all points in their careers. Rally events take place across the country, Craft Rally Online providing a virtual space for makers to interact, share discussions and debates and catch up on activities at the rally events.

The inaugural Craft Rally events took place in London, in partnership with Chelsea College of Art and Design in March 2009, and in Sheffield, in partnership with Artquest and Yorkshire Art Space in April 2009. Both events were sold out, and brought makers together with a wide range of speakers and facilitators to explore new ideas and ways of thinking about their work. Content from all the events was made available online for makers to continue to access and share more widely.

www.craftrally.org.uk



1
Craft Rally, London
Photo: Tas Kyprianou

2 + 3
Craft Rally, Sheffield
Photo: Tas Kyprianou

Crafts Council Development Awards (CCDA)

21



Louisa Taylor
Photo: Joe Dilworth

Alongside the launch of Crafts Council Collective, we made five awards under the last round of the CCDA scheme to:

Adele Brereton Jewellery
Debbie Smyth Textiles;
Studio Glithero Product design;
Rachel Gornall Textiles.
Glen Wild Ceramics

These awardees will complete their programmes during 2010/11.

Previous CCDA recipients exhibiting at COLLECT and Origin 2009 included **Lina Peterson**, **Karola Torkos**, **Jo Hayes Ward** and **Merete Rasmussen** at COLLECT and **Joseph Harrington** and **Louisa Taylor** at Origin. **Louisa Taylor** won the Evening Standard Homes and Property Best Domestic Product Award for Week 2 and joint second prize in the UKTI Award for Export.

Selection Panel

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

The panel retired after the selection of this last cohort and we thank them for their time and input. The CCDA scheme has an extensive range of alumni in all areas of practice. The panel, alumni and awardees were all instrumental to the development of the new Collective programme launched this year to build on the work of previous schemes.

The following current and recent CCDA awardees were selected for Jerwood Contemporary Makers in 2009 and 2010

2009

Linda Florence Textiles
Ismini Samanidou Textiles

2010

Marloes ten Bhomer Footwear
Julie Cook Textiles
Joseph Harrington Glass
David Rhys Jones Ceramics
Kirsty MacDougall Textiles
Nicola Malkin Ceramics
Rowan Mersh Textiles
Lina Peterson Jewellery
Richard Wheeler Glass/Neon

CCDA awardees won the following awards

Julie Cook won the 2010 Arts Foundation Award for Textiles.

Andrew Lamb won the 2010 Arts Foundation Award for Jewellery. He was also joint winner of the Association for Contemporary Jewellery prize at Origin, and was selected for Creation II at Goldsmiths' Hall.

'The Craft Council organised a fantastic opportunity for us which gave me a much needed boost for myself and my business. The high level of experience of all those speaking and giving workshops was such a rare opportunity. I really appreciated it.'

Crafts Council Development Award Forum 2010 participant

Other achievements by current and previous CCDA awardees included

Jo Bird Bookbinding: Covered – Beauty and Art in Contemporary Bookbinding at Flow Gallery

Adele Brereton Jewellery: Goldsmiths' Fair 2009

Linda Florence Textiles: Winner of the British Design Award 2009 for Surface Design; 'Reinstated Carpet' commissioned by the National Trust as part of The House of Bling at Tattershall Castle

Rebecca Joselyn Silver: First Time Exhibitor Goldsmiths' Award to exhibit at Goldsmiths' Fair 2009

Ismini Samanidou Textiles: invited to take part in a textile research project in Bangladesh as part of the British Council's Silk Road project

Margo Selby Textiles: mentor on BBC's 'Mastercrafts' series

Debbie Smyth Textiles: selected to create a new commission for the Dorchester Hotel; showed with Ysh London Ten in 2009 London Design Festival; exhibited at the Great Northern Contemporary Craft Fair 2009

Studio Glithero Product and Furniture: presented new work created in situ for Design by Performance in Belgium and 'The Long Drop' at Experimenta 09 in Lisbon.

Louisa Taylor Ceramics: won the Batch Production Award at the British Ceramics Biennale

Richard Wheeler Glass and Neon: had a solo exhibition 'Them and Us' at the Customs House, South Shields, with accompanying publication by Yorkshire Sculpture Park and showed 'Disappearing Paths' at Yorkshire Sculpture Park and Wakefield Cathedral.



1
Adele Brereton
Photo: Joe Dilworth

2
Adele Brereton,
Vessel Brooch with
Wood, 2008
Photo: Victoria Ling

Next Move

Awardees

Shannon Clegg Ceramics
Heather Gillespie Glass
Ekta Kaul Textiles
Claire Loder Ceramics
Esther Lord Silver
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

Claire Loder Ceramics, **Michelle Aked** Ceramics, **Ekta Kaul** Textiles and **Kathryn Partington** Jewellery were selected for Origin 2009. **Kathryn Partington** also showed work in 'the long night of contemporary jewellery in Vienna' at Contemporary Jewellery Plus and at Emboss at the RBSA Gallery, Birmingham

Ekta Kaul Textiles and **Claire Loder** Ceramics were nominated for the Arts Foundation Fellowship 2010

Ekta Kaul Textiles exhibited at Made in Brighton

Next Move concluded with a joint peer review session with a panel comprising:

Greg Parsons Ruthin Craft Centre
Alex Papakyriacou Briffa Associates
David Littler London Printworks Trust
Philippa Prinsloo Design Manager, Habitat
Rachel Smart Rachel Smart Ltd (business management)
Adam Paxon Jeweller

'It was a privilege to be on the Forum. I didn't quite know what to expect, and – to be honest – I anticipated dreary lectures about tax and that sort of thing but it was completely the opposite. Inspirational speakers very passionate about what they are doing. I could identify, I learnt an incredible amount and it has already fed into my practice and I am seeing the benefit. Thanks.'

Crafts Council Development Award Forum 2010 participant

Crafts Council Professional Development Forum, March 2010

The professional development forum was held at West Dean College, Chichester 3–5 March 2010 for recipients of Crafts Council Development Awards, Scottish Arts Council Start Up Awards and makers supported by Arts Council Wales.

