

Crafts Council: Next Move Evaluation Final Report

October 2009

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Executive Summary

Next Move, in its seven years of operation, has proved largely successful; it has been important in providing for early career development with significant benefits reported by participants as well as by the host organisations. However, much has changed since its inception – in higher education and in education more widely, in needs and opportunities for new graduates in relation to becoming a business, in the arts funding world and the wider policy context.

The Crafts Council has undergone considerable change in this period and now has a clear set of aims to guide its service for the next four years. The Crafts Council Strategy and Plans 2008-2011 recognises that there is a need to continue to engage with support for makers at this critical period in their career, and this evaluation will inform thinking about the next stage of development for the scheme.

This evaluation also sets out the findings from extensive consultation undertaken by BOP Consulting www.bop.co.uk. It also draws on the wider strategic and economic context as it relates to crafts. The main focus was on participants who provided a wealth of information about their experiences while on the scheme and their progress since. The headline findings from this group are that Next Move:

- Is an important and successful 'into business' scheme
- Accelerates and enables career development e.g. market awareness
- Develops business skills alongside creative practice
- Provides needed resources at the start
- Kick-starts a portfolio career

For the hosts, higher education institutions (HEIs), the key benefits identified were:

- Positive internal and external impacts from Crafts Council brand
- The live 'professional' designer/maker presence was an important encourager for students and staff
- In many cases, participants stayed in the area even after their placement adding to the retention and/or attraction of talent and businesses
- Participants provided valuable additional teaching and technical support
- And they often played a useful intermediary role between staff and students.

Beyond this document, a further note on options for change has been submitted to the Crafts Council for guidance and consideration on how the scheme might be developed in future. A brief summary of the key issues is as follows:

- It is important for the Crafts Council to clarify its intentions around developing the continuum for learning to ensure there is a clear 'ladder of opportunity' in which a graduate scheme has a viable role.
- Evidence on the operation of the scheme (as set out in this document) provides strong 'messages' on the role of the Crafts Council and its partnership with higher education in achieving the 'step change' from graduation into practice and has an important role in shaping thinking for the future.
- Next Move is still in operation (the current intake will complete in 2009) and the scheme over this period has provided breadth and depth of evaluation material - a wealth of information that can inform and support the thinking and planning of the Crafts Council for future development.

1 Introduction

The Crafts Council commissioned BOP Consulting to carry out an overall evaluation of the Next Move Programme to examine and will inform the planning for the future development of the scheme and the dissemination of good practice. This final report presents evaluation findings and will be used by the Crafts Council to develop a future strategy for the scheme.

1.1 Evaluation scope and objectives

The evaluation takes into account how major changes related to the economic climate for students and recent graduates, teaching practice and funding within higher and further education affect the continued relevance and future development of Next Move.

The objectives of the evaluation are:

- To consider the degree to which the programme has met the Crafts Councils aims and objectives.
- To examine the effectiveness of programme processes, including partnership working with Arts Council regional offices, host colleges and others.
- To consider the impact of the programme on beneficiaries and host organisations and partner organisations.
- To draw out case studies that highlight beneficiary achievement and good practice
- To compare Next Move with other regional and national schemes and position it in relationship to political drivers for entrepreneurship in Higher Education and the Creative Industries agendas.
- To consider the continued the continued relevance of the scheme.
- To identify innovative models and opportunities that programme partners and others across the UK can take forward in supporting professional practise and entrepreneurship in the creative industries.

1.2 Evaluation methodology

This evaluation report presents an analysis of information collected from:

- Consultation (in person interviews) with six selected host organisations
- Consultation (in person interview) with the current co-ordinator
- Consultation (in person interview) with current and former Crafts Council staff

- Consultation (in person interview) with current/past placements.
- Observation of Next Move programme activities
- A review of background documentation and past evaluation material

The figure below presents the evaluation framework that BOP Consulting developed, in collaboration with the Crafts Council, to structure the evaluation process.

Figure 1: Next Move programme evaluation framework

General Evaluation Areas	Associated Next Move Evaluation Objectives	Analytical & Consultative Approaches
Goals & Objectives	To consider the degree to which the programme has met the Crafts Council aims and objectives.	<ul style="list-style-type: none"> - Interviews with current and former Crafts Council staff (+ other co-ordinators) - Review of past evaluation and planning documentation
Process	To examine the effectiveness of programme processes, including partnership working with Arts Council regional offices, host colleges, and others.	<ul style="list-style-type: none"> - Interviews with selected partners, host colleges and stakeholders. - Review of past evaluation and planning documentation.
Outcomes & Impacts	To consider the impact of the programme on beneficiaries and host colleges, partner organisations.	<ul style="list-style-type: none"> - Survey of current and former beneficiaries - Interviews with a select number of programme beneficiaries (if available on site visits) - Interviews with selected host colleges
	To draw out case studies that highlight beneficiary achievement and good practice.	<ul style="list-style-type: none"> - Interviews with selected host colleges - Interviews with Crafts Council staff - Interviews with a select number of programme beneficiaries (if relevant & available on site visits or via telephone interview)

Environment	To compare Next Move with other regional and national schemes and position it in relationship to political drivers for entrepreneurship in Higher Education and the Creative Industries agendas	<ul style="list-style-type: none"> - Review of literature (including previous BOP work) - Interviews with potential partners - Workshop with Crafts Council, steering group, potential partners (present, past, future) - Interviews with selected host colleges
	To consider the continued relevance of the scheme	<ul style="list-style-type: none"> - Interviews with potential partners - Workshop with Crafts Council, steering group, potential partners (present, past, future) - Interviews with selected host colleges - Survey of current and former beneficiaries
Future Direction	To identify innovative models and opportunities that programme partners and others across the UK can take forward in supporting professional practise and entrepreneurship in the creative industries.	<ul style="list-style-type: none"> - Review of literature - Interviews with potential partners - Workshop with Crafts Council, steering group, potential partners (present, past, future) - Interviews with selected host colleges

Source: BOP Consulting 2008

1.3 Elements of the evaluation

1.3.1 Consultation with host organisations

The Next Move programme has worked with 23 host organisations since its inception.

Figure 2: Host organisations

Host Organisation	Intake Groups
Liverpool Hope University College	ABCDE
Manchester Metropolitan University	ABCDE
Bath Spa University	CFG
Plymouth College of Art & Design	CDE
University College Falmouth (incorporating Dartington College of Arts)	CDE

University of Cumbria	BCE
University of Wolverhampton	FG
Birmingham City University	FG
University of Sunderland	FG
Swansea Metropolitan University	G
University of Wales Institute Cardiff	G
University of Central Lancashire	B
Coventry School of Art & Design	B
Staffordshire University	B
Manchester Metropolitan University (Crewe & Alsager)	C
Goldsmiths University of London	C
University of Portsmouth	C
University of Derby	B
Camberwell College of Arts	C
University College of the Creative Arts – Farnham	B
Leeds College of Art and Design	C

Source: Crafts Council Database 2008

The BOP Consulting team consulted with current and former host organisations. It was decided six host organisations would be selected for in-depth face-to-face interviews (see grey highlighted organisations above). The criteria for selection were decided in collaboration with the Crafts Council. A representative group of six host organisations were selected according to location, which groups they have participated in, whether they formed a cluster and whether they currently had participants.

1.3.2 Survey of participants

In order to measure the impact of the programme on participants BOP Consulting carried out a select number of face-to-face visits with participants when visiting the host organisations. In order to collect wider feedback we also conducted an online survey. Given the small numbers and the relationship with the programme we aimed for a 50% response rate and a spread across the regions. We actually received a 66% response rate.

We developed four case studies based on interview responses, highlighted later in this report. These further explore participants' experiences of the programme and its impact on them, including how beneficiaries have taken forward the skills they have learned to develop successful businesses or further develop their careers.

1.3.3 Consultation and workshops with Crafts Council and Steering Group

Two workshops were held in August and September 2008 with the Crafts Council and Steering Group members in order to discuss options for future development and the continued delivery of the programme. This was an opportunity to discuss and deal with any major issues, and the evaluation findings so far.

1.3.4 Comparators and environmental context

A number of comparator schemes were analysed as part of the evaluation. We looked at schemes that have carried out similar activity, examining whether they operate at local, regional, national or international level; whether they are they based in visual art/design/craft, and whether they operate in or out of the Higher Education sector.

2 Policy Context

Next Move, like any initiative, needs to be understood in relation to the policy context in which it operates. As identified in section 3 (Programme Context and Objectives), Next Move emerged out of an existing initiative in the northwest that recognised a need to develop opportunities for recent graduates within higher education. The policy context has changed significantly in eight years both in higher education, the crafts sector and the creative economy as a whole. This section sets out the main strategic issues that need to be considered going forward.

2.1 The policy context within creative industries

The recently published **Crafts Council Strategy and Plans 2008-2012**¹ sets out the context for the development of the sector along with a clear set of aims. Those that relate directly to Next Move and to its future potential are set below.

Crafts generate a turnover in excess of £800m and the sector has doubled in size and value between 1994 and 2004. It is estimated that the market has the potential to grow by around 60% especially for innovative and cutting-edge products. The strategy points out that while over half of practicing makers have higher education qualifications, there is a 'significant lack of professional development support – both business and practice based – for makers throughout their careers'. The strategy focuses on the importance of the relationship between the Crafts Council and higher education, citing the mutual benefits of Next Move, and the need to work together more closely on strengthening school-based crafts 'to ensure that we develop the next generation of makers'.

The Crafts Council, and the sector as whole, depends on 'makers and those working professionally in the sector' while Arts Council England has visual arts (which includes crafts) as one of its four priorities for 2008-2012 and in particular 'support for artists'.

The importance of this scheme and in investment in emerging makers generally is reflected in three of the six objectives that the Crafts Council is committed to:

- Increased economic value of the sector
- Improved sustainability of makers' businesses and practices

¹ Crafts Council (2008) Crafts Council Strategy and Plans. London

- Increased awareness of craft in education.

The strategy outlines the range of challenges and opportunities faced by the Crafts Council however the strategic importance of emerging makers and of higher education remains.

There are several other documents and evidence sources that support this position. The **Craft Blueprint**², currently out for consultation, is jointly produced by the Crafts Council and Creative & Cultural Skills and designed to 'lead to a clear plan of action to develop the craft workforce across the UK'. The Blueprint presents evidence to show that 'the potential to grow makers' practice and income in response to the market is dependent on a suitably skilled workforce...which means ensuring that there are career routes into the sector, appropriate qualifications and opportunities for training and development both in business and creatively'. It is worth noting that there are three aspects in which Next Move has delivered successfully here: firstly, by providing a crucial next step on the 'career route'; second and thirdly, through providing opportunities for training and development in both business and in creative practice and development. This is outlined in section 3 (Programme Context and Objectives).

The report also states that the 'sector is becoming increasingly professionalised with younger makers leaving higher education with post graduate as well as graduate qualifications'. However, it is not clear that in the report that there is an established career progression route that takes graduates from education into work. As the NALN report, **Creative Careers and non-traditional trajectories**³, states; 'Creative careers do not follow established trajectories or sequences of stages but are emergent [and] the educational pathways of many participants involved multiple fresh starts and relocations'. The Crafts Council therefore needs a flexible system that sole-trader businesses can access – certainly at the point of entry and then at subsequent mid-career points. But if there is no encouraging and enabling structure at the critical 'jumping-off' point (at graduation), then the chances of developing a business in the first place seem likely to be diminished. Though there is no statistical evidence to back this, the summary the feedback from the makers in section 4 'Programme Impact' supports this view.

Some further quotes from the NALN report are also instructive:

'People in the early stages of a creative career may have a limited or unrealistic view of their prospects [and] graduates are concerned about prospective low earnings and lack of job security.'

The report goes on to refer to the apprenticeship model of career development in general terms across creative industries: 'there is a recognised path from study into employment (especially design) linked to an 'apprenticeship' model of learning through low-paid or unpaid work, during or after higher education study.' This is not however currently operating in crafts, as outlined in section 6.3.1 'Potential Sources of Finance', except through Next Move and the Development Award.

² Creative & Cultural Skills (2008) Craft Blueprint: Developing the Crafts Workforce in the UK [draft]

³ Taylor, S. Littleton, K. (2008) Creative Careers and non-traditional trajectories. The Open University

NALN has also recently produced a study on **Mapping provision and participation in postgraduate creative arts and design**⁴, which contains a range of findings that complements this evaluation. The study is particularly relevant to links with higher education and the important role that graduate and post-graduate courses play. While it should be noted that the study covers all creative arts and design and is not specific to crafts, some of its findings support what our research has revealed, in particular:

- Respondents gave a range of reasons for considering taking a postgraduate course, but the main one was the development of further knowledge and skills. A secondary reason was to improve career prospects.
- Postgraduates have more definite career plans than other entrants to the creative industries⁵.

2.2 The wider skills agenda

Finally, to consider the wider policy context, the skills agenda continues to be a major policy issue for government. According to the Leitch Review (December 2006), 'the UK's skills remain fundamentally weak [and] are holding back productivity, growth and social justice'.

Skills policy is central to both political parties. In July 2008, the Conservative Party released 'Building Skills, Transforming Lives', a Green Paper setting out plans for a training and apprenticeship revolution.

The skills issue is crucially linked to the economy both in start-up businesses and in employment more generally. **Creative Britain, New Talents for the New Economy**⁶, was published earlier this year by DCMS and supported by BERR and DIUS, and sets out a wide range of proposals that need to be considered as part of the Crafts Council's leadership role. These include the setting up of the Youth Culture Trust, and festival development as part of establishing the UK as the world's creative hub. In particular, the section Turning Talent into Jobs details a number of specific skills related targets that need to be positioned centrally when reviewing priorities going forward.

⁴ Pollard, E. Connor, H. Hunt, W. (2008) Mapping Provision and Participation in Postgraduate Creative Arts and Design. NALN

⁵ There is no current statistical evidence in support of this, however it should be noted that a piece of research titled *Creative Graduates – Creative Futures* is currently being undertaken, this is an update to *Destinations and Reflections* (1999).

