



Hothouse

Support for emerging makers

Hothouse 2010 – Pilot Programme

Introduction

Hothouse piloted in 2010 with two cohorts, supporting 17 makers in total. The programme ran from June 2010 until February 2011. The two cohorts were developed and delivered by the Crafts Council in partnership with:

- The Business & Community School at the University of the Creative Arts Farnham (UCA), in association with Farnham Maltings, Craft Study Centre and New Ashgate Gallery (Farnham Cohort)
- The Innovation Centre at Central St Martins University of the Arts London, and Palmer Hamilton Partnership (London Cohort)

Participants showed great commitment to the programme, with makers travelling from as far as Cornwall, Wiltshire, Warwickshire and Cheshire to attend sessions in London and Farnham.

Hothouse Partners 2010

Farnham Cohort Partners

As a partnership, UCA, Farnham Maltings, New Ashgate Gallery and the Crafts Study Centre are committed to the professional development of craft makers. The partners are cultural providers of national and international status and partners in the 'Farnham Creates' festival of crafts. The partners are currently collaborating on Craftworks Farnham, an initiative to build new audiences for crafts, create new opportunities and market places for craft makers across the South East, and to develop professional networks between makers and galleries.

[The University for the Creative Arts](#) (UCA) is one of the leading providers of specialist art and design education in the UK. The campus at Farnham has an historical commitment to the crafts, its BA Ceramics and BA Textile courses are of long standing reputation and it has one of the few remaining BA Glass courses in the country. The Business & Community School supports graduates, practitioners and businesses in the creative industries to realise their entrepreneurial ambitions through professional development training, networking and incubation.

This expertise meant makers participating in Hothouse received specialist creative business support. In particular work around identifying the core values for their practices provided a solid basis for their experiences during the programme, which helped participants connect their approaches to business and creativity – an invaluable exercise to continue in future Hothouse programmes.

[Farnham Maltings](#) has a growing reputation for supporting artists and companies in realising their own ambitions, growing the market place through 12 craft and art events and partnerships each year. Farnham Maltings supports over 600 creative practitioners in the region, including approximately 120 craft makers, through its regular networking and business support events, with sub sector networks such as the Jewellers and Silversmiths group. It has 30 affordable workspaces across two sites with a recent commitment to replace any vacant studio with a craft maker. The Maltings organises the high profile craft event 'Festival of Crafts' which takes place in October each year.

Farnham Maltings' unique contribution was the use of coaching as part of the pilot programme, an aspect carried through from Farnham Maltings' own work with creative practitioners, particularly in theatre. The coaches helped the Farnham Cohort makers to set goals and visualise their future practices.

[The New Ashgate Gallery](#) exhibits and sells the work of over 300 artists and makers annually. Formed as an artists' cooperative in 1959 and registered as a charity in 1976, the New Ashgate has the reputation of being a platform for many of the UK's high profile artists and makers, with many citing the gallery as their first exhibition experience. The gallery programmes regular selling art & craft exhibitions, profiling key makers through focus exhibitions. Key to the New Ashgate crafts exhibition remit is the selection of work by makers of various disciplines, backgrounds, styles and education. Proactive in personalising the maker to a wide audience, craft sales make up 52% of total gallery sales.

The New Ashgate Gallery gave participants in the Farnham Cohort the opportunity to exhibit work in a group showcase at the end of the programme, with the added support of advice and expertise every step of the way.

[Crafts Study Centre](#) is a museum of modern and contemporary crafts of national significance. The Crafts Study Centre presents a well respected and attended programme of contemporary craft exhibitions supported by artists' talks and presentations. It holds one intensively-researched and interpreted exhibition per year, focusing on the Centre's permanent collections, seeking thematic approaches to the history and development of these modern and contemporary craft collections, as well as studies of the contribution to the collections by individual craft artists whose work is represented. There is a special focus on individual craft makers, enabling both emerging and established artists in the UK and internationally to shape an exhibition of their recent work. The exhibition programme often requires and encourages the maker to set themselves particular challenges that will help to develop their own practice.

Access to the Craft Study Centre gave the Farnham Cohort the opportunity to contextualise their practices within contemporary craft, encouraging critical review and debate, and providing a setting to develop essential writing skills with Crafts Magazine's Mark Sinker. The focus on developing participants' depth and confidence in articulating their work and practices is a core aspect of Hothouse, and underpins participants' ability to approach new markets and opportunities.