Presentations

The Crafts Council's maker development team gave presentations to students at:
University of Cumbria: BA Contemporary Crafts, FDA Jewellery and Furniture
University of Wales Institute Cardiff: BA & MA, Textiles
Oxford and Cherwell Valley College: BA Design Crafts,
Manchester Metropolitan University: MA and BA Textiles, 3D Design, Ceramics and Contemporary Craft
University of the Creative Arts, Farnham: BA Textiles,

Other presentations included:

ArtsMatrix ArtsCompass Training Day
Bishopsland Educational Trust
Business of Design – Design in Adversity – London Design Festival
Cockpit Arts
Crafted debate at the London Design Festival
Furniture Futures Symposium, John Makepeace Lectures, London Design Festival
Hidden Art Forum 2009
New Ashgate Gallery, Farnham
New Designers, London

Panels

The team were invited to sit on selection panels for:
The P&O Makower Commission
Second year BA (Hons) Contemporary Applied Arts students' Live Project,
University of Cumbria
One Year On, New Designers

Advisors

The team advised on:
Arts & Business Crafted initiative
BA (Hons) Applied Art & Design (work-based) programme, Bath Spa University
Periodic Review of Design Crafts,
De Montfort University, Leicester

www.craftscouncil.org.uk/professional-development/maker-development/

www.craftrally.org.uk



Crafts Council
Professional
Development Forum,
West Dean College,
Chichester
Photo: Tas Kyprianou

Seeing Craft in 2009–10

26



Three by One
Photo: Dave Ashton

The programme included two major exhibitions in partnership with mima and the Crafts Study Centre, four Crafts Council touring exhibitions, four new online exhibitions and the development of new touring concept CraftCubes.

Exhibitions

[Possibilities And Losses: Transitions In Clay \(22 May – 29 August 2009\)](#) :

This major exhibition was delivered in partnership with mima, curated by Clare Twomey, featuring new work by Twomey, Keith Harrison and Linda Sormin and an installation by Neil Brownsword. It attracted 39,000 visitors to the exhibition and the accompanying public events programme. The publication *Possibilities and Losses: Transitions in Clay*, edited by Clare Twomey, was published by the Crafts Council in partnership with mima in February 2010.

[Three By One at the Crafts Study Centre, Farnham \(13 January – 31 December 2009\)](#)

This partnership between the Crafts Council and the Crafts Study Centre featured a selection from three public collections (the British Council, Crafts Study Centre and Crafts Council by Alison Britton) and an accompanying publication. A symposium in December 2009 included presentations by Glenn Adamson, Head of Graduate Studies and Deputy Head of Research, V&A, Alison Britton, ceramist and curator, Sandra Alfoldy, Professor in Craft History, Nova Scotia College of Art and Design, Mark Bills, Curator, Watts Gallery and Professor Simon Olding, Director, Crafts Study Centre. The exhibition, symposium and wider public programme attracted over 8,400 visitors to the Crafts Study Centre.

27

'Excellent exhibition; good to see the Crafts Council here ... well done'

Wood visitor comment

'Satisfying things enjoyed by all of us aged 11, 15, 17 to 50. Thank you.'

Wood visitor comment

'The exhibition evokes emotions I can't explain. I've been three times, each time the same feeling.'

Object as Muse visitor comment

'Reflection, therapy, healing, freedom, great metaphors and novel. Thank you.'

Object as Muse Visitor comment

Crafts Council Touring exhibitions:

We toured four exhibitions featuring objects from the Crafts Council Collection, commissions and key loans, and reaching 28,500 visitors over 370 viewing days.

WOOD

The Crafts Council in collaboration with TEN and twentytwentyone.

William Morris Touring Exhibition, Walthamstow (new Crafts Council venue) 30 Jan – 19 April 2009
Oriel Myrddin Gallery, Carmarthen (new Crafts Council touring venue) 11 July – 29 August 2009
The Nicholson Institute, Leek, 27 February – 10 April 2010

Collecting A Kaleidoscope

A Crafts Council Touring Exhibition conceived by Ralph Turner in conjunction with the Glynn Vivian Gallery, Swansea

artsdepot, North Finchley (new Crafts Council touring venue) 8 May – 21 June 2009

Object as Muse

A Crafts Council Touring Exhibition

Kirkcaldy Museum, Fife (new Crafts Council touring venue), 8 May – 21 June 2009

Deviants

A Crafts Council Touring Exhibition

Hove Museum 6 June – 13 Sept 2009
Bury Art Gallery, Museum & Archives, 21 Nov 2009 – 16 Jan 2010

Out Of The Ordinary: Spectacular Craft

A Crafts Council and V&A partnership exhibition.

The V&A continued to tour our first partnership exhibition Out of the Ordinary: Spectacular Craft reaching a further 47,500 visitors.

Millennium Gallery, Sheffield 25 June – 20 September 2009 including new works by **Catherine Bertola** and **Linda Florence** responding to Museums Sheffield's collections
The Hub, Sleaford, 20 November 2009 – 19 January 2010

Online Exhibitions

We curated four online exhibitions on our website.
www.craftscouncil.org.uk/collection-and-exhibitions/

Object in Focus: Christoph Zellweger's Chain and Red Chain in partnership with mima
A White, a Blue, a Yellow, a Red. Poetry by Jeremy Reed in response to the work of Mo Jupp, David Watkins, Edmund de Waal, Grainne Morton and Naoko Sako
An Object's Journey: Table=Chest by Tomoko Azumi
Exploring Colour by Lina Peterson

Alongside the 09/10 programme, we developed two new touring exhibitions **Lab Craft** and **Breath Taking**, launched later in 2010, in addition to the new CraftCubes concept which provides self-contained touring.



Edmund de Waal
Arcady, 2007
Crafts Council
Collection: P489
Photo: Heini SchneebeLi

1



2



1
Mo Jupp
Helmet, 1972
Crafts Council
Collection: P76
Photo: John Hammond

2
Tomoko Azumi
Table=Chest, 1995
Crafts Council
Collection: PW102
Photo: Sylvain Deleu

Crafts Council Collection loans

30

We continued to make loans from the Crafts Council Collection with 117 objects on loan to 21 venues during the year.

Long term loans – museums and galleries

Birmingham Museum & Art Gallery, West Midlands

- Moon Pocket, 1975 Elizabeth Fritsch
- Bottle, 1977 Elizabeth Fritsch
- Spade Form, 1972 Hans Coper

Shipley Art Gallery, North East

- Optical pot, 1975 Elizabeth Fritsch

Usher Gallery Lincolnshire County Council, East Midlands

- Bowl, 1972 Lucy Rie

Potteries Museum & Art Gallery, West Midlands

- Vessel, 1972 Hans Coper

Nottingham Castle Museum & Art Gallery, East Midlands

- Venus et Amour, 1990 Philip Eglin

Whitworth Art Gallery Manchester, North West

- Hank And Partner, 1987 Beverley Clark

Long term loans – universities

University of Birmingham – Library, West Midlands

- Stack form, 1972 Tony Hepburn
- Stack form, 1972 Tony Hepburn
- Stack form, 1972 Tony Hepburn
- Helmet, 1972 Mo Jupp
- Helmet, 1972 Mo Jupp
- Pot, 1980 Sara Radstone
- Pot, 1982 Sara Radstone
- Flattened pot, 1982 Sara Radstone
- 'Although the puff adder cannot fly it has caught the hornbill' (Ashanti Proverb), 1986 Gillian Lowndes
- Negotiation II, 1990 Steve Buck
- 'Running the dog', 1991 Michael Flynn
- Corner Boy, 1986 Bryan Illsley