⁶ DCMS/BERR (2008) Creative Britain, New Talents for the New Economy

3 Programme Context and Objectives

3.1 Programme initiation

The original scheme was launched in 2000, in partnership with the Arts Council North West. This pilot worked with five host organisations in the North West region. The programme and its contents were developed by the professional development officer at the Crafts Council and the Crafts Officer at Arts Council North West. A proposal was put forward by both officers to place universities and colleges at the centre of a new cultural network, as changing patterns in employment and self-employment had led colleges and universities to re-consider the vocational element of courses with an emphasis on equipping graduates with the appropriate understanding of business practice. We will see later (particularly in section 4 'Programme Impact') that HE institutions did not always capitalise on the opportunity to use Next Move residencies to strengthen the vocational and business elements of their teaching.

As is more fully explored in the first evaluation of Next Move in 2004, both the Crafts Council and Arts Council North West were already running successful support schemes for makers. However these schemes only ever addressed specific sectors of the market. It was acknowledged that there were gaps in particular provision for recent graduates, and Next Move was set up to address these.

3.2 The current programme

Developing from the pilot phase, Next Move is now an innovative start-up scheme for new graduates from BA and MA applied arts and 3D-design courses, managed by the Crafts Council, across the UK. The scheme works in partnership with higher education to assist makers in setting up creative practices and businesses.

The scheme is a residency scheme. Its vision is to provide a beneficial two-way relationship between the placement and the host organisation enabling the maker to examine their development in the context of the creative market place.

Placements receive the following package of support over the two-year period of the scheme:

- Rent free workspace in a college department
- Maintenance grant of £4000 in year one and £2000 in year two
- Equipment grant of £1000
- A programme of professional development and business training
- Access to specialist equipment
- Networking and industry contacts
- Support from the Crafts Council Maker Development Team

- Representation on the Crafts Council photostore.

There have been seven years of intakes onto the Next Move scheme

Figure 3: Intakes to the scheme

Group	Period	Number of Placements
Group A	2001 – 2003	5
Group B	2002 – 2004	7
Group C	2003 – 2005	12
Group D	2004 – 2006	8
Group E	2005 – 2007	8
Group F	2006 – 2008	8
Group G	2007 – 2009	8
	Total	56

Source: BOP Consulting 2008

Next Move is in its eighth year of operation. The current scheme has been extended to include two placements in Wales, delivered in partnership with Arts Council Wales, who are responsible for supporting and co-ordinating, the placements. Current host organisations for group G (the current cohort of participants) include:

- Bath Spa University (Ekta Kaul, Claire Loder)
- University of Wolverhampton (Heather Gillespie, Clare Willard)
- University of Sunderland (Shannon Clegg)
- School of Jewellery, Birmingham (Kathryn Partington)
- UWIC, Cardiff (Michelle Aked)
- Swansea Metropolitan University (Anthea Walsh)

These participants are due to complete the programme in October 2009.

3.3 Financing the Programme

The overall cost of the scheme is £12,000 per placement for the two years. In the past external income has been secured from various partners, these include Arts Council England, NESTA, and Esmee Fairbairn. Each host organisation also makes a £2,000 contribution towards each placement they host.

Until Group F the Crafts Council's contribution was drawn from their existing resources mainly to meet the needs of administration, co-ordinator costs, and recruitment. For the current group (Group G) the Crafts Council has funded the entire scheme.

3.4 Next Move aims and objectives

According to Crafts Council project documentation the aims and objectives are as follows:

Aims

- Improve/provide professional development for undergraduates within the host organisation.
- Build awareness of support systems for undergraduates
- Build awareness of support organisations for undergraduates
- Ensure regional retention of creative practices and creative clusters
- Create new practices within the sector.

Objectives

1. To create an opportunity that meets the needs of BA and MA graduates in applied arts and 3D Design wishing to set up a creative practice and business.
2. To provide an immediate professional development route into the market for individual makers in partnership with the higher education sector.
3. To allow fledging creative practices to develop new work using equipment and technical resources, which are available through the higher education sector
4. To showcase good business practice to all undergraduates
5. To offer a supportive and secure environment in which to all for the development of new work and business growth

3.5 Host organisations

3.5.1 The role of the host organisation

Next Move works in partnership with Higher Education Institutions to deliver the scheme. Each selected host makes a financial commitment of £4,000 per placement, over the two-year residency. They are also required to provide the following:

- **An adequate and suitable workspace for the placement:** a secure, clean dry area for storage of tools, materials and stock.
- **Specialist equipment:** access to specialist equipment, with technical support.
- **Office/admin provision:** access to a clean space for admin, including computer, with printer and internet access, a phone & fax.
- **Access to Business/Enterprise/Innovation Centres or business programmes:** encouragement to utilise any regional business networks that are available.
- **Host line manager:** provide a line manager or main contact for the Placement. The role of this person is to act as a point of contact for the Placement within the college, to assist with any problems
- **Inductions:** provide the Placement with full health & safety inductions to the workshops & equipment. These inductions should also include an introduction

to the working of the whole college, Professional Development programme and teaching programme.

- **Insurance:** insure the Placement and their property in the same way they would insure any members of staff or artist in residence. Any additional insurance that the Placement will need to take out must be outlined before the Placement takes up residency.
- **Professional Development & Teaching Programme:** hosts to encourage the placements in their professional development programme. Placements are expected to give 0.5 days in teaching time per month on a gratis basis to the host organisation.
- **Networks & Industry contacts:** hosts to help facilitate networking in each region & set up field trips for Placements where they have the opportunity to meet key figures.

The Crafts Council encourages the host organisations to play an active part in the recruitment of participants and to raise awareness of the scheme to both their current students and recent graduates where relevant.

During the eight years that the programme has been running, the Crafts Council has worked with a total of 23 host organisations to deliver the programme. Approximately half of the relationships between the Crafts Council and existing hosts are still strong. However a number of relationships have been lost due to changes in staff and lack of communication between the organisations.

3.5.2 The objectives of the host organisations

Through consultation BOP Consulting identified some common goals and objectives for the host organisations beyond those set by the Crafts Council. Reasons for host organisations' involvement are summarised below:

- To ensure there is the presence of a **cutting edge artist/designer-maker** in the university workshop/studio.
- Participants bring elements of **experimentation** & research to their practice
- To **raise the level and profile of the university department** – especially those who have smaller departments.
- To **increase the profile of courses** that could potentially be added to the at risk register
- To help **enable and support the transition** of a talent designer-maker/artist from a student to a professional practitioner.
- To **fill the gaps** that an undergraduate course is unable to cater for especially around links to industry, business start-up advice, one on one mentoring.
- To **retain talent** within the regions
- For the participant to **act as a bridge between the staff and student** – allows department to see what's going on the ground and see where improvements to courses can be made.

- To provide a **relationship with the Crafts Council** which allows the university to engage with regional, national and international industry networks as well as high-level showcasing opportunities.
- To provide **technical support and teaching support** to the department

3.6 The role of the Crafts Council

Initially the Crafts Council employed a freelance project manager to co-ordinate the scheme, and to act as the participants' mentor. After three years this role was brought in-house, and the responsibilities were assigned to the Market Development team (formerly the Professional Development Team). This change coincided with the Crafts Council taking on sole responsibility for the programme. In 2007 the Crafts Council decided to once again employ a project manager, who now acts as a co-ordinator and mentor on the current scheme (intake group G). The Crafts Council has always been in control of finance, host selection and participant selection.

3.7 The role of the mentor

The role of the mentor includes planning and delivery of the training programme, as well as monitoring and supporting the participants. The mentor is responsible for delivering the following:

- Two studio visits per year to each placement, to include a meeting with the host co-ordinator.
- Arrangement and delivery of training programme (including photography session for all placements, including those based in Wales)
- All administration for the placements and hosts (including follow up support from training sessions or studio visits)
- Written summaries outlining activities, visits and progress of placements to be submitted at quarterly meetings at the Crafts Council with the Maker Development Team
- Gathering and collating data from placements and hosts for internal and external evaluation at the end of the scheme
- Ensuring good communication with all parties, including the Crafts Council, Arts Council of Wales, host colleges and placements
- Acting as an advocate for Next Move and the Crafts Council.

The role of the mentor was crucial to the success of the scheme (see section 4 'Programme Impact'). The recent report **Creative Careers and non-traditional trajectories 2008**⁷ suggests that mentoring relationships provide an important example and support for shaping a creative career.

⁷ Taylor, S. Littleton, K. (2008) Creative Careers and non-traditional trajectories. The Open University

3.8 Challenges in delivery

3.8.1 Challenges for host organisations

A range of challenges was identified by the host organisations we interviewed; these varied between host organisations according to their particular circumstances within the university as well as their synergies with the participants. The main challenges identified by host organisations were:

- There is a **lack of strategic objectives** for the programme from the Crafts Council, which stems from poor communication regarding the Crafts Council's new priorities and direction.
- The **0.5 return in participant teaching time is never fully utilised** by the university; there is no formal guidance on how to conduct that from the Crafts Council or the universities. This was recognised by both the participants and host organisations.
- **Varying levels of commitment and support** from staff within the host universities
- International placements can bring problems associated **visas and language barriers**.
- **Poor communication** between host organisations and participant, between co-ordinator and host organisation, and between the host organisation and the Crafts Council. (This is analysed in detail in section 4.3 'Strategic Impact'.)
- Since the start of the scheme there has been a number of **changes in co-ordinator**: this lead to a lack of continuity.
- Recruiting the **right calibre of participant**
- **Lack of structured content** from the Crafts Council for the host organisation to deliver the scheme

3.8.2 Challenges for participants

A range of challenges was identified by the participants we surveyed; these differed to some extent on the basis of at what point in the scheme the participants had been involved. The main challenges identified by participants were:

- **Unclear status in host organisations**
- **No guidelines** regarding opportunities in host organisations
- Host organisations were not **sensitive to the needs of setting up a business**
- Participant **skills were not always utilized** within the host organisation especially in teaching.
- **Access to studio space**

- **Poor communication** between host organisation, mentor and the crafts council – placement sometimes felt in the middle
- **Balancing a part-time job** to be able to afford the cost of living
- Unsure what support was available and thus **under utilisation of the potential resources**.

These findings are explored in more detail in section 4.2 'Impact on participants'.

3.8.3 Challenges for Crafts Council

The largest challenge identified by the Crafts Council has been in communicating their new strategic priorities. The Crafts Council has changed its remit from a *delivery* organisation to a *development* agency for contemporary craft. This shift has presented a number of challenges in the continuation of existing programmes, such as Next Move. The particular strains are on the resources and time commitments however the Crafts Council has expressed clearly that they have a continuing commitment to supporting emerging makers.

4 Programme Impact

The following sections present information on the impact of the programme, both in relation to the objectives outlined above and more broadly. The findings presented are based upon the survey of participants, on face-to-face consultation with host organisations, participants and with the Crafts Council, and on a review of programme documentation.

The first section presents information on the profile of the participants to put the programme into context. Section 4.2 analyses the impact of the programme on participants, and the final section analyses the strategic impact of the programme overall (that is, the extent to which it met the aims and objectives set out for it).

4.1 Profile of participants

Based on information provided by the Crafts Council, 56 people have participated in the Next Move programme across the UK (group G formally concludes in October 2009).

The scale of the programme differed considerably between the regions; one third of the participants that completed the programme were in the North West, spread between four host organisations, Liverpool Hope University, Manchester Metropolitan University, Cumbria University and University of Central Lancashire. The remainder were spread across the rest of England.

Figure 4: Profile of participants by region

Region/Nation	Total number of participants
North West	19

South West	16
West Midlands	10
North East	2
South East	2
London	2
Yorkshire & Humber	2
Total	56

Source: BOP Consulting 2008

Eight individuals were still participating in the programme at the time of this evaluation.

Headline profile findings

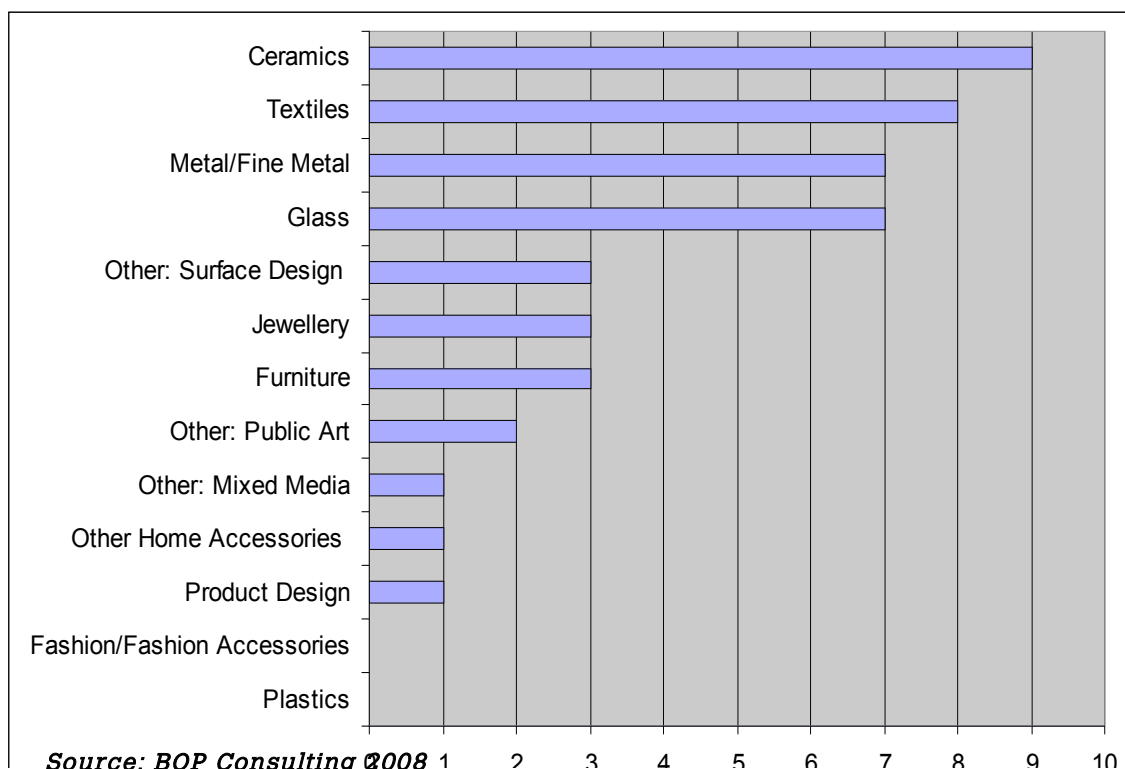
37 participants (66% of participants) completed the evaluation survey:

- Women were mainly represented among the participants, with 89% of respondents being female⁸.
- The participant profile was young, with 81% of respondents aged between 26-35.