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London Cohort Partners

'Palmer Hamilton Partnership gave a warm and hugely knowledgeable delivery of the programme, which benefitted from a personal approach and multi-disciplined background. Their open-minded approach to crafts practice and the market allowed me to widen my own perspectives for personal development.' 2010 participant

[Palmer Hamilton Partnership](#) (PHP) works in the creative sector supporting creative graduates and entrepreneurs, who develop new services, ideas and products for the global market. They do this by supporting a variety of creative enterprises, from start-up to established businesses, to support them to achieve their commercial and professional potential.

Sarah Palmer and Paulene Hamilton have worked with a wide range of clients to support designer-maker and craft businesses. Sarah and Paulene ran the Developing Professional Practice Programme for Cockpit Arts for 7 years. They have worked in partnership with Central Saint Martins Innovation Centre for the past three years to design and deliver three key professional development programmes for creative businesses, graduates and post graduates.

Sarah and Paulene are both qualified arts trainers and have worked as mentors for a wide range of creative businesses as well as designing and managing mentoring programmes. More details about the professional development programmes designed and delivered by PHP, can be found at <http://www.palmerhamilton.co.uk/>

[Central Saint Martins - Innovation Centre](#) has an outstanding reputation for educating foundation, undergraduate, post-graduate and research students. Fundamental to study at the college are experimentation, innovation, questioning, discovery and risk taking. This is encouraged within a highly supportive learning environment, no matter which discipline is studied.

The Innovation Centre at Central Saint Martins aims to create a bridge between the programmes it runs and the pragmatism of the commercial world. The Innovation Centre offers a range of services and opportunities including design consultancy, knowledge transfer partnerships, professional training, graduate enterprise, research partnerships and social innovation projects.

The Innovation Centre provided the perfect setting and context for delivery of key aspects of the Hothouse programme. In addition to established expertise in developing and delivering professional development programmes, Hothouse gave the Crafts Council and Palmer Hamilton Partnership the opportunity to develop new material together.

In particular this took the form of encouraging participants to keep a Developmental Sketchbook; a method of recording their journey on the Hothouse programme in a visual and inspiring way, and combining this with personalised notes and material that could form accessible components towards a future business plan following the programme.

2010 Participant's Developmental Sketchbook





The early starting point for this was based on Sarah Palmer's 'Walking, Talking, Drawing' project – a workshop which Sarah ran at the Crafts Council's Professional Development Forum in 2009 and 2010, encouraging makers to record their experiences of peer review and reflective journeys in a visual form.



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Programme and Delivery

The pilot programme partnerships each contributed specialist knowledge and resources, working with the Crafts Council Maker Development Team to shape the Hothouse programme, and giving the participants a unique and tailored experience.

The breadth of organisations in the partnerships allowed the Maker Development Team to test different programme models and approaches. Both the pilot programmes developed and delivered in 2010 have now provided the framework to establish a dynamic core programme to carry through into future Hothouse partnerships.

The Farnham Cohort programme included:

- An Orientation Day at Farnham Maltings
- Business Planning Day at UCA*
- Critical Review Day at UCA
- Two study sessions at the Craft Study Centre including a talk from Dr Prof. Simon Olding, Director on How To Read Craft Objects
- Workshop with Crafts Magazine's Mark Sinker on Writing as a Craft for Makers
- Approaching Galleries and Exhibition Planning at the New Ashgate Gallery
- Pitch Your Business: Craft Entrepreneur Challenge Day at Farnham Maltings
- The opportunity to work with a coach throughout the programme
- The opportunity to take part in a group showcase exhibition at New Ashgate Gallery

The London Cohort programme included:

- An induction day at the Innovation Centre at Central St Martins (CSM)
- Designing Your Future Day at the Innovation Centre CSM
- Presenting Yourself and Communicating, held at the Crafts Council
- Peer Networking and Critical Dialogue at Cockpit Arts*
- Costing & Pricing, Financial Planning and Investment Day at Cockpit Arts*
- Profile Raising and Audience Development*
- 1:1 sessions with Palmer Hamilton Partnership
- Guest speakers throughout the programme sessions
- Opportunity to apply for subsidised studio space at Second Floor Studios & Arts

The two cohorts came together for key programme sessions*, allowing a core programme to be shared. This encouraged ongoing peer networking and support, as well as providing insight into the work of other Hothouse partners.

The programme content encouraged a broad understanding of what a contemporary practice and market looks like, placing business acumen on an equal footing with creativity, and ensuring a developed understanding of a creative practice as a business. The breadth of practices and disciplines supported allowed the group to develop their understanding of the many different routes to market they each will take, each already having differing models of practice and career routes. The participants were asked to give presentations to the peer group on a frequent basis, helping them gain confidence in presenting and profiling themselves and their practice by testing their ideas in a safe environment.