Visual Arts Dept, University of Wales Aberystwyth, Wales

- Pot with scalloped edge, 1974 Elizabeth Fritsch
- Optical pot, 1975 Elizabeth Fritsch

healthcare

Exeter Health Care Arts, Devon, South West

- Large Fish, 1982 Howard Raybould
- Two Minutes Experience, 1994 Michael Renton

government office

DCMS – Barbara Follett, London

- Human form, 2000 Bruno Romanelli
- Transition 39, 2002 Naoko Sato
- Bowl – glass, 2001 Stewart Hearn

**Out of the Box long term loans of
works made 1970 – 94
Loans 2009/10**

Harris Museum, Preston, North West

- 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, Wales**

- 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**

Short term loans

**Glynn Vivian Art Gallery –
Sitting Pretty, Wales**

- Box Chair with adjustable back, 1979
Erik de Graaff
- Upright Chair, 1978 **Fred Baier**
- Child's High Chair, 1981
Richard La Trobe Bateman

Short term loans healthcare

St George's Hospital, Tooting, London

- Scottish Journey, 1991 **Kate Wickham**

Short Term Loans; Exhibitions**The Goldsmiths' Company, London**

- Aqua-Poesy, 2002 Hiroshi Suzuki

Leeds College of Art & Design, Yorkshire

- 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

Bilston Craft Gallery, Wolverhampton, West Midlands

- Aqua-Poesy, 2002 Hiroshi Suzuki

City Gallery, Leicester, East Midlands

- Fish Tail Squares, 1981 David Watkins
- Primary Orbits, 1983 David Watkins
- Samurai Square, 1981 David Watkins
- Leaping Fish vase, c1960 Bernard Leach
- Jar, c1960 Bernard Leach
- Bottle, c1960 Bernard Leach
- Bottle, 1967 Lucie Rie

The Goldsmiths' Company, London

- Crossover, 2001 Susan Cross

Middlesborough Institute of Modern Art, North East

- 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 Lucie Rie

Craft Study Centre, Farnham, South East

- Three flat jugs, 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, 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 a 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 Philip Eglin
- Screen Tord Boontje
- Wrapped, 2007 Yoko Izawa

Acquisitions

33

We acquired nine objects for the Collection, two of which are touring as CraftCubes in 10/11.

- Room Temperature (2007), Jewellery, **Lin Cheung**
- Royal Albert (2009), Cup and Saucer, **Lin Cheung**
- Royal Doulton (2009), Cup and Saucer, **Lin Cheung**
- Willow (2009), Cup and Saucer, **Lin Cheung**
- Anne (2008), table **Gareth Neal** (CraftCube tour in 10/11)
- Wedgwoodn't Tureen (tall pink), (2010) ceramic, by **Michael Eden** (CraftCube tour in 10/11)
- Social piece of Furniture No. 6 (2008), ceramic, by **Anders Ruhwald**
- Self Assembly (2008), Textile 3 parts, by **Philippa Brock**
- Ballet to Remember (2008 – 10), Jewellery, 11 parts by **Maria Militsi**

Acquisition Advisory Panel

Elizabeth Callinicos Jewellery

Kate Day General

Max Fraser Design

Alistair Graham Furniture

Jane Harris Textiles

Dan Klein Glass (note: Dan Klein was a valued member of this panel until his death in June 2009)

Peter Ting Ceramics

Lin Cheung,
Willow, 2009
Crafts Council
Collection: M82
Photo: John Hammond



Max Lamb
Ladycross Stone Chair, 2007
Courtesy: The Scottish
Gallery



Spark Plug Professional Development Awards for Curators

We made five awards in 09/10:

- **Anne Forgan** for Cloth: Sound and Vision – a proposal for an exhibition about moving sound and image as interpreted through textiles
- **Frances Lord** and **Cynthia Cousens** for Making Dialogues: an exhibition exploring the dialogues between artists and their influences
- **Cathy Newbery** for Upcycle – a project exploring how to make second-hand goods desirable and create new markets for contemporary craft by ‘upcycling’ second-hand goods and waste materials
- **Rachael Matthews** and **Louise Harries** for Clothes as Architecture – a project exploring explore the idea of clothes as functional garments, shelters and museum pieces.
- **Lesley Millar** for Net-work: lace and the (con)figuring of space (working title) – an exhibition on contemporary approaches to lace-making and its relationship to architecture and installation art.

Note: The Crafts Council and Birmingham Museum and Art Gallery will present this exhibition in partnership under the Crafts Council’s fifty:fifty Exhibition scheme following BMAG’s successful application.

The independent selection panel for the Spark Plug Curator Award

Matt Durran Glass Artist
David Falkner Gallery Director,
 Stanley Picker Gallery
Deirdre Figueiredo Director, Craftspace
Donna Loveday Head of Exhibitions,
 Design Museum

Annual Craft Curators Conference 2009

Commissioning Craft for Collections
 42 delegates attended the Conference which took place in September 2009 at the Millennium Galleries, Sheffield.

Speakers included:

Andy Horn, Exhibitions organiser, Birmingham Museum and Art Gallery (Chair)
Diana Hatton, Public Art Associate, Public Art South West
Lucy Bayley, Curator of National Programmes, Contemporary Art Society (CAS)
Brigid Howarth and **Susie O’Reilly**, Museummaker
Kirstie Hamilton, Head of Exhibition Programming, Museums Sheffield
Alice Kettle, Textile Artist

Selection Panels

We co-ordinated the nomination of British Ceramic and Glass makers to the Second European Triennial of Ceramic and Glass organised by the Worlds Crafts Council – Belgique Francophone. Julian Stair was appointed to shortlist artists in collaboration with the Crafts Council. Selected UK makers were Neil Brownsword, Robert Dawson, Anna Dickinson, Ken Eastman, Jessica Lloyd-Jones, Kate Maestri, Katharine Morling, Keiko Mukaide, Annie Turner and Nicholas Rena. The exhibition took place in Mons, Belgium, from November 2010

Executive Director Rosy Greenlees was a member of the selection panel for the European Applied Arts Prize in Mons, which ultimately featured 16 UK makers.

The Crafts Council was also invited to sit on the jury for the UK Glass Biennale.