Sector profile

The participant survey explored the sector profile of participants (see figure 5 below), examining the degree of representation of the Crafts Council defined sub-sectors. Responses show that the sector profile of participants was diverse, but that certain sub-sectors were more represented than others. Just under a quarter of respondents (24%) worked in ceramics, closely followed by textiles, with 22% of respondents. Both metal/fine metal and glass are strongly represented, with 19% of participants in each. Next Move is particularly useful in offering machinery, equipment and space to sub-sectors such as these, which are resource dependent.

⁸ Makers in Focus and Making it in the 21st Century reported females dominate the sector.

Figure 5: Craft Sub-Sector of respondents

Qualifications

Recent research findings⁹ suggest that the creative arts and design sector is becoming increasingly professionalised, with younger makers leaving higher education with post graduate as well as graduate qualifications. This finding is reflected by the level of qualification gained by Next Move participants. All participants had a first degree, and a further 51% have a postgraduate qualification (MA, MPhil, MDes, PhD).

Employment Status

The figure 6 below shows the current employment status¹⁰ of the respondents, including participants who are currently on the scheme and those who have completed it. Over half of the respondents (57%) were part-time makers who supplement their income with other employment. This percentage confirms the

⁹ Creative & Cultural Skills (2008) Craft Blueprint: Developing the Crafts Workforce in the UK [draft]

¹⁰ **Part-time maker** - you supplement your income with other forms of employment (e.g. teaching, technician etc)

Full time maker - you're able to earn a living from your business/practice on a full-time basis

Employee - you're employed on a full-time basis by a company not owned by you

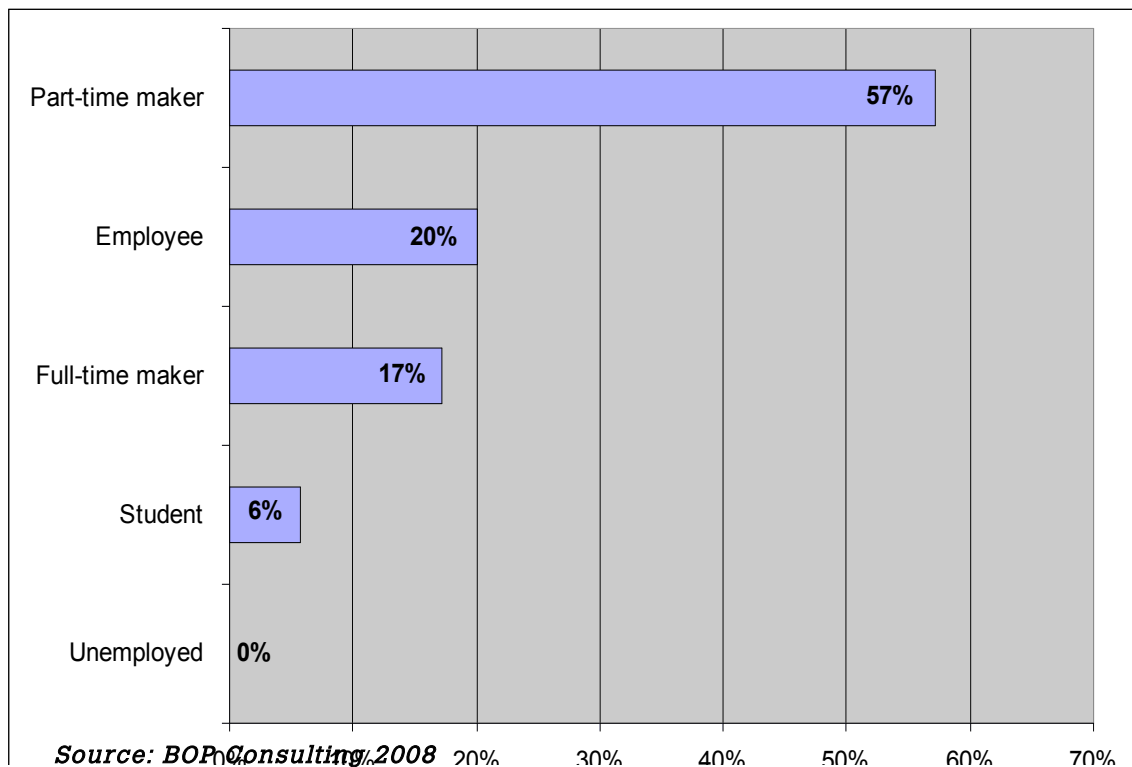
Student – you are in full-time or part-time education

Unemployed – you do not have a job

findings of 'Makers in Focus'¹¹ that “makers need to be multi-skilled to be able to develop careers beyond the specialised activity of creating and making”.

A further 20% of respondents were employed on a full-time basis by company not owned by them. An additional **17% of respondents were able to earn a living from their practice on a full-time basis.**

Figure 6: Current Employment Status



4.1.1 Profile of businesses

Stage of business cycle

Of those respondents who were part-time makers or full-time makers (79% of respondents) and operating a business, 50% considered their business to be at a start-up stage¹². A further 42% saw their business at an early growth stage¹³ and 8% established¹⁴. Encouragingly, no participants had closed their business¹⁵ or stopped practising.

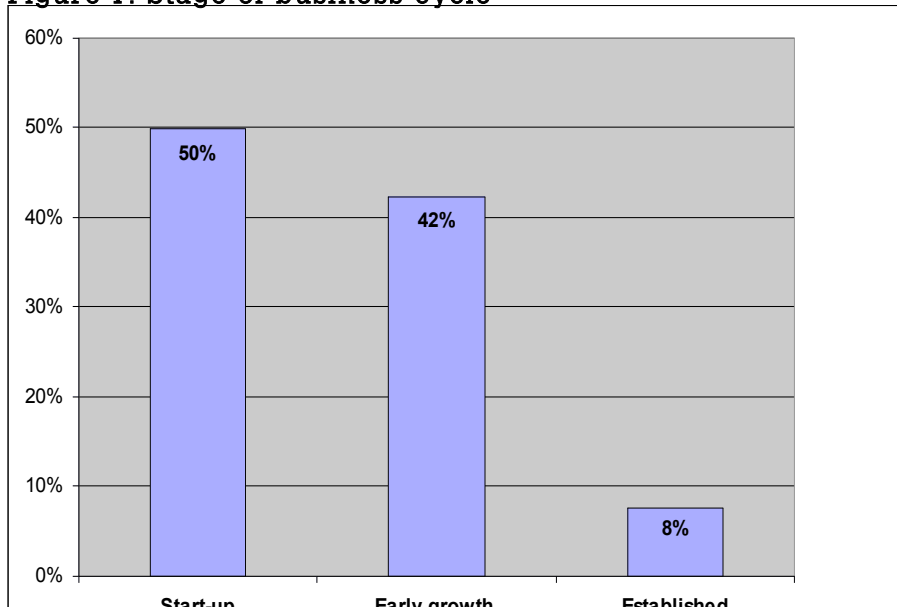
¹¹ Rigg, H. (2005) *Makers in focus: Full Report*. Arts Council, West Midlands

¹² **Start-up** - your business has been formally set up. You have or are developing products/services

¹³ **Early growth** - your business is operating fully, you have products/services and customers and are looking to expand

¹⁴ **Established** - your business has reached maturity, is perhaps growing steadily, with regular clients and a range of products/services.

Figure 7: Stage of business cycle



Source: BOP Consulting 2008

These results are not surprising given that the programme provides support to early career makers within one year of graduating.

Business Type

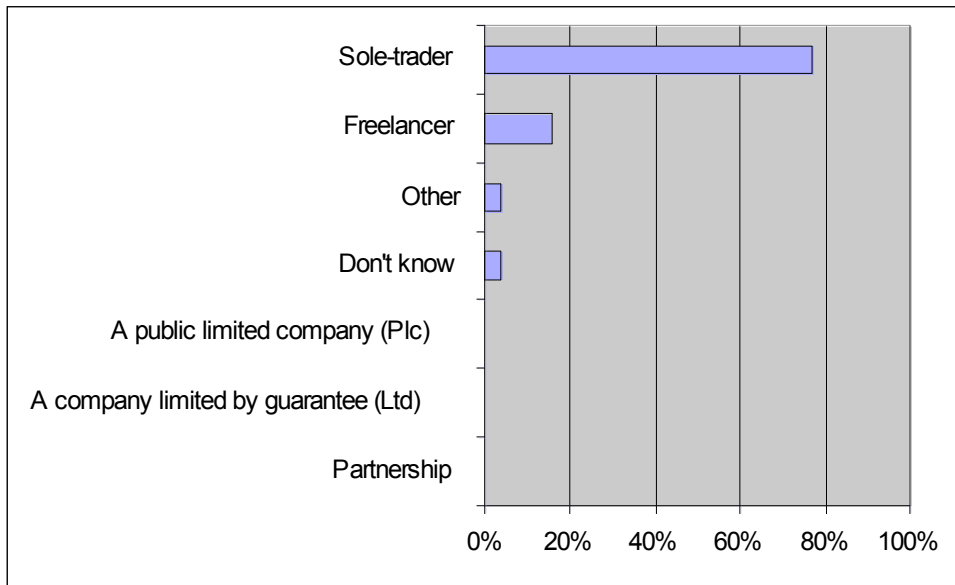
Over three quarters (77%) of respondents running businesses operate as sole traders¹⁶; a small number consider themselves freelancers¹⁷.

¹⁵ **Closed business** - not developing products or services further.

¹⁶ **Sole trader**: an individual who enters into business alone, either selling goods or providing a service. [Source: Weetman, P. (2006) Financial Accounting Pearson Education]

¹⁷ **Freelancer**: an individual who works for himself or herself, accepting assignments from other sources (businesses) and performing those services for a per-hour rate or set fee. [Source: Gordan, B. (2004) Opportunities in Commercial Art & Graphic Design Careers. McGraw-Hill Professional]

Figure 8: Stage of business cycle

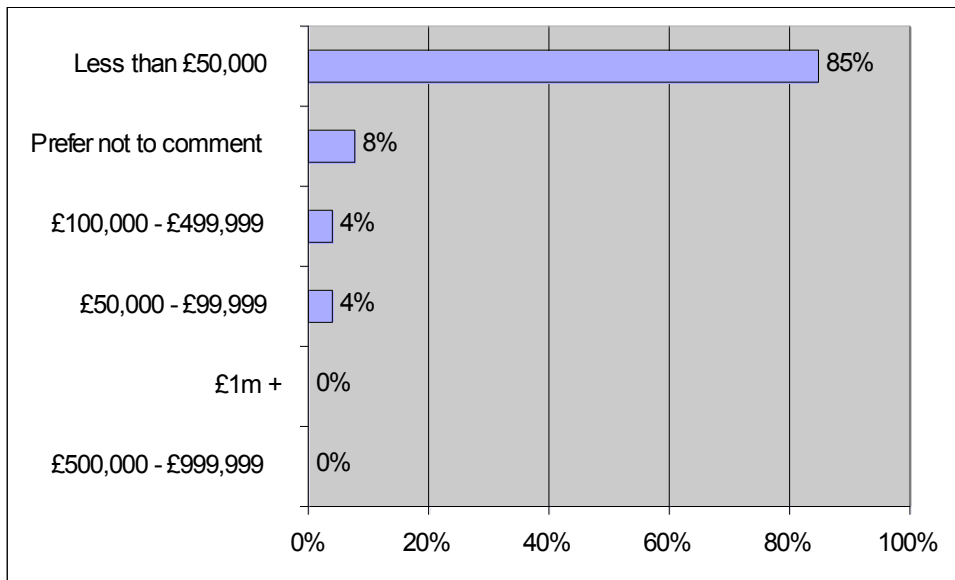


Source: BOP Consulting 2008

Business Turnover

A significant number of respondents (85%) of respondents operating a business had a turnover of under £50,000. None reported a turnover of over £499,999. This probably reflects the early stage of development of most of these businesses, as well as the precarious nature of trading within the craft sector.

Figure 9: Profile of participating business by turnover



Source: BOP Consulting 2008

The percentages presented above are reflective to those reported in 'Making it in the 21st Century'¹⁸ where 90% of respondents reported a turnover of £56,000 or less. Recent research¹⁹ into the craft workforce in the UK shows that, while the size of the craft workforce has expanded, and the turnover of the sector as a whole has doubled over the years since 2004, individual makers' incomes have remained static.

Business size

92% of respondents operating a business reported that they did not employ any other members of staff, and 8% employed between 1-4 staff. In other words, all the participants' businesses were micro-enterprises, which reflects the structure and working patterns of the creative industries as whole and the stage at which the participants are at.

4.2 Impact on participants

The Next Move scheme had a clear impact on participants in four main areas:

- Benefits to participants' businesses
- Skills development
- Confidence
- Development of participants' practice.

4.2.1 Business benefits

The evidence suggests that the hard benefits to business success were mild, rather than spectacular:

- 30% said that participation gave them increased access to finance (loans or grants); these businesses received between £1,000 and £7000 in loans and grants.
- Nearly a third (30%) said that it had helped them to open up new markets, locally or internationally.
- However, only 8% said that it had an impact on profits.