At the end of the programme both cohorts came together for a Reflection Day at the Crafts Council, during which participants reflected on their journey on the programme and heard from each other on their next steps and goals.

'A good sense of completion of a 'first phase' and a good sense of ongoing and new beginnings.' 2010 participant on the Reflection Day.

Mentors and Buddies

Both programmes were complimented by 1:1 support from specialist mentors and contact with a peer Buddy. The Crafts Council and Hothouse 2010 partners shared expertise and contacts to develop an exciting pool of mentors and Buddies to provide carefully matched 1:1 support to the participants. As well as also close matches between the participants and their mentor or Buddy's discipline or practice approach, matches were often purposefully chosen to be surprising, inspiring and challenging to participants' expectations.

Mentors are established practicing makers and specialists, and, in general, Buddies are makers just a few years ahead in practice from the Hothouse participants – with recent experience of setting up in practice themselves. Many of the mentors and Buddies have been recipients of Crafts Council support in the past, or have been panel members or trainers for previous programmes.

'My relationship with my Buddy has definitely speeded up my progress – as she's been able to give me tips and confidence to make the decisions I've been struggling with... Small things – things that I wouldn't usually seek advice over – we talk about, and then I can get on and take action. Hands on practical advice.' 2010 participant

'My mentor has really demystified a lot of key areas for me and I feel I have made a key addition to my network with someone I would not have naturally crossed paths with at this stage of my career.' 2010 participant

In future rounds of Hothouse makers who have been supported by Hothouse will start to contribute back to the programme by becoming a Buddy themselves. Names of the 2010 mentors and Buddies can be found next to the Hothouse makers they supported, listed below.

Hothouse Participants 2010: Farnham Cohort Makers



[Claire Baker](#), ceramics

Based in Wiltshire

Claire Baker makes 'tea cups you can't drink from and plates you can't eat off'. Her work is made as a response to a lifelong passion for Victorian china and chintz. Her work ranges from slab built 'drawings' in clay, to press moulded forms taken directly from her collection of vintage crockery.

Spoons, Candlestick bases, buttons, buckles and other curios are not only used for moulds or creating relief pattern, but also combine with the ceramics to create new objects. Each piece is fired a minimum of 5 times, layering each time with slips, oxides, glazes, decals and lustres.

Claire was mentored by [Anna Lewis](#), jewellery. Her Buddy was [Katharine Morling](#), ceramics.



[Holly Berry](#), textiles

Based in London

Having learnt to weave under the tuition of Margo Selby on BBC2's Mastercrafts, Holly Berry is now developing a collection of hand woven scarves, wraps, shawls, collars, snoods and hoods, whilst also working closely with an established mill to manufacture her larger 'comfort' blankets.

Holly uses her own Morse code pattern woven into the cloths double layered structure, meaning that she can create vivid statements on each side of the cloth. Her uplifting colour palette is inspired by vintage treasures, and her own drawings and photography.

Weaving, and all of its processes speak strongly to Holly's ideals of time, storytelling and sustainable practice, producing special work to last a lifetime.

Holly was mentored by business advisor [Dr Rachel Smart](#) and her Buddy was [Amy Twigger Holroyd](#) of Keep and Share.



[Stella Harding](#), basketry

Based in London

Stella Harding uses basketry techniques to make large-scale wall-pieces, smaller three dimensional forms and jewellery made from re-cycled materials.

Stella is a city dweller working in one of the largest cosmopolitan cities in the world; a place where elements of the natural world are sometimes oddly juxtaposed against the cultural. It is this cross-fertilisation of culture and nature from which she draws inspiration.

The life and energy in natural materials excite Stella but she also transforms and de-natures them in different ways. Using painting, mark-making, stencilling, scratching and sanding, whilst retaining many of the characteristic signs of growth

and movement of the material, basketry enables Stella to weave together multiple storylines

Growing or collecting her own materials is an integral part of Stella's working process, whether they are natural materials such as willow, dogwood and various fruit woods or recycled and vintage materials foraged from skips and second-hand shops.

Stella was mentored by [Sally Freshwater](#), textiles. Her Buddy was [Laura Ellen Bacon](#), basketry.



**[Leon Lewis](#), wood
Based in Warwickshire**

Leon Lewis' work follows a fascination of the relationship between the man-made and natural world. Awakening sensations of power and dynamism, inspiration comes from steam powered machinery of the Industrial Revolution. The natural qualities of his materials are celebrated to evoke the senses and encourage interactivity. Wood turning enables Leon to follow traditional methods of craftsmanship with a contemporary interpretation to express kinetic motion.