‘For me a highlight of this project was when all the different communities who had co-produced work came together at the exhibition preview. Within the context of Arnolfini, a key interest of ‘Craftivism’ was to shift the focus of the white cube away from the monologue of the artist and institutional voice towards dialogue and meaning being a social collective activity.’

Zoe Shearman,
 independent curator/
 Spark Plug Award recipient

In Focus

See/Possibilities and Losses: Transitions in Clay

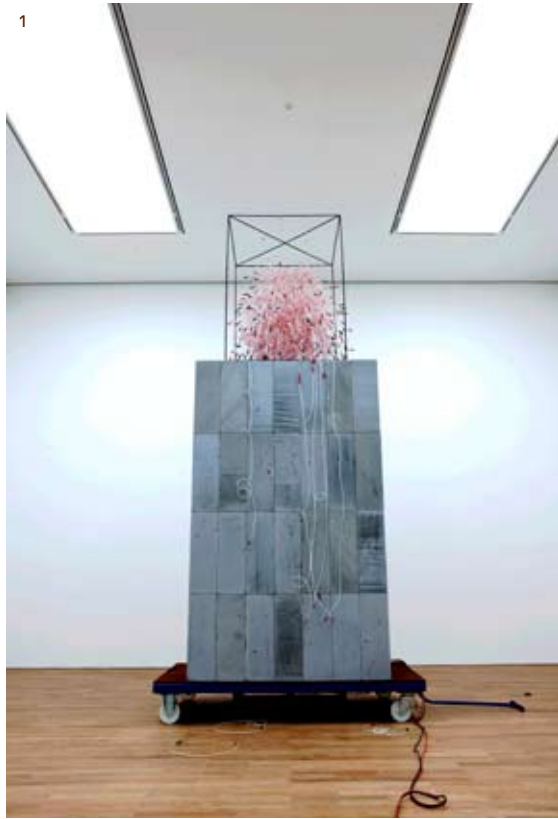
22 May–29 August 2009

A mima exhibition in partnership with the Crafts Council

37

Clare Twomey,
Monument, 2009
Photo: Dan Prince





1
Keith Harrison,
Brother, 2009
Photo: Dan Prince

2
Neil Brownsword,
Salvage Series, 2005
Photo: Dan Prince

Curated by Clare Twomey in partnership with mima and the Crafts Council, Possibilities and Losses challenged traditional perceptions of clay practice in an exhibition that presented a range of possibilities of what ceramics could be and do.

Featuring work by Neil Brownsword, Keith Harrison, Linda Sormin and Clare Twomey, the exhibition confronted visitors with a ten metre high mountain of ceramic shards, an installation made in response to the changing nature of the ceramic industry in Stoke on Trent, a performance in which ceramics were fired live and an environment in which found objects and pottery pieces were smashed and destroyed by a curator over the run of the exhibition. All the artists in the exhibition are leading the way in working on the borders of craft knowledge and the wider visual arts.

The Crafts Council and mima co-produced an associated publication, launched in February 2010, to record the exhibition and installations, and to continue the debates it raised. Including essays from, Jorunn Veiteberg and Glenn Adamson, and an introduction by Clare Twomey and James Beighton, the book was launched at a panel discussion chaired by Grant Gibson, Crafts magazine.



Collecting Craft in 2009–10

39

The programme included the relaunch of COLLECT at the Saatchi Gallery, the final showing of Origin at Somerset House before its relocation within the London Design Festival, a showcase at the V&A as part of the 2009 London Design Festival, the development of a range of commissioning opportunities for makers and Take Stock craft bursaries to retailers

COLLECT 2009 (14–17 May 2009)

We relaunched COLLECT at the Saatchi Gallery, attracting over 10,000 visitors. 17 UK and 20 international galleries exhibited and initial evaluation showed that galleries had made in excess of £1,000,000 in sales during COLLECT itself.

See In Focus: COLLECT for more information.

The independent selection committee for Collect 2009 comprised:

Janice Blackburn freelance curator and craft specialist,
Annabel Freyberg freelance journalist,
Amanda Game freelance craft specialist,
Alun Graves Curator in the Department of Sculpture, Ceramics and Glass at the V&A
Ben Williams Specialist, Contemporary Ceramics in the Design Department at Phillips de Pury.

We secured the second year of Art Fund Collect, with the Art Fund increasing its fund to £75,000 for the purchase of contemporary craft for public collections across the UK;

The successful galleries were:

Aberdeen Art Gallery which purchased Neckpiece (2009) by Jacqueline Ryan (£26,550)
Amgueddfa Cymru – National Museum Wales which purchased Red Stripe (2008) by Rachael Woodman (£6,500)
Bilston Craft Gallery which purchased Propagation Project, Lichen Petals (2009) by Junko Mori (£8,500)
mima, Middlesbrough Institute of Modern Art which purchased Bracelet (1999) by Giovanni Corvaja (£29,000)
V&A which purchased Free Essence-6 by Niyoko Ikuta (£5,700)
Select at COLLECT: the Crafts Council's curatorial intervention within the fair was selected from the Crafts Council Collection by **Ralph Rugoff, Annie Carlano, Alisdhair Willis and Mary Portas.**

Crafts magazine hosted a series of sell-out talks featuring jeweller Ted Noten and gallerist Libby Sellers interviewed by editor Grant Gibson, and a panel discussion 'Is the future hand-made?' featuring Glenn Adamson, Martin Raymond, co-founder of the Future Laboratory and designer Simon Hasan.

Purchases at COLLECT were again available through Arts Council England's Own Art scheme.

The Collect Trail, the Crafts Council Showcase at COLLECT, took place from 1–18 May and included work by Richard Wheeler presented at TASCHEN in Duke of York Square and by Mikael Jackson displayed at David Mellor, Sloane Square.

Origin 2009 (6–18 October 2009)

We held the last year of Origin at Somerset House, attracting 22,000 visitors over two weeks and generating sales for makers at close-of-show at £1.5 million. 97% of exhibitors said their profile had been raised as a result of taking part.

Selection panel

Grant Gibson Editor, Crafts magazine
Corinne Julius Arts journalist
Lina Kanafani Owner, Mint
CJ Lim Architect

Origin Awards

Awards at Origin featured:
Association of Contemporary Jewellery (ACJ) Award for Jewellery: **Andrew Lamb** and **Leah Miles**
Crafts Magazine Best Contribution to the Show: **Wycliffe Stutchbury** in Week One and **Annette Bugansky** in Week Two
The Evening Standard Homes & Property Award for Best Domestic Product: **Lucian Taylor** in Week One and **Louisa Taylor** in Week Two
The UK Trade and Investment (UKTI) Award for Export: **Leto & Ariadne** with **Timea Sido** and **Louisa Taylor** in joint second place
Selvedge Magazine Excellence in Textiles Award: **carreéducker** LLP in Week One and **Sarah Tyssen** in Week Two.