All said that they had gained employment since participating; over three quarters said that their employability had increased, and over half had experienced increased income. However, when we asked to what extent these developments had been a result of involvement in the scheme, **11% reported that Next Move was a decisive factor**. This was at least in part due to the way that the scheme was set up: firstly, the business support which the host organisations were designed to offer was not always fully available (for reasons discussed below in section 4.3 'Strategic Impact'), and secondly, the support of the mentor, although extremely useful, often focussed on development of creative practice over pure

¹⁸ McAuley, A. Fillis I. (2004) *Making it in the 21st Century* Crafts Council

¹⁹ Creative & Cultural Skills (2008) *Craft Blueprint: Developing the Crafts Workforce in the UK* [draft]

business support (although this did include enormous support for marketing and exhibiting).

Anecdotal comments from participants suggests that many did find the overall experience developed their business skills²⁰, particularly that it made them much more aware of the business environment for their work, but this understanding did not always translate into concrete improvements in business performance, perhaps because of the difficult trading climate for the sector as a whole. A typical comment was, 'I am more confident in my product, market and running a business. I am more savvy in all respects and it taught me to be very flexible.'

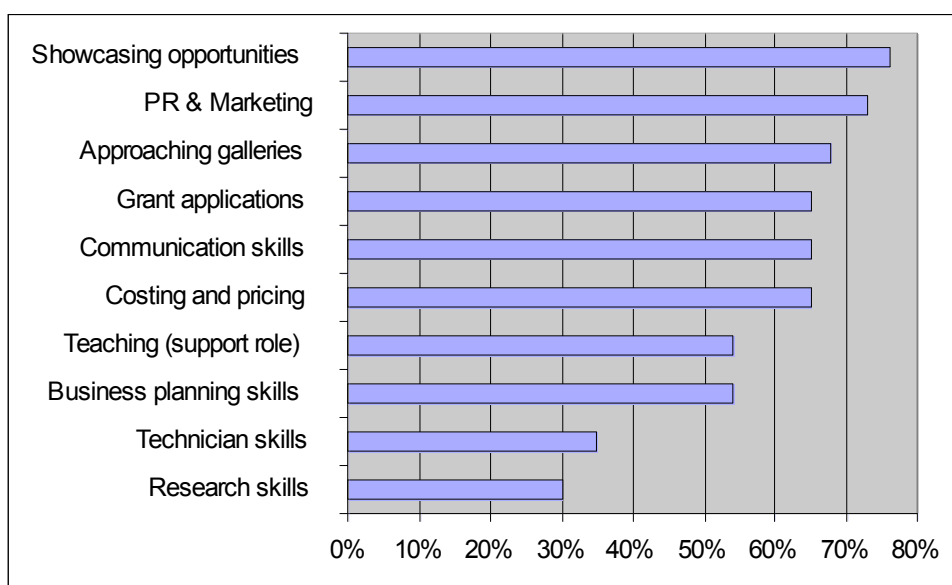
Employment

A fifth (20%) of respondents were now employed by an outside organisation (in a creative role), and they reported that Next Move (among other factors) had helped them to gain employment. 14% said that Next Move helped them to increase their income.

4.2.2 Skills development

Next Move proved extremely valuable in assisting participants to develop their skills in various areas:

Figure 10: Skills areas in which participants reported improvements



Source: BOP Consulting 2008

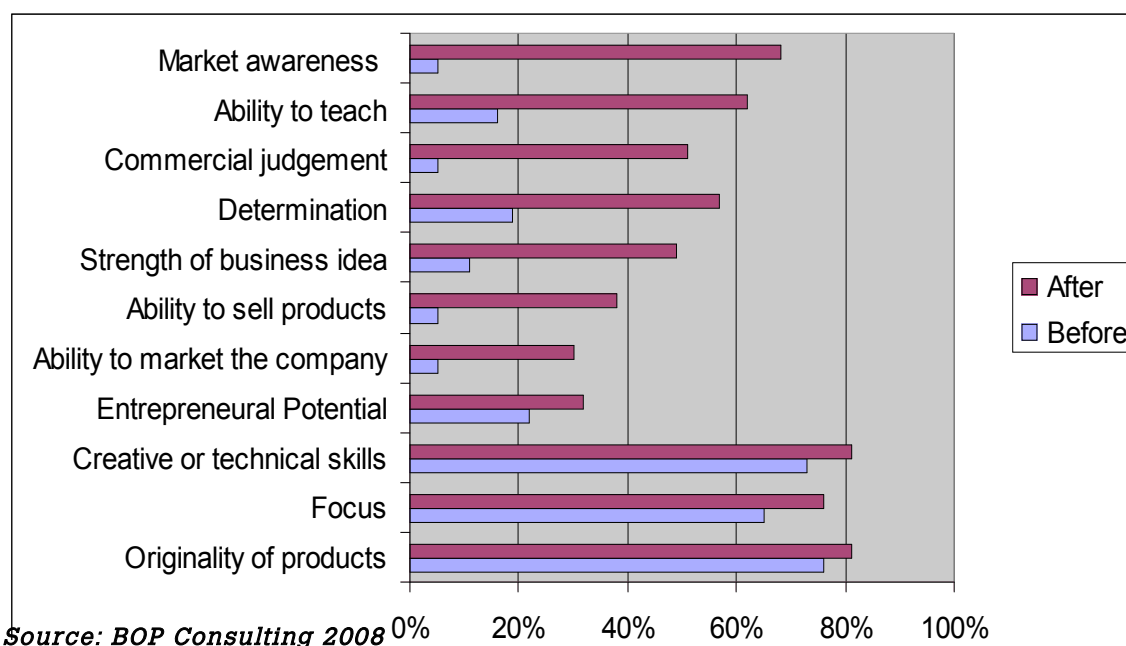
Again, it is clear that areas in which most skills were gained were those of showcasing, marketing and PR, where mentors' expertise, experience and interests led them to give the greatest support.

²⁰ Developing business skills weren't an original objective of the Next Move Scheme

4.2.3 Confidence

We asked participants to comment on their **confidence** levels in a range of skills areas, which fell into two main skills types: firstly skills connected to their creative practice, such as technical skills, originality and focus, and secondly, generalist skills such as business skills, teaching skills and personal skills. Interestingly the **participants reported a much bigger increase in confidence in business skills**.

Figure 11: Impact on Confidence

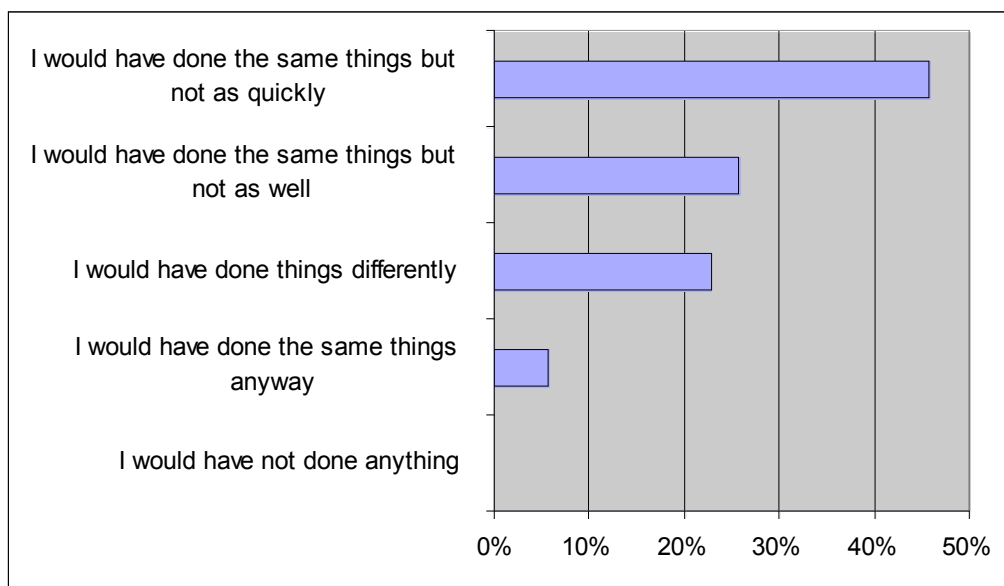


Development of practice

89% of respondents stated that their practice changed as a result of participating in Next Move. This confirms findings from our face-to-face consultation with participants, where they confirmed that one of the most valuable elements of the scheme was the degree of opportunity, support and expertise offered to develop the creative and technical aspects of their practice. However, looking below the headline statistics in this area to respondents' descriptions of what had actually changed in their practice, it is clear that many are describing improvements in their understanding of the business and career environment or improvements in confidence, networks and employability. To some extent development of practice and development of the business are not separable. Characteristic quotes include 'I have managed to set up a business with skill and confidence'; 'My appreciation, understanding and passion for what it takes to run a business have increased massively'; 'different products and target market'.

4.2.4 The counterfactual

The counterfactual element refers to the assessment of how far things would have happened without the intervention that is being evaluated. We asked participants 'After graduating, what would have happened if you had not participated in Next Move?' Figure 11 below illustrates their responses:

Figure 12: the Counterfactual

Source: BOP Consulting 2008

Nearly a half (46%) said that if they had not participated in Next Move they would have achieved the **same things but not as quickly**, estimating that getting to the same career stage would have taken between **three and eight years longer**. This is a central finding of the evaluation, indicating that Next Move is a **significant accelerator programme with real career benefits for its beneficiaries**.

Many reported that they would have 'struggled', 'not had a clue really', lacked confidence, would have had to get a full time job, or been less ambitious for their practice: 'everything would have been a lot slower'.

4.3 Strategic Impact

The objectives of the scheme

The Crafts Council described the objectives of the scheme as follows:

1. To create an opportunity that meets the needs of BA and MA graduates in applied arts and 3D Design wishing to set up a creative practice and business.
2. To provide an immediate professional development route into the market for individual makers in partnership with the higher education sector.
3. To allow fledging creative practices to develop new work using equipment and technical resources, which are available through the higher education sector?
4. To showcase good business practice to all undergraduates
5. To offer a supportive and secure environment for the development of new work and business growth

We grouped these objectives in the following way:

For promising early career makers:

- To support and develop creative practice
- To support and encourage business development
- To provide supportive resources via host organisations

And for the wider student body within the higher education host organisations:

- To showcase good business practice.

This section provides a summary and overview of how well the scheme achieved each of these objectives, using the impact data analysed above. Finally, it will look at how well the systems set up and communications between the major stakeholders (the Crafts Council, the mentor, the participant and the host organisation) enabled those objectives to be met.

Barriers to career development

We asked participants about their confidence levels before participating in Next Move in setting up their own business: the great majority reported that their undergraduate or postgraduate courses had not prepared them for starting up a business (89%). The most important barriers that they identified were:

- Lack of knowledge about starting up a business (67%)
- Unable to afford workspace (80.6%)
- Unable to access equipment (80.6%)
- No financial backing for business (72.2%)
- Products/services need further development (61.1%).

Unsurprisingly, these are the very barriers (business skills, development of practice, and availability of resources) that Next Move set out to address for new entrants to the sector.

Participant aspirations

We asked participants what had attracted them to Next Move. The most attractive aspects of the package offered were:

- The chance to develop their own practice (97.2%)
- A chance to receive professional development training and mentoring (91.7%)
- The opportunity to gain access to workspace/equipment/facilities (97.2%)
- The business start-up grant of £1,000 (80.6%) and the maintenance grant of £6,000 over two years (86.1%)
- The opportunity for support in marketing and PR (80.6%).

Again, we can see that participants were attracted to the scheme by its potential to address the same three barriers to career and business development: support for developing practice, the need for business know-how and access to resources.

4.3.1 Support for developing creative practice

Support for developing creative practice was the strongest area of impact. Participants were enabled to develop their practice via the following elements of the scheme:

- The **expertise** of the mentors as active creative makers themselves, offering expertise, support and experience, and behind that,
- The **support** of the Crafts Council as a whole in providing advice and guidance in terms of exhibition and showcasing. Opportunities were often missed to complement this support from the Crafts Council and the mentor with creative development from the host organisations, and this is discussed further below in section 4.3.5 'Programme delivery and management issues'.
- The **provision of resources** such as space, equipment and financing which gave participants time to develop practice. However, we will see below, that some elements of the support package that the universities were intended to deliver to the participants was only delivered variably.

4.3.2 Support for business development

Support for business development was the most variable area of impact: while the mentors delivered valuable support in terms of showcasing and exhibition, wider business skills were intended to be delivered via the host organisations and this did not always happen (see 4.3.5 below). Where the host organisation gave the participant full staff status (in just under a third of cases) they were able to access the same professional development opportunities as staff, and this proved valuable. For instance in the case of the University of Cumbria, Next Move participants were able to gain access to the resources of the university's incubation unit and greatly benefited from this.

However, in many cases the role was ill defined, and opportunities for full participation in the life of the university were missed, particularly the ability to access business support. Despite this, a substantial number of participants reported gaining valuable skills and confidence in running their own business, specifically how to manage the portfolio careers so central to most makers' working lives, mostly through contact with the Crafts Council and the mentor.

Overall, the emphasis throughout the life of the scheme was on the development of creative practice rather than on business development support.

4.3.3 Provision of resources

Provision of studio space was one of the most valued aspects of the scheme, along with early financial support and access to equipment, and this was the area in which the host organisations contributed most strongly. However, participants were not always supplied with a clean space for their office functions as was laid out in the guidelines.

4.3.4 Retaining craft maker businesses in the regions

An original early aim of the scheme was that it should encourage the retention of craft maker businesses in the regions. While this is no longer one of the explicitly stated aims, we did uncover encouraging evidence that the scheme was continuing successfully to achieve this:

- 47% of respondents who changed location stated that Next Move was a factor in their decision to relocate to the area they are currently living in.
- 41% of participants who have completed the programme lived in London before participating in the scheme, falling to 30% after their participation.
- Factors that influenced settling in a region included were primarily networks built up during the Next Move placement, taking up offers of employment (usually a direct result of Next Move, such as teaching positions offered at Universities and positions in local arts organisations or galleries), but also on occasion personal links with an area or cheaper cost of living.