Leon strives to work in harmony with nature, and sources local materials, often from trees that have fallen naturally.

Leon was mentored by [Jim Partridge](#), wood; and [Walter Jack](#), Walter Jack Studio. His buddy was [Rebecca Gouldson](#), metal.



**[Jo Lovelock](#), textiles
Based in Surrey**

Jo Lovelock works across art textiles and fabrics for interior design. Her work is inspired by the often unappreciated beauty of the urban and industrial environment.

She is particularly drawn to derelict and abandoned buildings as well as industrial structures like pylons and jetties and is fascinated with how the deterioration of their outer skin exposes the underlying structure of their construction.

Jo is interested in the marks and textures created by nature's reclamation of these buildings and the spaces they occupy. During the creation of her work it is constructed and deconstructed a number of times, building up layers and ageing and distressing them in a similar way that a building becomes weathered by the elements.

Jo was mentored by [Eleanor Pritchard](#) and [Polly Binns](#), and her Buddy was [Rachel Gornall](#); all textile practitioners.



[Rosanna Martin](#), ceramics

Based in Cornwall

Rosanna Martin produces individually hand thrown porcelain cylinders that can be used as vases or pots or simply appreciated for the visually striking and tactile qualities they offer

Rosanna is interested in the actions involved in the making process, her own physical reactions and responses to it and the parts of the process that normally go disregarded, disposed of or smoothed over: she celebrates and brings to life

these actions. Her most recent body of work explores the process of turning and how it can form an integral part of the decorative quality of the piece.

Rosanna was mentored by [Chris Keenan](#), ceramics. Her Buddy was [Louisa Taylor](#), ceramics.



[Katherine May](#), textiles

Based in London

As a maker, Katherine reinvents the traditional techniques of patchwork quilting to create beautiful hand made textile objects that will live on to be heirlooms. Each unique piece is driven by an emotionally rich aesthetic and a sensitive use of materials.

Taking inspiration from communities which hold a tradition of making textiles for the home, Katherine celebrates the marks made by hand and her designs reveal the often intimate relationship we have with textiles.

Katherine is also passionate about passing on craft skills and 'textile stories' and runs regular workshops, looking at creative upcycling using patchwork and quilting techniques. Participants are encouraged to bring their own favourite textiles to use and to join in a discussion about the stories and memories associated with these pieces.

Katherine was mentored by [Alice Kettle](#), textiles and [Ele Carpenter](#), curator and artist. Her Buddy was [Ismeni Samanidou](#), textiles.



[Heidi Parsons](#), ceramics

Based in London

Heidi Parsons makes decorative ceramic objects that celebrate everyday encounters and commemorate moments in time. Heidi starts with visits to an area, documenting detail and landscape in photography,

She captures the ephemeral and fleeting, and then manipulates print and glaze to integrate her photography into her forms. This acts as a vehicle to creating narratives which isolate and embed these views, elevating the everyday.

The references to form come from the source material Heidi collects and her continued interest in architectural details and enframements, such as ornamental cartouches.

Heidi was mentored by [Catherine Zoll](#), Museummaker, and [Robert Dawson](#), ceramics. Her Buddy was [Matt J Smith](#), ceramics.



**[Gillian Royal](#), textiles
Based in Warwickshire**

Gillian Royal creates seamless fine felt vessels. They are hand crafted from luxury natural fibres, including merino wool, and often embellished with embroidery. Smooth, fine and light weight, Gillian's advanced manipulation of felt creates self supporting textile structures, showing a high level of control and finish with her medium.

Gillian particularly enjoys the therapeutic process of manipulating the fine natural fibres using the traditional wet rolling technique. She values the

connection with natural materials which hand-making brings, and the haptic, tactile and sensory experience which this extends to others – inviting you to touch as well as look.

Gillian was mentored by [Sarah Thirlwell](#), wood and her Buddy was [Cathy Miles](#), metal.



**[Helene Uffren](#), glass and mixed media
Based in London**

Helene Uffren makes optical objects and false mirrors. They are visual experiences, not just objects to look at but objects to look through. The viewer becomes part of the work, pulled in and transported by the act of viewing.

Helene combines blown glass, cast metal, found objects and photography to create intriguing objects of curiosity. These deceiving devices act as portals, transporting the viewer into another space and into their own imagination, and questioning the reliability of seeing.

Behind the work revolves the experience of the hyper-visual, hyper-real, and over exposed world we live in.

Helene was mentored by [Shelly Goldsmith](#), textiles, and [Ruth Dupré](#), glass. Her buddy was [Mimi Joung](#), glass and ceramics.