To complement Mary Butcher's Crafts Council/V&A residency, a trail of curated work focused on contemporary basketry, combining new commissions, loans and works from the Crafts Council Collection, with featured makers including **Laura Ellen Bacon**, **Dail Behannah**, **Lee Dalby**, **Elizabeth Murton**, **Shuna Rendall**, **Laura Street**, **Kazuhito Takadoi** and **Lois Walpole**.

To accompany this, **Shane Waltener** led a public participation project based on basketry skills throughout Origin.

Origin subsequently relocated to Old Spitalfields Market as part of the London Design Festival in 2010.

Showcases

We produced Hand Built, featuring the work of makers in architectural contexts, within the London Design Festival's Design Embassy in the V&A's Sackler Centre reaching an international audience of 3,000.

Commissioning Opportunities

We secured a range of commissioning opportunities for makers, including the opportunity to design and make the UK Pavilion official gifts for Shanghai Expo 2010; the gifts for the Cultural Leadership Programme's Women to Watch Awards and commemorative gifts for Forum UK trustees.

The Shanghai Expo commission was awarded in 09/10 to **Michelle McKinney**.

The Cultural Leadership Programme's Women To Watch commission was awarded to **Sian Matthews** to create 50 commemorative gifts for the winners.

The Forum UK commission was awarded to Anna Lewis to produce 13 commemorative gifts to be presented to trustees.

This has been a very useful and well thought out programme. I have gained a huge amount from it, from both the speakers and the other participants. I have been able to take down detailed notes to refer to both now and in the future, which I know will continue to be useful at different stages of my career.

Emerging Basketry Makers Development Programme, run as part of Mary Butcher's Contemporary Basketry Residency at the V&A Sackler Centre

Professional Development Awards: Take Stock

Take Stock: We made awards to craft retailers, continuing our retailers' networking days alongside these awards.

Awardees

The Gallery at Bevere, Worcester
Craft In the Bay, Cardiff
The Craft Shop, Royal Exchange Theatre,
Manchester

Mentors

Mel Larsen Arts Marketing Consultant;
London
Michael Sheridan Director, Sheridan & Co:
Retail Design and Branding: London, New
York, Shanghai offices
Greg Parsons Freelance craft retailing
specialist and curator: London

Selection Panel

Elizabeth Cameron, Market Development
Manager
Catherine Williams, Market Development
Officer, Crafts Council

Retailers' Professional Development Programme

New Ashgate Gallery, June 2009: Marketing
Origin, October 2009: Day 1: Commissioning
Day 2: Online marketing

Selection Panels

The team were invited to sit on selection
panels for:

Hereford Craft Fair selection panel
Design Factory selection panel

Retailers' Professional Development Programme

New Ashgate Gallery, June 2009: Marketing
Origin, October 2009: Day 1: Commissioning
Day 2: Online marketing:

In Focus

Collect/ Collect 2009: 14–17 May 2009

42



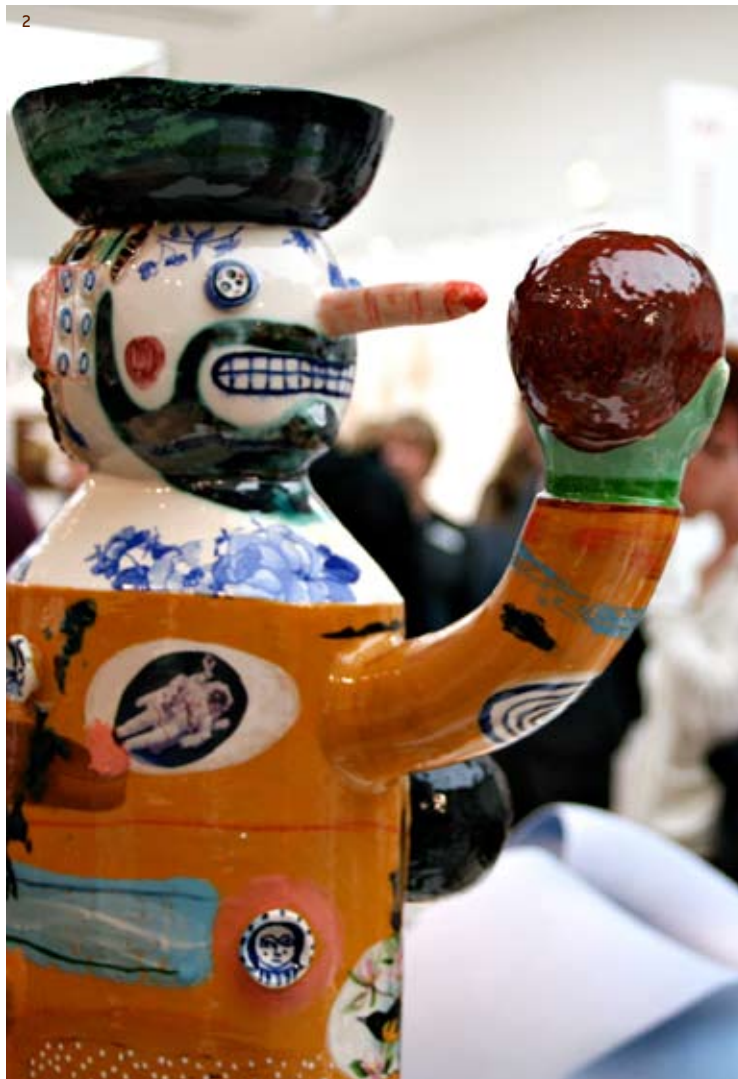
COLLECT: the international art fair for contemporary objects re-launched in 2009 at the Saatchi Gallery, London. After five successful years at the Victoria and Albert Museum, the new venue gave the event a new focus and the space and opportunity for exhibiting galleries to expand their displays.

Over 300 artists exhibited, represented by 37 galleries from the UK and Ireland, Central Europe and Scandinavia, as well as the United States, Japan and Australia. First-time exhibitors for 2009 included the Crafts Council of Ireland National Craft Gallery; Collection d'Ateliers d'Art de France and Norwegian gallery Kunst1.

COLLECT continued to set a benchmark for quality and to challenge perceptions of craft, with over 10,000 visitors and significant sales to international private collectors and public institutions.