However, it is important to point out that 35 of the 56 participants who responded to our survey undertook their Next Move placements in either the North West or the South East, so most of the retention of businesses and skills took place in those two regions only. One additional factor encouraging makers to settle in those regions may have been the good craft infrastructure existing in both, in addition to the support specifically offered by Next Move.

Comments about location included: 'the North West was an unfamiliar area to me, but I met so many creative people here, it was natural to me to stay and carry on working here,' and 'the experience gained on Next Move helped me to get a part-time lecturing post here in Yorkshire, so I moved to where the job was'.

4.3.5 Showcasing good business practice to the wider student body

Although showcasing good business practice to the wider student body was nominally an objective of the Crafts Council in operating the scheme, it was not an objective that they actively pursued in their operation of the scheme. While the host organisations felt that it was valuable to have the role models provided by having the participants working and running their own business practices within their departments, they also rarely actively or fully utilised the resource that their resident participants represented.

4.3.6 Programme management and delivery issues

This section looks at how far the management of the scheme furthered the objectives that the Crafts Council set itself for Next Move.

The Next Move scheme depended on strong communications between the Crafts Council itself, the host organisation, the mentor and the participant. Some of these communication paths were stronger than others, leading to weaknesses in the delivery of support at some points (and for some participants), and weaknesses in monitoring.

The participant – host relationship

This was the primary daily relationship by which the scheme was delivered, and its success hinged on the status that the host organisation gave to their visiting participants: over a third were seen as artists in residence (38.9%); nearly a third were given staff status (30.6%); and the remaining 30% or so had various or unclear status within the university. Staff status was more likely to result in access to support and training, and to satisfactory relationships for participants with their hosts.

- **Only two thirds of participants felt that their status within the host organisation was appropriate;** the remaining third either felt it was inappropriate or gave an ambivalent response, describing it as 'a bit in between', 'a grey area', 'sometimes confusing', 'unclear'.
- **Only two thirds felt they had been able to fully utilise the opportunities available.** Many reported that opportunities were promised but not delivered or had to be chased and fought for.
- **Over a fifth (22%) were not happy with the levels of support provided by the host organisations.** Those who said they were happy were very enthusiastic about the relationship (58%) but in all 42% reported significant problems with the support provided, mostly in the following areas:
 - Ambivalent status within the institution
 - Lack of contact with other staff, feeling 'left to their own devices', lack of regular progress meetings
 - Lack of promised equipment, advice, basic induction information, access to building outside standard hours
 - Lack of promised teaching experience, which at least two respondents would have valued.

Comments included: 'the host felt like a place to work, not so much a point of contact'; 'The Crafts Council had not prepared the host enough, or clarified what should be a decent level of support'.

Two learning points emerge here: firstly, some host institutions appear from this feedback not to have understood how best to capitalise on and support their resident makers, resulting in missed opportunities on both sides; and secondly, there appears to have been little contact between the participants' mentors, the Crafts Council and the host organisations. In one instance where the Crafts Council intervened directly, the specific problem the participant had identified was resolved and the relationship improved.

Relationships between the participants, their mentors and the Crafts Council

- **Nearly three quarters of respondents were happy with the levels of support they received from their mentors (74%).** However, the responses given indicate a degree of confusion about who participants' mentors were as in some cases they had also been given a mentor by the host organisation, and in some cases participants regarded Crafts Council staff as mentors. When the mentoring relationship worked less well it was generally due to one of the following factors:

- Changes of mentor due to changes of staffing at the Crafts Council
 - Mentors unavailable, difficult to contact or offering fewer visits than promised
 - Mentors failing to offer the right kind of expertise (usually offering only creative input when business support was needed).
- Nearly all respondents were extremely positive about their relationships with the Crafts Council, both at the time of participating, and their hopes for future support: **89% of participants described their relationship with the Crafts Council as good or very good.**

Comments included 'always fantastic'; 'I love the Crafts Council'; 'positive and very beneficial'; 'part of my family'; 'they do their uttermost'; 'very friendly and warm'; 'professional and knowledgeable'.

Most valued were the levels of contact and the range of advice and support offered, and the opportunity to retain close links once they had completed the scheme. Clearly, while this level of positive feedback from participants is very encouraging for the Crafts Council, it also represents a level of supportive input, which is very expensive to maintain.

Relationships between the host organisations and the Crafts Council

Thus **the professional development support offered to participants came largely from the Crafts Council and the mentor.** Although there were guidelines for how host organisations should support their visiting participants (outlined in section 4.1.1) these were often not followed by the universities, and the Crafts Council did not successfully manage their relationships with the host organisations or monitor how individual relationships between host and participant were going. This had an unfortunate impact in two ways:

- It left the participant with less support overall, and
- It placed an unequal balance of responsibility on the Crafts Council and the mentor to offer that support.

5 Environmental Positioning

5.1 Comparator Programmes

The Crafts Council asked us to look at other similar graduate support schemes and suggested that we examine the following questions:

- What other schemes are around that do the same thing as Next Move?
- Do these operate at a local, regional, national or international level?
- Are they based in visual art/design/craft, both in and out of the Higher education sector?
- What is unique about Next Move in comparison to these?

- What impact has Next Move had, if any, on the development and growth of other schemes?
- How do similar schemes deliver their programmes?
- How many awards/recipients do they manage each year, what is offered to the recipient?

We looked at a total of sixteen schemes with some similarities to Next Move. A full list of comparator schemes that have been considered as part of this evaluation will be provided in the appendix. From these we identified four which were sufficiently similar to merit closer analysis:

Setting Up, Arts Council North West

The Next Move scheme was set up in parallel to the Setting Up scheme, and both schemes have run along side each other for the last eight years. There are many similarities: both offer a rent free studio, the support of a host organisation, professional business support, financial support, access to exhibitions and selling events, training and mentoring and the mutual support of others on the scheme. However Next Move is able to offer more tailored support and professional development to makers and also offers the considerable kudos of the Crafts Council brand. The Setting Up scheme has worked with nearly double the number of both practitioners and host organisations. They have also developed a large number of local partnerships within the sector. Over 90% of Setting Up placements have led to an established successful business, and the scheme is particularly proud of its ability to retain crafts graduates, with 51% of participants remaining in the region.

Setting Up is managed by Arts Council North West, coordinated by Liverpool and Manchester Design Initiative and funded by ACE North West with support from local authorities, European funding, the host organisations and private sector partners.

Making It, Craft Northern Ireland

The Making It scheme in Northern Ireland has evolved from both Next Move and Setting Up. The scheme was developed in partnership with Barney Hare-Duke who had been pivotal in developing both Next Move and the Setting Up scheme.

The ethos and package of support offered by Making It is very similar to Next Move, offering a two year package which includes professional business support, a rent free studio and access to equipment, some financial support and access to marketing and showcasing opportunities. However Craft Northern Ireland partners with a wider range of host organisations including arts centres and cultural centres, National Trust properties as well as HE/FE institutions and host organisations were required to apply to Arts Council Northern Ireland to receive funds to run the programme and purchase equipment for the participant.

Now in its third year of operation, with fourteen participants currently on the scheme, Making It was originally in its first two years wholly funded by Arts Council Northern Ireland. It is now two thirds funded by Invest Northern Ireland (the local RDA) and remaining third by the Arts Council. Craft Northern Ireland retains control of the funding and management and is focusing on delivering a scheme which is geared up towards developing makers' businesses. The Director

of Craft Northern Ireland is also in discussion with the local authority, regarding scaling the programme up to include other sectors, but this development is still at an early stage.

Flying Start, National Council for Graduate Entrepreneurship

The Flying Start programme has been run since 2005 by the National Council for Graduate Entrepreneurship, offering a twelve month business readiness programme for new entrepreneurs across a range of sectors, which include creative industries, art and design and arts.

It is structured differently from the other schemes analysed: not only does it target sectors outside craft and indeed outside the creative industries (including science and engineering), it is one year only, and provides only a mentor, networking and business training during the start up year.

Over the last three years 590 graduates have participated in total, of which 159 were from a design or arts discipline. The Flying Start programmes are funded by NCGE, which in turn is funded by BERR, and each programme is match funded by the programme partner, which might be regional development agencies, health authorities, regeneration agencies, or higher education institutions. In the case of the two design programmes, the match funding partner was the RSA.

Around half of the participants of the programmes are generally trading by the end of the year in which they participate.

Circle Line Arts Award

The Circle Line Award is a small programme which allows two visual arts graduates from the University of the Arts London to continue developing their practice. Although it operates for only one year, participants receive a similar package to Next Move, with a free studio at AVACA or Cockpit Arts, use of equipment and resources, professional training and development, mentoring support and opportunities to showcase. Participants also receive £5,000 over the year in return for designing and delivering workshops and events. The scheme runs for the first time from November 2008, so outcome information is not available.

Circle Line is organised by Arts Quest, with partners including the University of the Arts London, ACAVA, Cockpit, the London Print Studio and London Printworks Trust. It is funded by the University of the Arts London Widening Participation Unit.

Comparisons with Next Move

These four schemes are the closest in ethos, content and aspirations to Next Move. However, it is important to point out that the two which are the closest, Setting Up and Making It are both very closely related and can be described as part of the Next Move family: all were developed by the same person with the same design template, all run over two years and all are specific to craft, and all utilise the resources of host organisations, usually within the HE sector. The two remaining comparators, Flying Start and the Circle Line Award have important differences. Of these two, the Circle Line award is more comparable, being design specific, and offering a similar package of finance, studio (with supportive host organisation), equipment and resources, training and mentoring. However, it only begins this month (November 2008), so has no outcomes as yet, and is very small scale.

Flying Start offers an interesting funding model of being half funded by the organising institution (which itself is funded by BERR) and half by partners recruited for each specific programme. It offers mentoring and training, but no financial support, resources or space.

It proved impossible to compare most of these comparator schemes in terms of their impacts or value for money, as either they are not sufficiently similar in delivery, or evaluation materials have not yet been collected, or the financial figures proved impossible to obtain.

However, overall we can say that no comparator schemes that we examined offered the depth of support and resources that Next Move and its family of schemes did, and that, within that family, Next Move appears to offer the highest level of individualised support, both business and creative, through the close relationships fostered with participants' mentors. This intensity of support is perhaps the USP of Next Move, together with the kudos offered by being selected for participation. This Crafts Council badging was seen by many interviewees as a significant CV booster, as the Crafts Council is seen as selecting only the crème de la crème of practitioners.

Overall, the uniquely identifying aspects of Next Move are:

- The two year period of support
- The scheme's specialisation in the craft sector
- The quantity and expertise of tailored support, advice and training
- The potential to harness the resources and expertise of the host organisation as well as the Crafts Council
- The level of creative support as well as business development.

The table below provides data in a comparative format:

Figure 13: Comparator Schemes

Scheme	Domains	Objectives	Partnerships	Package of support	Participants	Impact and outcomes
<p>NGCE: Flying Start NATIONAL</p> <p>a one year programme running since 2005</p>	<ul style="list-style-type: none"> • Creative industries (design, ceramics, jewellery, fashion, crafts industries) • Arts (performing arts, film, media, theatre, drama) • Science • Engineering 	<ul style="list-style-type: none"> • To help final year students , postgraduates and graduates of up to 5 years to start or grow their businesses within 12 months • To provide participants with business networks and mentoring 	<p>Managed by NCGE</p> <ul style="list-style-type: none"> • Higher Education Institutions • Regional Development Agencies • Arts Council England • RSA 	<ul style="list-style-type: none"> • free 3-day residential including intensive mentoring and training plus 12 months specialist mentoring and support 	<ul style="list-style-type: none"> • 590 since 2005 • 159 from design or arts 	<p>Programmes are evaluated via figures on how many participants are trading as a business within the twelve month period of the programme.</p> <p>In 2007 60 people went through the design programme in Manchester and 48% were subsequently trading.</p> <p>In 2006 59 people went through the same programme and 54% began trading within the year.</p>
<p>Arts Council: Setting Up REGIONAL</p> <p>a two year programme running since 1993</p>	<ul style="list-style-type: none"> • design • multi-media • new media • eco-design • photography • public arts 	<ul style="list-style-type: none"> • To increase the number of innovative and talented artists running economically viable businesses across the North West and • To create a dynamic and strong design sector in the region (1993-2006) • The new Scheme (2006-08) also aims to increase the number of eco-design, new media and multi-media businesses in the region 	<p>Managed by ACE NW, coordinated by Liverpool and Manchester Design Initiative</p> <p>Funded by ACE NW with support from local authorities, European funding, host organisations and private sector</p> <p>Other partners:</p> <ul style="list-style-type: none"> • Creative Industries agencies • Arts , cultural and design industry organisations • Higher and Further Education Institutions 	<ul style="list-style-type: none"> • £ 6,000 as maintenance support • £ 1,000 to meet start-up costs • Rent-free workspace • Access to specialist equipment and administrative facilities • Specialist equipment loan free to the value of £ 2000 • £ 500 towards exhibition costs • £ 1500 towards the cost of an e-commerce web site • Advice and support 	<ul style="list-style-type: none"> • 109 artists in 56 host organisations between 1993 and 2006 	<ul style="list-style-type: none"> • 90% of Setting Up Scheme placements led to established successful businesses • 51% stay in the region • the combined turnover of alumni up to 2003 was over £ 1m
<p>Craft Northern Ireland: Making It REGIONAL</p> <p>a two year programme running since 2005</p>	<ul style="list-style-type: none"> • crafts and designer makers 	<ul style="list-style-type: none"> • To support recently graduates from a craft or design-related third level programme, or those who have specialist expertise in the design and creation of craft • To develop quality craft practice • To establish sustainable craft businesses • To develop a network of expertise for emerging businesses • To develop audiences and markets for contemporary craft 	<p>Managed by Craft NI, funded by Investment NI and Arts Council NI</p> <p>Other partners:</p> <ul style="list-style-type: none"> • arts and cultural centres across Northern Ireland • FE and HE institutions • National Trust properties • Arts Council of Northern Ireland • private sector sponsors 	<ul style="list-style-type: none"> • Dedicated , rent-free studio/workshop facilities • Financial support (£6,000 maintenance grant over the two years and up to £ 1,500 towards travel and transport) • Specialist equipment • Professional business support • Relocation support for designer-makers from outside Northern Ireland • Marketing and profiling opportunities 	<ul style="list-style-type: none"> • 14 designer-makers currently on the scheme 	<p>No data available as the scheme has not yet been evaluated.</p>
<p>Artquest: Circle Line Award LOCAL</p> <p>a one year programme running from Nov 2008</p>	<ul style="list-style-type: none"> • printmaking • graphic art 	<ul style="list-style-type: none"> • to enable two visual art graduates of University of the Arts London to continue their practice during a one-year residency 	<p>Organised by Artquest, funded by the University of the Arts London Widening Participation Unit</p> <p>Other partners:</p> <ul style="list-style-type: none"> • Cockpit Arts • Association for Cultural Advancement through Visual Art (ACAVA) • London Print Studio • London Printworks Trust 	<ul style="list-style-type: none"> • A free studio • Access to facilities • £ 5,000 to conduct workshops and to support material costs • Professional development training • Mentoring • An end -of-residency exhibition/showcase 	<ul style="list-style-type: none"> • 2 graduates each year 	<p>No data available as the scheme has not yet run.</p>

6 Future programme development and legacy

The sections that follow consider a range of options for the legacy of the Next Move programme. These options present possibilities for the continuing engagement of the High Education sector and the development of early career makers. The options do not at this stage present models of how activities could be managed or funded. Rather, these strategies focus on the directions that Crafts Council engagement could take depending on Crafts Council resources and potential overall strategy.