Art Fund Collect, a joint initiative established by the Crafts Council and the Art Fund offered national museums and galleries a share of a £75,000 pot to buy works for public collections. Five bids took a share of the £75,000 award, three of which were acquired from Clare Beck at Adrian Sassoon: a steel sculpture by Junko Mori for the Bilston Craft Gallery; a glass sculpture by Rachael Woodman for the National Museum of Wales; a gold and enamel bracelet by Giovanni Corvaja for mima. Art Fund Collect additionally acquired a glass work Niyoko Ikuta from Yufuku Gallery for the V&A, and Neckpiece by Jacqueline Ryan from the Scottish Gallery for Aberdeen Art Gallery.

In 2009, the fair also featured Select@Collect, displays from the Crafts Council collection, selected by the then CEO of Established & Sons, Alasdhair Willis; founder of Yellowdoor, retail guru and broadcaster Mary Portas; Director of the Hayward Gallery Ralph Rugoff and Director of Mint Museum of Craft & Design, Annie Carlano. Work by recent graduates Mikael Jackson and Richard Wheeler featured in the windows of David Mellor Design on Sloane Square and TASCHEN store.



1
COLLECT 2009
Photo: Dave Ashton

2
COLLECT 2009
Stephen Bird
Represented at
COLLECT by Bluecoat
Display Centre
Photo: Dave Ashton

International Fairs and Events

44

We were again successful in gaining UKTI funding to exhibit at the New York International Gift Fair and at Talente in Munich, with UK makers achieving sales in excess of \$650,000 over the two relevant editions of the NYIGF.

Talente (Munich)

6 UK makers exhibited
Laura Brannon Plastics/Jewellery
Kate Hayward Ceramics
Olivia Lowe Silversmith
Valentin Vodev Plastics and Metal
Shadi Vossough Jewellery and
Silversmithing
Adrian Weidmann Plastics and Metal

New York International Gift Fair

23 exhibitors participated in the January edition of NYIGF managed by Design Eyes on behalf of the Crafts Council.

Hannah Bedford
Hidden Gold Granule Ring
2008
Photo: Keith Leighton
Exhibited at Origin 2009



Learn in 2009–10

45

We developed two major new projects: Firing Up, focused on partnerships between Higher Education Institutions and secondary schools, and Craft Club for the extended hours offer in primary and secondary schools. Alongside these, we developed new online resources for educators working with craft, and continued our partnership work on continuous professional development for teachers and for makers working in the classroom.

'The [Craft Club] knitting project with the local Women's Institute has resulted in a web of design where colour and form meld together to produce an eye-catching display. It also represents the school's excellent partnership with outside agencies, which extends to its outreach work and sponsorship from the business community.'

Ofsted Inspection report 3-4
February 2010 / Lindens
Primary Flagship project

Participation and Learning

Firing Up

We developed Firing Up, a new three-year national programme to reawaken school kilns all over the UK and introduce thousands of children to working with clay. Firing Up was developed with the National Arts Learning Network, National Society for Education in Art and Design, University of the Arts (London), Clayground Collective and Ofsted.

We secured substantial support from the Esmée Fairbairn and Paul Hamlyn Foundations to roll-out this major initiative from April 10/11.

Craft Club

We piloted Craft Club in partnership with the UK Handknitting Association and working with the National Federation of Women's Institutes. This three-year national initiative enables pupils to learn craft skills as part of schools' extended hours offer, working with volunteers from the National Federation of Women's Institutes. We were delighted that Craft Club was acknowledged in the 'Outstanding' Ofsted report gained by Linden Primary School with which we developed the scheme.

www.craftclub.org.uk

Maker Teacher Scheme

We continued to deliver cpd weekends for teachers in partnership with NSEAD. These included weekends focusing on textiles at Manchester Art Gallery and textiles and upcycling at Yorkshire Sculpture Park.

Craft Action Network (CAN)

We developed CAN, a national participation and learning network for support, research and advocacy for craft education in primary and secondary schools, FE colleges, museums and galleries and other cultural and community centres with an interest in contemporary craft.

www.craft-action.org.uk

ReachOut RCA

We completed another year in partnership with the RCA's outreach team, enabling RCA students and graduates to use the Handling Collection to develop their class-room skills, extending the scheme to include children with Special Educational Needs. For the first time this year, the resulting work was exhibited at the RCA.

'We are delighted to be involved in the pilot year of this very significant project. Our kiln hasn't been used for years and we are excited about giving the students an introduction to a craft via hands-on learning with skilled professionals. We think it could really open up some eyes to a previously unknown creative career.'

Simon Steff, art teacher at New Heys School, Liverpool
Firing Up participant

Handling Collection

A grant from the Steel Charitable Trust has enabled us to update the Handling Collection to maximise its value as a Participation and Learning resource.

Handling Collection acquisitions in 09/10 included work by:

Joanne Ayre Ceramics
Liz Clay Textiles
Caren Hartley Metal
Leah Miles Jewellery/Book-binding
Kathryn Partington Jewellery
Purnima Patel Glass
Ella Robinson Textiles
Jasmin Rowlandson Ceramics
Ismeni Samanidou Textiles
Clare Willard Wood

In Focus

Learn/Craft Club

47

Recycled Rain Forest
Lindon's Primary School
Sutton Coldfield
2009
Photo: Adrian Burrows





The Craft Club initiative launched in January 2010, in partnership with the UK Hand Knitting Association. The scheme brings together schools and volunteers to establish craft clubs where young people can learn craft skills in an informal environment.

Craft Clubs started with the 'Knit One, Pass it on' campaign, getting volunteers to teach knitting and passing on their skills to a new generation. In autumn 2009, seven training sessions were delivered to create a pool of trainers who could go on and share their skills with a wider network of volunteers. The Crafts Council supports the training process and matching volunteers with schools, and has brokered a partnership with the National Federation of Women's Institutes to engage a much wider team of national volunteers.

Craft Club is also supported by a dedicated website, www.craftclub.org.uk, full of resources and information for Clubs as well as space to share ideas and celebrate the creativity of the Clubs involved. Using social media as well as more traditional methods of promotion has resulted in rapid growth of clubs across the country, enthusing young people with the joys of making.

www.craftclub.org.uk



2
Recycled Rain Forest
Lindon's Primary School
Sutton Coldfield
2009
Photo: Adrian Burrows



Sara Moorhouse
Undulate 2, 2008
Photo: Sarah Moorhouse
Exhibited at Origin 2009

Craft Blueprint

50

We launched the Craft Blueprint, a workforce development plan for craft at the Houses of Parliament in partnership with Creative & Cultural Skills in June 2009.

We continue to partner Creative & Cultural Skills on championing the development and fulfilment of the Craft Blueprint's recommendations, including the development of new National Occupational Standards for Craft in 09/10.



Research

51



We launched our new research strategy at the Making Future Conference in September 2009 and commissioned three new reports:

- Making Value: Craft and the Economic and Social Value of Making – a qualitative study of the 'hidden' economic and social value added by makers to other sectors;
- Consuming Craft: a new Consumer Attitudes survey to determine how shifts in consumer demand may be evolving into new patterns of consumption relevant to contemporary craft;
- Crafting Futures: a bolt-on study to the Creative Graduates, Creative Futures survey of arts graduates' career paths.

All three reports were launched at our national conference, Assemble 2010, held in June.

We supported the University of Southampton in its successful application to the Humanities in the European Research Area (HERA) Joint Research Programme for the CINBA Bronze Age research project and continue to work as a non-academic partner on this exciting project.

Panels and Presentations

At Making Futures: the crafts in the context of emerging global sustainability agendas, Plymouth College of Art, 17/18 Sept 2009, Dr. Karen Yair, Research and Information Manager, Chaired the Socio-technological and material discourses strand.

Research Findings

Making Value

Craft makers' stories provide a new description of the economic and social contributions that they make, and help us fully understand the importance of craft to our society.

Makers are 'sociable experts', with portfolio careers, who are resourceful and resilient, keen to collaborate; motivated by making a difference; and entrepreneurial in sustaining a successful portfolio practice.

They contribute to economic growth, within and beyond the creative industries, driving innovation through materials and processes.

Within community and education settings they support learning and development, giving material voice to those who are often 'hard to hear' and enabling a wide range of social and educational impacts by providing new and meaningful ways for people to express themselves.

Crafting Futures

The crafts sector is part of the wider creative industries and contributes £3 billion to the UK economy each year.

The study explores the value of craft education to the economy through the experiences of craft graduates as they move from higher education into work.

The timing of the research, during the economic downturn, offers unique insights into the impact of recession on their working lives and the strategies they employ to continue to work towards their goals.

Key findings:

- At the time of the survey 9 out of 10 craft graduates were in paid work, the majority in creative jobs and in or close to achieving their career goals.
- Three out of five craft graduates had worked in the creative industries and in their field of expertise since graduating.
- 37% of craft graduates had worked freelance since graduating and at the time of the survey 15% were still doing so.
- 26% had started a business during their early careers and 19% currently had their own business.
- Portfolio careers are well established, with 50% of craft graduates in multiple jobs at the time of the survey, typically combining employment with self-employment, study or developing their creative practice.
- Teaching represents a significant career choice for craft graduates: 41% of craft graduates had experience of teaching in their early careers and 25% were teaching at the time of the survey.
- 53% of graduates were the first generation in their families to go to university (proxy for socio-economic class). These graduates appeared to be just as successful and satisfied in their careers as those from more privileged backgrounds.

Consuming Craft

The study 'Consuming Craft: The contemporary craft market in a changing economy' commissioned by the Crafts Council finds, that craft spending appears to be holding up better than spending on related categories as design, art and luxury goods.

It estimates that 16.9 million people have already bought craft and that the total market for original contemporary craft is currently between £913 million and £1.87 billion.

The report finds the key trends in the crafts market include:

- The move away from mass-produced objects;
- Customisation of products;
- Interest in acquiring experiences rather than objects;
- Learning to make objects rather than buying them;
- Turning away from buying luxury brands.

Consumers and those interested in the craft market appear to be particularly concerned with:

- Looking for more personal, unique and ethical routes for consuming objects;
- More meaningful consumption of objects;
- Reducing wasteful consumption.

www.craftscouncil.org.uk/professional-development/research-and-information



COLLECT 2009
Photo: Dave Ashton

Advocacy

54

Advocacy

- Crafts magazine continued to be an important forum for critical debate in the sector. The magazine expanded its online presence with a successful blog and presence on Twitter, YouTube and Facebook.
- Regional networking: we delivered the first in a series of regional networking meetings in collaboration with CraftNet: the alumni of the Cultural Leadership Programme Craft Leadership Network. The first event was held in partnership with Devon Guild of Craftsmen. We continue to co-host four regional meetings per year with CraftNet members.
- We launched Craft Matters: an initiative to encourage people to express their enthusiasm for craft. 6,000 people signed up in the first phase and we used their quotes, alongside those of our Craft Champions, as the basis of a national and regional media campaign to promote craft. Our launch at the House of Lords, sponsored by Baroness Young of Hornsey OBE, drew guests from across the craft and broader arts sector together with members of both Houses, public and private funders and representatives of the media.
- We developed new monthly information briefings on policy relevant to the craft sector, and bi-monthly editorials in Crafts magazine, and continued with pro-active and reactive media work and responses to relevant policy consultations e.g. HEFCE consultation on the Research Excellence Framework and individual briefing notes when appropriate (e.g. survey of HE course closures).
- We focused our policy work on HE funding levels and objectives in teaching and research; future priorities for teaching in schools and the narrowing focus of the creative industries to the media and digital industries with the accompanying risk to the richness of UK creativity and innovation that this poses.
- Website: We continued to develop our website as a significant way of distributing content and interacting with the sector and the public. New areas in 09/10 included new sections for Learning and Maker Development to support the launch of the Collective programme, alongside the launch of the Craft Rally and Craft Action Network networking sites. Enhanced areas for craft curators and retailers were also developed.

Development

We relaunched the Patrons' scheme (see page 6). We were also successful in gaining funds from the Esmée Fairburn Foundation and Paul Hamlyn Foundation for Firing Up (see page 45) and the Steel Charitable Trust for the Handling Collection (see page 46).

We secured media support for COLLECT and Origin 2009 from Classic FM and promotional support from Glaceau Water.

We are very grateful to all our partners for support in 09/10.

www.craftscouncil.org.uk/about-us/



Richard Slee
Hello?, 2004
Crafts Council
Collection: P481
Photo: Heini Schneebl



Naoko Sato,
Transition39, 2002
Crafts Council
Collection: G96
Photo: Nick Turner

2009–10

Financial Overview

57

Income

Total incoming resources were £4,363,000 (2008/09: £3,977,000).

The increase in income over the 2008/09 total is principally attributable to an improvement in the earned income streams derived from Crafts Council's public events, and magazine advertising and sales, and also an increase in voluntary income and donations.

The principal source of funding in 2009/10 was from Arts Council England, at £2,809,000 (2009: £2,809,000). The level of Arts Council England funding for 2010/11 will decrease by 0.5%. For the year 2011/12, it will decrease by a further 6.9%. Following new funding arrangements announced by Arts Council England in autumn 2010, a new funding application process will be effective in 2011 for determining funding levels in future periods.