The following presents points for consideration have been drawn from the our consultations with host organisations, current and former Crafts Council staff and coordinators, Next Move participants, and other stakeholders.

- There is a **blurring between design and craft disciplines**, which is reflected in both curricular provision within HE, and the working lives of practitioners. In taking Next Move forward, the Crafts Council needs to consider these trends and be involved in current debates about how these disciplines will relate to one another in future. Some consultees have suggested that the Crafts Council should take greater leadership in promoting current trends and innovations in the sector.
- Practitioners often embark upon **portfolio careers**, which in addition to making, often include teaching, research, consultancy, or other work, because of economic necessities and the preferences of practitioners themselves. The career outcomes of Next Move participants following the programme reflect this. Any development of Next Move should prepare practitioners for the reality of portfolio working and help them make more informed decisions about post-education careers. The Crafts Council needs to promote **various models or visions of success** for the applied arts/3-D design graduate.
- Some HEIs are responding to wider agendas around **entrepreneurship and innovation** and have already begun to restructure both the content and structure of their courses to better prepare students for their professional careers. These developments will also have an impact on students' careers. In taking Next Move forward, the Crafts Council should consider these curricular developments and how any continuing engagement with universities can enrich and enhance them.
- In some cases, HEIs already have **graduate placements** (generally selected from their own graduating students) and **residency programmes**. In some ways, these programmes resemble the Next Move scheme, though they lack the support and links provided by the Crafts Council. The Crafts Council should consider how it could encourage and support such schemes to provide more opportunities for maker and market development, **using Next Move as a good practice model**.

- Art and design HEIs or departments are also trying to further develop their research profile, and are encouraging the **intake of more research students (PhDs)**. In taking forward the learning from Next Move, the Crafts Council might consider how it can work with AHRC at emerging maker stage on supporting more opportunities for those interested in researching materials, methods, etc. associated with craft disciplines.
- **HEIs will vary in their future capacity to fund the Next Move programme, or a similar scheme**. If HEIs are to accept financial responsibility for the programme, then more needs to be done to ensure that it relates closely to the strategic objectives that are important to them particularly in entrepreneurship, research, and knowledge transfer, and that they make the maximum capital out of the opportunities that having such residencies affords them.

7 Conclusion

This evaluation of the Next Move scheme shows clearly that the scheme is an important and successful accelerator scheme for promising early career makers, enabling them to achieve the kind of career developments that might have taken considerably longer without the intensive support offered, and that might not have happened at all without the encouragement and early investment in resources that the scheme represents.

It meets all the main aspirations of new graduates to the sector: the desire for support for their own professional development, the desire for support to develop business skills (often missing in their university courses) and the need for resources such as studio space and equipment often unaffordable at the outset.

It also answers well to current issues such as the difficulties craft makers experience in making a living in the sector, and increasing dependence on portfolio careers, as well as chiming well with the current skills agenda, where skills development in real business environments is increasingly valued (for instance by the Creative Apprenticeships scheme), and where career progression throughout individuals' career trajectories is increasingly recognised as necessary. The Next Move scheme provides a clear progression route for new graduates into careers.

It is clearly strongest in delivering support for creative development, but it does offer some support for the development of business skills, and there is potential for increasing that support by more efficiently harnessing the potential for the host organisations to contribute to the support of the participants. This improvement would also help the Higher Education institutions which act as hosts to make the most use of the practitioners they have in their midst as role models and examples.

However, it is delivered at a great cost in resources to the Crafts Council, who need to reassess their ability to invest in the scheme to the current extent as they develop new strategic priorities.

There is much learning from the eight years of operation that can be taken forward, and which needs to be built into the new strategic context which the Crafts Council is developing for itself. The scheme needs to reposition itself to take greater advantage of the opportunities of partnership with the Higher Education sector, and to relate more strongly to the skills agenda generally.

This report is unable to give any firm funding recommendations or recommendations for ways forward, but gives a range of suggestions for exploration over the next three years by the Crafts Council.

8 Appendices

Host organisations consulted

- Alan Whitaker, Liverpool Hope University
- Beate Gegenwart, Swansea Metropolitan University
- CJ O'Neill, Manchester Metropolitan University
- Janet Wrigley, University of Wolverhampton
- Maureen Wayman, Manchester Metropolitan University
- Peter Davies, University of Sunderland
- Tim Bolton, Plymouth College of Art and Design
- Tim Collins, University of Wolverhampton
- Stuart Garfoot, University of Wolverhampton
- Steve Ogden, Cumbria University

Other face-to-face consultation

- Beatrice Mayfield, Maker Development Manager, Crafts Council
- Brigid Howarth, Original Next Move co-ordinator/Freelancer
- Chris McIntyre, University of Hertfordshire/Crafts Council Board Member
- Claire West, Director of Programmes, Crafts Council
- Claire Willard, Next Move participant
- Edward Bentley, Next Move participant
- Emma Jeffs, Next Move co-ordinator
- Heather Gillespie, Next Move participant
- Rosy Greenlees, Executive Director, Crafts Council
- Simon Thompson, University of Falmouth

Participants surveyed

CJ O'Neill
Kathryn Wightman

Liske Russell de Boer
Claire Loder

Patricia Andrianou
Kathryn Partington
Michelle Akedq
Shannon Clegg
Ekta Kaul
Hannah Lamb
Philippa Prinsloo
Anthea Walsh
Janet Mason
Rebecca Gouldson
Li-Sheng Cheng
Ambre France
Annie Slack
Ismini Samanidou
Jodie Bishop
James Maclachlan
Stine Jespersen

Esther Lord
George Bigden
Clare Willard
Tim Denton
Claire Diamond
Junko Mori
Lizzie Allen
Kamini Chauhan
Suresh Dutt
Mimi Joung
Hanne Mannheimer
Laura Marsh
Heather Gillespie
Jenny Walker
Lucy Turner
Fabiane Perella

Case studies

CJ O'Neill



CJ O'Neill was part of the very first group of graduates recruited to Next Move. After she completed her BA at Manchester Metropolitan University she began her placement there in 2001, attracted by the level of financial support and mentoring it offered her right at the start of her career as a maker. Her craft area is ceramics and lighting.

Once at MMU as a Next Move graduate she was given the status of artist-in-residence and this helped her to utilise the facilities of the university fully, as well as the support offered by other members of staff. On her own initiative she also met up regularly with other Next Move participants and says that this was an 'invaluable' element of the programme, which led to useful professional collaborations.

The two years of Next Move was most helpful in strengthening her original business idea, marketing herself and her products, and in having a much stronger understanding of the market she now works in. Particularly useful was the joint show she organised with other Next Move participants at Urbis in Manchester, which was supported with funding from the Arts Council, Crafts Council and the universities.

However, as well as developing her commercial practice and confidence, while on the Next Move programme she also developed her teaching skills and her enthusiasm for teaching at degree level: when she finished on the scheme, she was offered a position teaching at MMU, and this helped her to decide to settle in the North West, where she still lives and works. It is still important to her to have a varied practice, with her teaching and products as a base from which to work.

Five years on, CJ now runs an established mature business in Manchester: 'I felt privileged that I had been selected to be part of the scheme... it definitely helped me to be where I am today'. Would you have got there without Next Move, we asked? 'I would have done the same thing, but less quickly' she says.

Philippa Prinsloo

The logo for Habitat, featuring the word "habitat" in a lowercase serif font, followed by a small icon of a house with a chimney.

Philippa Prinsloo started her university life with a first degree in embroidery from Manchester Metropolitan University, and then went on to do an MA at the Royal College of Art. After this she returned to MMU as their Next Move placement and graduated from the scheme in 2004.

Now she works as a designer with Habitat, designing home accessories, including decorative items, and more recently textiles. Most recently she has designed a bed linen range for Habitat.

But for the first year after Next Move Philippa continued to develop her career as a freelance designer. She feels that the experience gave her an invaluable opportunity to have some 'dream time to experiment in different areas', which she used to great effect: she spent time exploring unfamiliar technologies that led her eventually to specialise in multi-head embroidery, she began to experiment for the first time with working in interiors, and Next Move led directly to a valuable collaboration with John Egan that in turn led to exhibiting at 100% Design (for which she was funded by the Arts Council). The close understanding of materials that she gained during this time was directly helpful in her initial role at Habitat.

She says it is difficult to say what she would have done otherwise, but without that time for experimentation, she would not have found the new directions she took, gained the opportunities to showcase, nor made the contacts she made that led her to her present work: 'all this helped me to progress in my career'.

What was most valuable for her about her experience with Next Move? Perhaps it was the calibre and scale of the scheme which enabled it to give personally tailored information and support. Philippa particularly valued the input of her mentor, Brigid Howarth: 'she was very supportive and informative – I clearly remember her showing me how easy it was to write a press release in the Corner House café'.

Ismini Samanidou



Next Move led Ismini Samanidou directly to Falmouth in the South West of England which is where she still lives and works, and it directly changed the direction of her practice. After a first degree at Central St Martins and a postgraduate MA at the Royal College of Art, she moved to Falmouth to become the Next Move artist-in-residence at the university there and she says that 'the opportunities the scheme opened to me were the reason I stayed on in the South West'.

In her case, as a textile designer, access early on in her career to specialist equipment, which was provided by Next Move, was crucial to her development. Also intensely useful was the supportive and creative environment that Next Move provided. Without Next Move, she says, 'I would have focussed on getting industry experience, and on the side would have tried to work on my individual textiles. It would have been very difficult without equipment access and creative and developing support.'

The college in Falmouth was very supportive of her practice and continues to be: she still retains a close relationship three years later and continues to work as a fractional lecturer in the textile department. 'This would not have been possible without the scheme.'

Now she feels that that involvement with the university has influenced her practice and career approach: '[it] made me focus more on teaching and research as opposed to products and marketing a business idea'. Despite this, Ismini estimates that participating in Next Move has increased the profits of her business by 70% since her involvement in the scheme.

Ekta Kaul



Ekta Kaul is still in the middle of her Next Move placement, which she finishes next year. After a first degree at the National Institute of Design in India and a Masters qualification from Heriot Watt University, she is now settling down to starting a business as an artist-in-residence at Bath Spa University, creating handcrafted luxurious textiles, including bedspreads, throws and cushions, as well as fashion accessories such as jewellery and scarves.

Ekta's ideas and products are still developing and she feels that the generous two year period that Next Move allows, and her positioning in a university environment, together give her the space to hone her artistic voice by refining her ideas and developing new ones.

Her Next Move residency has given her a new and much firmer grasp of the realities of operating as a business: 'I expected to just start selling my work. Next Move made me realise things actually happen a lot more slowly than I had imagined. Without this, it would have taken me longer to achieve what I have done' she says now. Next Move has been extremely important in developing her skills in costing and pricing, showcasing, approaching galleries and making grant applications, and she is already seeing the results: as part of the scheme she has recently been awarded the Art Council's Grant for the Arts enabling her to showcase her works at three major craft shows, Tent London, Origin and Pulse. Overall, Next Move has resulted in a higher profile for her work than she would have achieved alone.