In order to meet this funding challenge, the Crafts Council in 2008/09 undertook the development of a fundraising strategy that has borne success in 2009/10. In 2010/11, it is a priority for the Crafts Council to continue these efforts and to review the business models upon which it operates. Furthermore, the Crafts Council will continue to approach potential sponsors for its income generating charitable activities; it will exploit its brand and other intellectual property to generate income in furtherance of its objects; it will find new income streams that utilise the Crafts Council's assets where beneficial and practicable; and it will continue to seek funding from bodies such as charitable trusts and foundations for its projects with demonstrable social, cultural and other benefits.

Expenditure

Total resources expended were £4,759,000 (2008/09: £4,381,000).

The increase in expenditure from 2008/09 is due to an increase in delivery of programme activities.

In setting the budget for 2009/10, the trustees and management agreed to adopt an operating plan that would arrive at a net deficit for the year, whereby the best use of the Crafts Council's reserves might be achieved to maximise the reach and impact of its work. The net deficit for the year was £396,000 (2008/09: £404,000 deficit).

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 £740,000 (2008/09: £581,000) covered 5 months (2008/09: 4 months) of expenditure. The current 2010/13 business plan aims to keep reserves to a level in line with our reserves policy.

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 in-kind income to the organisation and income leveraged into the craft sector as a whole. Examples of leverage would be sales of craft objects made at our public selling events and partnership funding for Crafts Council

programmes. The leverage generated in 2009/10 is estimated to be £5,210,000 (2008/09: £4,360,000)

Chris Franklin
Director of Resources

£1.9 million was leveraged into the Crafts Council through earned, raised and in-kind income.

The impact of our investment in terms of income to contemporary craft makers is estimated at £3.9 million through our market development activities.

An estimated £4.9 million was leveraged by the Crafts Council.

In total, the Crafts Council leveraged or generated an estimated £6.5 million excluding Arts Council England funding.

Statement of Financial Activities for the Year Ended 31 March 2010

59

	Unrestricted Funds £'000	Restricted Funds £'000	2010 Total Funds £'000	2009 Total Funds £'000
Incoming Resources				
Incoming Resources from Generated funds				
Voluntary Income				
– Grants and Donations	2,885	62	2,947	2,912
Activities for generating funds	60	–	60	61
Investment Income	10	–	10	110
Incoming Resources from charitable activities	2,955	62	3,017	3,083
Innovation	394	–	394	7
Participation	504	–	504	454
Influence	430	–	430	432
Effectiveness	13	–	13	1
Learning	5	–	5	–
	1,346	–	1,346	894
Total incoming resources	4,301	62	4,363	3,977
Resources Expended				
Costs of generating funds				
Costs of generating voluntary income	121	–	121	71
Costs of activities for generating funds	–	–	–	59
Charitable Activities				
Innovation	1,342	–	1,342	1,238
Participation	972	2	974	926
Learning	341	35	376	222
Influence	1,280	20	1,300	1,264
Effectiveness	560	–	560	547
Governance costs	86	–	86	54
Total Resources expended	4,702	57	4,759	4,381
Movement in total funds for the year				
Net income/(deficit) for the year	(401)	5	(396)	(404)
Transfers during the year	12	(12)	–	–
Total funds brought forward	2,302	52	2,354	2,758
Total funds at 31 March 2010	1,913	45	1,958	2,354

Balance Sheet at 31 March 2010

60

	2010 £'000	2009 £'000
Fixed Assets		
Crafts Collection	589	561
Other tangible assets	202	178
	791	739
Current assets		
Stocks	18	–
Debtors	479	373
Short term deposits and cash at bank and in hand	1,386	2,284
Total Current assets	1,883	2,657
Creditors: amounts falling due within one year	(716)	(1,042)
Net Current Assets	1,167	1,615
Total assets	1,958	2,354
Represented by:		
Unrestricted funds		
General fund	740	581
Designated funds		
Collection Fund	588	561
Tangible fixed fund	203	178
Building and relocation reserve	322	322
Restructure reserve	60	25
Collection insurance reserve	–	35
Pension reserve	–	600
Total Unrestricted fund	1913	2,302
Restricted funds	45	52
Total funds	1,958	2,354

Auditor's Statement on Summarised Financial Statements

61

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 2010 on pages 59 and 60.

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 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 responsibility to anyone other than the charity and the charity's trustees as a body, for our 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 statements with the full annual financial statements and Trustees' Annual Report. We also read the other information contained in the summarised annual report and consider that implications for our report if we become aware of any apparent misstatements or material inconsistencies with the summarised financial statements.

Basis of opinion

We conducted our work in accordance with Bulletin 2008/3 "The Auditors' Statement on the Summary Financial Statement in the United Kingdom" 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 2010.

We have not considered the effects of any events between the date on which we signed our report on the full financial statements (21 January 2011) and the date of this statement (23 August 2011).

Grant Thornton UK LLP

Grant Thornton UK LLP
Registered Auditor
Chartered Accountants London

Chair's Financial Statement

62

The financial statements were approved and authorised for issue by the Crafts Council on 20th January 2011

Signed on behalf of the trustees, by:



Andrew Harrison
Acting Chair, Crafts Council

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 20th January 2011 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

63

Board Members (April 2009 – March 2010)

Joanna Foster CBE Chair and Chair of
Nominations Committee

Jane Adam Deputy Chair

Andrew Harrison Deputy Chair

Jules Campbell

Sue Daniels

Professor Stephen Dixon

Shelly Goldsmith

Professor Dorothy Hogg MBE

Chris McIntyre

Andrea Nixon

Elizabeth Ogilvie-Smith

Peter Phillips

Peter Ting from April 2009

Committees

Audit

Sue Daniels Chair

Jules Campbell

Shelly Goldsmith

Elizabeth Ogilvie-Smith

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Peter Phillips Chair

Jane Adam

Joanna Foster CBE

Andrew Harrison

Chris McIntyre

Remuneration

Peter Phillips Chair

Jane Adam

Joanna Foster CBE

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Chris McIntyre

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Rosy Greenlees Executive Director

Chris Franklin Director of Resources

Amanda Jones Director of
External Relations

Claire West Director of Programmes

Annabelle Campbell Exhibitions &
Collection Manager

Beatrice Mayfield Maker
Development Manager

Colin Crone IT Manager

Elizabeth Cameron Market
Development Manager

Fiona Moorhead
Communications Manager

Katy Bevan Participation & Learning
Manager

Dr. Karen Yair Research & Information
Manager

Keith Grosvenor Publisher of
Crafts Magazine

Marcus Lloyd-Davy
HR & Premises Manager

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This report is available in large print or plain text. To obtain a copy in any of these formats please contact the Crafts Council on +44 (0) 20 7806 2500

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