Regional spread of participants amongst host organisations

Host Organisation	Region	Group A (2001/3)	Group B (2002/4)	Group C (2003/5)	Group D (2004/6)	Group E (2005/7)	Group F (2006/8)	Group G (2007/9)
Liverpool Hope University College	NW	1	1	1	2	1		
Manchester Metropolitan University	NW	1		1	2	1		
Bath Spa University	SW			1			2	2
Plymouth College of Art & Design	SW			1	3	2		
University College Falmouth	SW			1	2	2		
University of Cumbria	NW	1		1		2		
University of Wolverhampton	WM						2	2
Birmingham City University	WM						2	1
University of Sunderland	NE						2	1
Swansea Metropolitan University	Wales		2					1
University of Wales Institute Cardiff	Wales							1
University of Central Lancashire	NW	1						
Coventry School of Art & Design	WM		1					
Staffordshire University	WM		1					
Manchester Metropolitan University (Crewe & Alsager)	NW			1				
Goldsmiths University of London	London			1				
University of Portsmouth	SW			1				
University of Derby	WW		1					
Camberwell College of Arts	London			1				
University College of the Creative Arts – Farnham	SE		1					
Leeds College of Art and Design	Y&H	1		1				
Total no of participants = 56		5	7	11	9	8	8	8

Comparator Schemes

Scheme	Domains	Level of operation	Objectives	Partnerships	Package of support	Participants	Duration
NESTA's Creative Pioneer Programme	<ul style="list-style-type: none"> creative industries sectors 	national	<ul style="list-style-type: none"> To find, encourage and develop graduates in fields relating to the creative industries who wish to create new types of businesses To invest in and support new businesses that successfully contribute to the UK's economy while demonstrating how creativ 	<ul style="list-style-type: none"> creative entrepreneurs Higher Education Institutions Economic Development Agencies across the UK 	<ul style="list-style-type: none"> paid course at the NESTA Creative Academy to learn business and entrepreneurship skills £ 35,000 Pioneer Award for some to start up new business with ongoing support of a NESTA mentor 	<ul style="list-style-type: none"> 30 recent graduates in 2003 and 11 Pioneer Awards 2004 -2007, 50 recent graduates per year and 30 Pioneer Awards 	<ul style="list-style-type: none"> 11 months programme each, running from 2003-2007
NESTA Insight Out Programme	<ul style="list-style-type: none"> creative industries sectors 	national - operates in 8 regions: <ul style="list-style-type: none"> Insight Out West Midlands Insight Out Midlands In 	<ul style="list-style-type: none"> To disseminate the tools and approaches developed during the Creative Pioneers Programme; To stimulate and support enterprise in the creative industries across the UK; To create sustainable creative enterprise training programmes in the nations and 	<ul style="list-style-type: none"> Higher Education Institutions economic and sector development agencies (RDAs and enterprise agencies) cultural organisations 	<ul style="list-style-type: none"> training, idea exploration and business planning programme £ 5,000 Award for participants to develop their business further Online community peer support 	<ul style="list-style-type: none"> 179 participants (as of July 2008) 	<ul style="list-style-type: none"> 6 weeks full -time or 5 months part-time, running since 2004
NESTA Starter for six	<ul style="list-style-type: none"> Creative industries Science Technology interdisciplinary businesses 	regional - Scotland	<ul style="list-style-type: none"> To support innovative businesses ideas at the pre-start and start-up stage To investigate the opportunity for interdisciplinary enterprise creation and to help generate potential business ideas, sift and assess these and access potential complementary 	<ul style="list-style-type: none"> Cultural Enterprise Office Six Cities Design Festival Innovator's Counselling and Advisory Service for Scotland Innovation Centres 	<ul style="list-style-type: none"> four training sessions and telephone coaching session held at monthly intervals possibility of a start-up grant worth £ 10,000 	<ul style="list-style-type: none"> up to 100 participants per annum for 3 years 108 start-up grants worth £ 10,000 made over 3 years 	<ul style="list-style-type: none"> 12 months programme (three rounds from 2006-2009)
NGCE Flying Start Programme	<ul style="list-style-type: none"> Creative industries (design, ceramics, jewellery, fashion, crafts industries) Arts (performing arts, film, media, theatre, drama) Science 	national	<ul style="list-style-type: none"> To help final year students, postgraduates and graduates of up to 5 years to start or grow their businesses within 12 months To provide participants with business networks and mentoring 	<ul style="list-style-type: none"> Higher Education Institutions Regional Development Agencies Arts Council England RSA 	<ul style="list-style-type: none"> free 3-day residential intensive mentoring and training plus 12 months specialist mentoring and support 	<ul style="list-style-type: none"> 79 in 2005 across all domains 174 in 2006 across all domains (59 in Design) 135 in 2007 across all domains (60 in Design, 40 in Arts) 202 in 2008 (so far) 	<ul style="list-style-type: none"> 12 months programme each, running since 2005

<p>Artist Access to Art Colleges (AA2A)</p>	<ul style="list-style-type: none"> • Visual artists • Designer-makers 	<p>National</p>	<ul style="list-style-type: none"> • to provide visual artists and designer makers with the opportunity to undertake a period of research or realise a project • to provide workshop and supporting facilities in fine art and design departments of Higher and Further Education institutions. 	<ul style="list-style-type: none"> • Council for Higher Education in Art & Design (CHEAD) • Arts Council England • Colleges / Institutions 	<ul style="list-style-type: none"> • 100 hours of access to specialist equipment • college lending libraries • access to lecture programmes • life rooms • £ 220 materials /travel 	<ul style="list-style-type: none"> • 700 participants have participated in the scheme between 1999-2007. 	<ul style="list-style-type: none"> • 17 weeks - programme running since 1999
<p>Design Council: & ICA: Platform and Incubator</p>	<ul style="list-style-type: none"> • design 	<p>regional-London</p>	<ul style="list-style-type: none"> • to support and influence the development of entrepreneurship in students • to raise awareness of design practice issues in students • to create links between design students and design practitioners • to help change student attitudes to business skills and foster an enterprise attitude • to raise awareness in design graduates of the context in which design operates • to provide a forum through which design students can connect with new thinking and engage with design practice issues • to improve students' communication and networking skills • to equip graduates to start a successful business • to provide them with useful and transferable business skills 	<ul style="list-style-type: none"> • Higher Education Institutions 	<ul style="list-style-type: none"> • networking talks and events • mentoring and advice on business ideas, industry sectors • business skills training • crash course in basic business skills (marketing, accounting, fund-raising, organising a business) and closely mentored course in developing a business plan and preparing a presentation for business angel investors for 5 teams 	<ul style="list-style-type: none"> • Platform : 200 members from 20 universities and colleges across London • Incubator : 5 teams 	<ul style="list-style-type: none"> • two -years programme (2002-2004)
<p>Design Council: Inside Track</p>	<ul style="list-style-type: none"> • Design • Business 	<p>National</p>	<ul style="list-style-type: none"> • To develop effective and relevant design skills that make students better equipped to contribute to both economic prosperity and quality of life • To ensure top -design final -year students gain an appreciation of strategic business issues and top-business students gain an understanding of the role of design in boosting competitiveness 	<ul style="list-style-type: none"> • Sector Skills Council for the Cultural and Creative Industries • Higher Education Institutions • Shell Technology Enterprise programme 	<ul style="list-style-type: none"> • Design and business graduates are partnered in design-led projects and complete an 8-week placement in a SME • during the course of the placement students receive mentoring by a design-expert 	<ul style="list-style-type: none"> • 38 students from 20 universities over 2 years 	<ul style="list-style-type: none"> • two -year pilot project (2004 & 2005)
<p>Design Initiative</p>	<ul style="list-style-type: none"> • design • visual arts • contemporary crafts 	<p>regional – North West</p>	<ul style="list-style-type: none"> • to expand the market in the North West and make it a centre for quality design practice • to provide practical advice and specialist information to commissioners, purchasers and producers of design, craft and visual arts • advocate the benefits and value of quality design to company growth, competition and the region's economy 	<ul style="list-style-type: none"> • Arts Council England • City of Liverpool • European Regional Development Fund • Phoenix Fund • Industry Partners 	<ul style="list-style-type: none"> • one-to-one advice sessions for creative professionals giving advice on portfolio development, presentation or where to look for business support • impartial match making service to help purchasers, commissioners and exhibitors of design, visual art and craft identify the right practitioner for their project • free professional advice on all aspects of the commissioning process from writing briefs to selection processes • Promotion of young design businesses from the North West through selling events, awards schemes and trade shows 		<ul style="list-style-type: none"> • various programmes, events, schemes running since 1992

<p>Arts Council: The Setting Up Scheme</p>	<ul style="list-style-type: none"> •design •multi -media •new media •eco -design •photography •public arts 	<p>regional -North West</p>	<ul style="list-style-type: none"> •The Scheme aims to increase the number of innovative and talented artists running economically viable businesses across the North West and to create a dynamic and strong design sector in the region (1993-2006) •The new Scheme (2006-08) also aims to increase the number of eco-design, new media and multi-media businesses in the region 	<ul style="list-style-type: none"> •Creative Industries Agencies •Arts and Cultural Organisations •Design Industry Organisations •Higher and Further Education Institutions •Local Authorities 	<p>2 year placement within a Host Organisation, which provides a studio and day-to-day support, including:</p> <ul style="list-style-type: none"> •£ 6,000 as maintenance support •£ 1,000 to meet start-up costs •a rent -free workspace for 2 years •access to specialist equipment and administrative facilities •Specialist equipment loan -free to the value of £ 2000 •£ 500 towards exhibition costs •£ 1500 towards the cost of an e-commerce web site •Advise and support 	<ul style="list-style-type: none"> • 109 artists in 56 host organisations until 2006 	<ul style="list-style-type: none"> • two -year placement each, scheme running since 1993
<p>Craft Northern Ireland: Making It</p>	<ul style="list-style-type: none"> •crafts and designer - maker 	<p>regional -Northern Ireland</p>	<ul style="list-style-type: none"> •To support recently graduates from a craft or design-related third level programme, or those who have specialist expertise in the design and creation of craft •To develop quality craft practice •To establish sustainable craft businesses •To develop a network of expertise for emerging businesses •To develop audiences and markets for contemporary craft 	<ul style="list-style-type: none"> •arts and cultural centres across Northern Ireland •FE and HE institutions •National Trust properties •Arts Council of Northern Ireland 	<p>Dedicated, rent-free studio/workshop facilities</p> <ul style="list-style-type: none"> •Financial support (£6,000 maintenance grant over the two years and up to £ 1,500 towards travel and transport) •Specialist equipment •Professional Business Support •Relocation support for designer - makers from outside Northern Ireland •Marketing and profiling opportunities 	<ul style="list-style-type: none"> • 22 designer -makers (in March 2008) 	<ul style="list-style-type: none"> •two -year placement, scheme running since 2005
<p>The Here and There (HAT) Project</p>	<ul style="list-style-type: none"> •crafts •design 	<p>International:</p> <ul style="list-style-type: none"> •North West region •East Midlands •South West •South East •Australia •India •Bangladesh •Sri Lanka •Pakistan 	<ul style="list-style-type: none"> •To set up new international research opportunities for designer/makers •To initiate and develop networks of support and promotion •To bring together individual experiences, and disseminate across cultural boundaries •To provide contexts where creativity, enterprise and innovation can be tested and developed •To provide documentation of the collective experience of the programme and to facilitate the delivery of individual outcomes through the partnership: publication, exhibition, commission, product manufacture, trade 	<ul style="list-style-type: none"> •Higher Education Institutions •Arts and design host organisations 	<ul style="list-style-type: none"> •three months residency during which the artists undertake research around an area of craft practice •artist receives a fee of £ 4000 for the 3 months, as well as accommodation at no extra cost •A studio /workshop facilities with possible access to specialist equipment and materials •Professional and technical support •Introduction to other practitioners, networks and forums 	<ul style="list-style-type: none"> • 20 artists in 20 host organisations 	<ul style="list-style-type: none"> •one -year project (2006/07)
<p>Prince's Trust Creative Industries Initiative</p>	<ul style="list-style-type: none"> •creative industries 	<p>regional -East Midlands</p>	<ul style="list-style-type: none"> •aims to assist young people between 18 and 30 to start up and sustain their own creative business by providing a specialist business support package •the initiative particularly aims to help young people who are struggling at school, have been in care, are unemployed or are young offenders 		<ul style="list-style-type: none"> •A low interest loan of up to 4,000* •Marketing support and specialist advice such as our free Legal Helpline •Ongoing advice from a volunteer business mentor •Networking opportunities 		<ul style="list-style-type: none"> •initiative started in 2002

The Circle Line Award	<ul style="list-style-type: none"> •printmaking •graphicart 	local-London	<ul style="list-style-type: none"> •to enable two visual art graduates of University of the Arts London to continue their practice during a one-year residency •to develop and deliver a series of workshops visits to national art and design collections and open studio events for young people and/or adults in partnership with the studios 	<ul style="list-style-type: none"> •Association for Cultural Advancement through Visual Art •Cockpit Arts •London Print Studio •London Printworks Trust 	<ul style="list-style-type: none"> •A fee studio for one year •Access to the facilities at London Print Studios and London Printworks Trust •A fee of £ 5,000 to conduct a series of workshops and support material costs •Professional development training, support and opportunities •Mentoring •An end-of-residency exhibition/showcase 	2 graduates each year	• 12 months scheme (2008/09)
University of the Arts London: Centre for Fashion Enterprise	•fashion	local-London	<ul style="list-style-type: none"> •to facilitate the creation of fashion start-ups based in the capital and to develop market intelligence for the fashion industry and academia •to enable London-based fashion start-ups (with at least 2 seasons of sales or having secured a showcase at the London Fashion Week) to become viable, sustainable businesses by providing them with vital access to management expertise, capital, knowledge and resources 	<ul style="list-style-type: none"> •London Development Agency •Fashion Fringe •NESTA •British Fashion Council •On /Off professional showcase initiative •Fashion East 	<ul style="list-style-type: none"> •Two -year Venture Programme partnership: <ul style="list-style-type: none"> _ Grant support of £ 20,000 in year one _ Free Studio facilities (equivalent market value is £9,600 p.a./ £19,200 over two years) _ PR agency contract and PR fees of up to £ 7,200 in year one and £ 4,800 in year two _ Accountancy fees of up to £1,400 in year one and up to £700 in year two, legal and contract reviews •One season pioneer programme: advise on business structure and planning, cash-flow management, selling and generally professionalizing the label into a business, or advice on manufacturing and production planning and sales strategy development •Fashion Enterprise Fund in preparation (Network of private equity investors to support young fashion businesses with an initial fund of £ 5 million) 	• 40 start-ups (since start of programme)	<ul style="list-style-type: none"> •Venture Program partnership: 2 years, running since 2003 •Pioneer programme: One season
British Council: Young Creative Entrepreneur Programme	<ul style="list-style-type: none"> •music •publishing •fashion •performing arts •visual arts •design •film •interactive •communications 	International <ul style="list-style-type: none"> •Egypt •India •Lebanon •Malaysia •Poland •Slovenia •South Africa •Taiwan •Turkey 	<ul style="list-style-type: none"> •to highlight the contribution that entrepreneurs in the sector make to the development of the UK's design industry, through their work and understanding of the market •to provide three finalists (aged 25-35 with at least 3 years of industry experience) with the opportunity to find out more about the design industry in emerging economies •to showcase international innovation in the creative industries •to stimulate opportunities for international collaboration 	<ul style="list-style-type: none"> •NESTA •the Cultural Leadership Programme •trade associations •professional bodies within the creative sector 	<ul style="list-style-type: none"> •tour of the industry in a selected country (in 2008/09: India and for international participants: UK) and introduction to leading industry figures •network opportunities with peers 	<ul style="list-style-type: none"> • 3 UK finalist per year • 9 international finalists per year 	•programme running since 2005
University of the Creative Arts: Craft Entrepreneurship	<ul style="list-style-type: none"> •Crafts •Business /marketing 	•regional - South East	<ul style="list-style-type: none"> •To bring together postgraduate students from universities in the South East in craft, entrepreneurship and branding with industry experts to develop innovative branding and marketing proposals for the region's next generation of craft entrepreneurs •To explore how combining different types of creativity (craft and branding) with specialist business skills (marketing and entrepreneurship) could build the commercial potential for craft businesses •To provide a new vision for craft enterprises and new approaches to curriculum design •To share best practice and disseminate the findings from the Workshop 	10 <ul style="list-style-type: none"> • 10 universities from the South East • industry experts (design, PR, Finance) • regional and national arts agencies 	<ul style="list-style-type: none"> •one -day learning workshop for postgraduate students, including presentations from industry experts, team work of students to devise a business strategy and a 20 minute presentation to an expert panel •Dissemination and networking symposium to share best practice and to disseminate the findings from the workshop, and discuss ideas for curriculum development/design and consider future models for creative entrepreneurship 	• 32 students	•one -day workshop in February 2008 and one-day symposium in June 2008

<p>University of Sunderland: Creativeworks Small Business Enterprises</p>	<ul style="list-style-type: none"> • Creative industries 	<p>local</p>	<ul style="list-style-type: none"> • To support North East Graduates who are already running or are looking to setup their own business within a Creative Industry; students are also considered • To provide a support mechanism for the nurturing and developing of creative businesses in the North East 	<ul style="list-style-type: none"> • University of Sunderland Media Centre • European Regional Development Funding • Professionals from creative and business backgrounds 	<ul style="list-style-type: none"> • Business Advice and Support to establish and grow a business (Business Reviews, Monthly Business Information Sessions, One off Speaker Sessions/ Events) • Membership / access to business networks and organisation e.g. Tyne and Wear Chamber of Commerce, Codeworks & Discounted rates on ADM & C Equipment and Facility Hire • Hotdesks (Full -members only) • Possibility for members to apply to <ul style="list-style-type: none"> – The Creativeworks Fund (up to £300 for professional or product development) – Chaplaincy for the Arts and Recreation Fund (up to £ 1,500 for capital investments and marketing activities) • 6 months free Membership (incremental fee structure for the following 6 months) 	<ul style="list-style-type: none"> • currently 28 businesses are based in centre 	<ul style="list-style-type: none"> • 12 months scheme
<p>University of Lincoln: Sparkhouse Studios</p>	<ul style="list-style-type: none"> • web design • digital video production • graphic design • software development 	<p>local</p>	<ul style="list-style-type: none"> • As a part of the East Midlands Development Agency's cluster strategy it aims to bring together similar creative industry type businesses that can work, learn and trade with each other 	<ul style="list-style-type: none"> • other support agencies including Business Link, The Prince's Trust , EM Media • private sector organisations such as local banks, accountants and solicitors 	<ul style="list-style-type: none"> • A space suited and affordable to the business (rent is £ 80/mth for the first 3 months , £120/mth for the next 3 months , £200/mth , £280/mth and £ 345 /mth for each following 6 months) • Use of resources available within the university as a whole, e.g. preferential access to facilities such as broadcast standard television studios, specialist equipment and expertise • Business support and mentoring (access to centre staff and networks to give advice on business planning, cash flow forecasting, legal advice, accountancy advice) delivered through one-to-one sessions, workshops and seminars • Industry specific support and mentoring 	<ul style="list-style-type: none"> • 6 spaces available in 2002 • 18 spaces at a time since 2003 	<ul style="list-style-type: none"> • spaces available for 2 years each (running since 2002)
<p>University of Derby: Banks' Mill</p>	<ul style="list-style-type: none"> • arts • design • crafts 	<p>local</p>	<ul style="list-style-type: none"> • To retain Graduate level skills in the creative industries in the Derby area. • To help graduates earn a living off their skills either as sole traders or businesses, and to support their pre-start and startup companies 		<ul style="list-style-type: none"> • easy -in / easy-out workspace in studios • business and professional development support, in particular for developing the sales and marketing skills of the arts-based tenants 	<ul style="list-style-type: none"> • 37 studio spaces 	
<p>University College of Falmouth: Business Incubation Centre in the Design Centre</p>	<ul style="list-style-type: none"> • 3D Design (including Product Design) • Industrial Design • Garden Design • Graphic Design • Spatial Design • Textile Design • Contemporary craft • Fashion • Architecture 	<p>local</p>	<ul style="list-style-type: none"> • To support students and graduates in the fields of art, performance, design and media • To contribute to the wider design community in Cornwall • To improve profitability of tenants and make their business grow beyond sole trader status in Cornwall 		<ul style="list-style-type: none"> • Free open-plan office , providing desk space, small lockable storage, telephone and a networked PC • Free Reception services including mail and fax handling • Free use of bookable meeting room • Free use of refreshment facilities and common social area • Free membership of the library at Tremough • Access to Design Centre specialised equipment (for a charge) • Hire of presentation equipment (for a charge) • Conference facilities and access to reprographics department (for a charge) 		

Trusts and foundations

Trust / Foundation	Funding Strands	Contact Details
Esmee Fairbairn	<p>The budget is £3million over three years from 2008, subject to annual review.</p> <p>It is anticipated that grants will generally be up to £50,000, a small number of larger grants of up to £100,000 in special cases, may be made where need is demonstrated.</p> <p>Main Fund (relevant) The Main Fund distributes about two-thirds funding. Responsive to shifts in demand, it supports work that focuses on the UK's cultural life, education, the natural environment and enabling people who are disadvantaged to participate more fully in society</p> <p>Museum & Heritage (not relevant)</p> <p>New Approaches to learning (not relevant)</p>	<p>Esmee Fairburn's policy is not to give out the names of grants officers dealing with a specific project before a bid has been submitted; this information will be provided once the organisation has successfully made it through the first round of bidding.</p> <p>Grant Officers</p> <ul style="list-style-type: none"> • Annabel Durling - Grants Officer • Alison Holdom - Grants Manager • Hilary Hodgson - Head of Education • John Mulligan - Grants Manager • Jo Rideal - Grants Manager Jo.Rideal@esmeefairbairn.org.uk • Danyal Sattar - Head of Environment • Laurence Scott - Grants Manager • Sharon Shea - Grants Manager <p>Address: 11 Park Place, London, SW1A 1LP Phone No: 020 7297 4700</p>
Paul Hamlyn Foundation	<p>Arts Programme The programme supports the development and dissemination of new ideas to increase people's experience, enjoyment and involvement in the arts. Funding will benefit organisations and groups through the open grants scheme and special initiatives. Also support individual artists through Awards for Visual Arts</p>	<ul style="list-style-type: none"> • Régis Cochefert, Programme Manager, Arts regis@phf.org.uk • Sarah Jane Dooley, Grants Officer sarahjane@phf.org.uk

	<p>and Awards for Composers.</p> <p>Seek to further the understanding of the relationships between the arts and our other programmes (education and learning and social justice). For example, how participation in the arts contributes to education and learning processes, or how the arts and/or education and learning affect social change.</p> <p>Expect the programme and the work supported to have an impact at the following levels:</p> <ul style="list-style-type: none"> ▪ Individuals ▪ Organisations ▪ Communities ▪ Policy 	<ul style="list-style-type: none"> • Ruby Ireland, Grants Officer ruby@phf.org.uk or 020 7227 3534 • Lisa Howard, Grants Assistant lisa@phf.org.uk <p>18 Queen Anne's Gate, London, SW1H 9AA 020 7227 3500</p>
<p>Henry Moore Foundation</p>	<p>Exhibitions (possibly relevant) Grants to galleries and museums of up to £20,000 to support all aspects of exhibition making.</p> <p>New Commissions (possibly relevant) Grants in the range of £5,000 up to £21,000 to assist the commissioners of new work for permanent or temporary display, indoors or out.</p> <p>Publications Grants to publishers of up to £6,000 to support any kind of publication in the field: exhibition catalogues, monographs, history, criticism and artists' books.</p> <p>Fellowships for Artists Grants to artists supported by host institutions for six-month fellowships worth £12,000. Joint applications may be made at any time and the number of fellowships awarded, probably two or three, will depend on the resources</p>	<ul style="list-style-type: none"> • Alice O'Connor: PA to Director & Grants Programme Secretary alice@henry-moore-fdn.co.uk <p>Dane Tree House Perry Green Much Hadham Herts SG10 6EE 01279 843333</p>

	<p>available in any year.</p> <p>Post-Doctoral Research Fellowships Fellowships of up to £21,000 for scholars who have recently completed PhD degrees to develop publications for one year. Applications must be supported by an appropriate UK university department. An annual competition takes place each spring and two or three fellowships will normally be available. Scholars seeking additional time may re-apply.</p> <p>Post-Graduate Bursaries Grants of £500 to £1,500 for post-graduate students of sculpture, drawing, print-making or their history in institutions of higher education in the UK to fund course-related projects or special research.</p> <p>Research Projects Grants to support long-term projects sponsored by appropriate institutions, especially those whose aim is to build significant research resources in the field of sculpture studies.</p> <p>Conferences, Lectures and Workshops Grants of up to £3,000 for organisers of conferences, lectures and workshops in British institutions or, if abroad, with a significant British component.</p> <p>Challenge Fund A small number of grants of up to £50,000 for galleries, museums or other appropriate institutions, to support the undertaking of ambitious exhibitions and commissions that would otherwise be very difficult, if not impossible, to achieve, particularly outside London. Applications should be made as soon as possible in the projected life of the project and it is hoped that grants made by the trustees under this category would encourage and enable fund-raising from other sources.</p>	
Lankelly Chase Foundation	The foundation looks favourably on work in rural areas; the Trustees accept applications for revenue or capital needs; the limit to the latter being £20,000	<ul style="list-style-type: none"> • Cathy Stancer, Grants Officer

	<p>with overall appeal amounting to no more than £500,000</p> <p>Arts The Pursuit of Excellence – the foundation runs two awards schemes for music and glass</p> <p>Other strands include: heritage, Breaking Cycles of Abuse, Developing Communities, Free & Quiet Minds, Offenders Programme, Asylum Seekers</p>	<p>1 The Court High Street Harwell Didcot Oxfordshire OX11 0EY</p> <p>01235 820044</p>
John Ellerman Foundation	<p>The Foundation was established in 1971 by the late Sir John Ellerman. It is a general grant-making trust distributing over £4 million each year. The Foundation aims to support a broad cross-section of national <i>charities</i> doing work in the following categories</p> <p>Arts The Foundation is particularly interested in charities which can demonstrate all or most of the following:</p> <ul style="list-style-type: none"> ■ Excellence within the field ■ Commitment to attracting new audiences and wider public access ■ Youth participation and motivation ■ Originality and creativity in design, production and/or presentation ■ Lasting impact <p>Other strands that aren't relevant include: Health and Disability, Social Welfare, Conservation, Overseas</p>	<ul style="list-style-type: none"> • Eileen Terry, Appeals Manager eileen@ellerman.org.uk or 020 7451 1471 <p>Aria House 23 Craven Street London WC2N 5NS</p>
Garfield Weston Foundation	<p>The Garfield Weston Foundation has helped a wide range of organisations with grants of varying sizes. Recent rounds of funding have helped projects in the following categories: Arts, Community, Education, Welfare, Medical, Social, Religion, Youth and Environment</p>	<p>Not willing to provide name of contact, you have to either send a general query online or send application directly.</p> <p>Weston Centre</p>

	The foundation gave £5,282,100 in 163 grants to the arts in 2007	10 Grosvenor Street London W1K 4QY 020 7399 6565
Clare Duffield Foundation	<p>The Main Grants Programme does not fund individuals, but it can match lottery funding, fund capital redevelopments and provide project, programme and revenue funding. Its application procedures are straightforward and it is likely that the Foundation will continue to maintain a balance between supporting large-scale projects with far-reaching effects and small-scale local community endeavours. Grants range from sums below £5,000 to sums in excess of £1m. All grants are awarded at meetings of the Foundation's Trustees. There is no fixed schedule of Trustee meetings and therefore no closing date for applications, which are reviewed on an ongoing basis. The Foundation welcomes applications to the Main Grants Programme for projects from the following sectors:</p> <ul style="list-style-type: none"> ■ Museums, galleries and heritage site (particularly for education spaces) ■ The Arts ■ Education ■ Health, social care and disability ■ Jewish charities with interests 	<p>Rachel Ingram, Grants Officer rachel@cloreduffield.org.uk or 020 7351 6061</p> <p>Studio 3 Chelsea Manor Studios Flood Street London SW3 5SR</p> <p>(n.b. Rachel very helpful and happy to discuss, but it's a small team and they don't really work around streams; at the moment they have over committed and are only really interested in funding education spaces.)</p>
Calouste Gulbenkian Foundation	<p>Supports projects viewed as genuinely original in their field and also favours those which take place outside London. Organisation's Art theme supports professional artists and UK based arts organisations, usually at an early research and development stage. Its focus is on the support of the making of original and imaginative new work, particularly that which may involve the commissioning of international artists or collaboration with international arts agencies. Grants made by the foundation rarely exceed £15,000. In total, £683,000 awarded to the arts in 2007.</p> <p>Current relevant grants programmes are:</p> <ul style="list-style-type: none"> ■ The Arts in Public Spaces. (In 2007, awarded £8,000 to an Arts in the Peak project.) 	98 Portland Place London W1B 1ET

	<ul style="list-style-type: none">■ The Arts and Science <p>However both programmes end in 2008.</p> <p>Other strands are: Education, Social Change, Anglo-Portuguese Relations</p>	
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