Hothouse Participants 2010: London Cohort Makers



[Sarah Elwick](#), textiles

Based in Brighton

Sarah Elwick designs and hand produces luxury knitwear accessories. She is also proud to source all her yarn within the UK. Sustainability is of huge importance to Sarah, designing pieces that are inspired by the heritage of knitwear, to produce a collection of well loved pieces that evolve naturally over time.

Sarah is constantly inspired by traditional stitch patterns such as Fair-Isle, as well as vintage shapes and construction methods that she re-interprets to produce a range of stylish accessories for men, women, children, and the home.

Before setting up her own practice Sarah worked as a knitwear designer for a variety of designers; including Michiko Koshino, Carolyn Massey, Giles Deacon, and Ferragamo.

Sarah was mentored by [Ruth Cross](#), and her Buddy was [Kirsty McDougall](#).



[Lucy Harvey](#), metal and jewellery

Based in Cheshire

Lucy Harvey explores our narrative relationship with objects through craft processes. Her small scale sculptures re-appropriate objects and historical forms through metalwork techniques and mixed media installation. Lucy also creates jewellery pairing found objects with precious metals to create enigmatic wearables.

Lucy uses craft processes as a vehicle to tell tales of the unknown, with the absent human as an inherent narrative element of craft objects. Assuming the role of a fraudulent anthropologist, she manipulates the pre-existing to create enigmatic artefacts which toy with our longing to believe in the fantastic. By subverting the authority of environment and the associative power of collection she confuses and constructs narratives, evoking a conflict of animistic fears and desires.

Lucy was mentored by [Janice Hosegood](#) of Ruberg, and [Cynthia Cousens](#), jewellery. Her Buddy was [Jo Pond](#), jewellery.



[Ros Millar](#), jewellery

Based in London

Ros Millar makes organically inspired, gold and silver cuttlebone cast jewellery. In her exploration of materials and colours she uses processes such as cuttlebone casting and photo-etching.

Her collection is to be enjoyed on and off the body allowing the wearer to grow and develop an appreciation of the true beauty and subtle complexities inherent within her work.

Ros was mentored by [Janice Hosegood](#) of Ruberg, and [Ellen O'Hara](#), Head of Business Development at [Cockpit Arts](#). Her buddy was [Lina Peterson](#), jewellery. As part of the 2010 Hothouse programme Ros took up a studio space with kind support from [Second Floor Studios and Arts](#).



[Claire Moynihan](#), textiles

Based in Hertfordshire

Claire Moynihan meticulously hand embroiders British insects onto felt balls, which are beautifully presented as entomological collections. Claire processes local alpaca wool to produce the felt balls then stitches larger than life insects onto the surface. This allows the viewer a chance to appreciate the diversity of the insect world through her careful observations and intricate embroidery. The works celebrate the underrated moth and the valuable contribution of insects to our fragile ecosystem.

Claire was mentored by [Melanie Tomlinson](#), metal. Her Buddy was [Jasmin Rowlandson](#), ceramics.



[Clare O'Driscoll](#), jewellery

Based in London

A background in Sociology underlies all of Clare's work: an interest in people, cultures, how things play out, observing the ordinary and the extraordinary, social life, taste and the everyday; the things that interest or surprise us as we negotiate our lives in the city.

Clare uses an intuitive, detective, and observational approach to her work. Observing, collecting and noting to create a witty take on life and situations, mocking notions of what is or should be beautiful, while subverting traditional notions and hierarchies within jewellery.

Her work is playful, for people to have fun with, and has an element of surprise or the unexpected; things that make you look again, or smile. Recent work has focused on 'shiny things in the dirt'. Beautiful things that stand out against the grit, the pavements, the grey of London, like bright shiny pieces of broken car headlamp.

Clare was mentored by [Lin Cheung](#), jewellery, and her Buddy was [Karola Torkos](#), jewellery.



[Rose Sharp Jones](#), textiles

Based in London

Rose Sharp Jones is a maker working across knitted, crocheted and printed textiles. Her inspiration comes from traditional textile designs and techniques, finding new applications for these in contemporary products. Her work uses traditional hand knit and crochet techniques, as well as incorporating machine knitting, embroidery and screen printing.

Her fabrics are applied to a range of products for the home as well as a collection of wearable accessories. Rose makes all pieces by hand using environmentally friendly yarns and materials.

Rose was mentored by [Wallace Sewell](#), textiles and her Buddy was [Donna Wilson](#), textiles. As part of the 2010 Hothouse programme Rose took up a studio space with kind support from [Second Floor Studios and Arts](#).



[Emma Yeo](#), millinery and jewellery

Based in London

Emma Yeo creates striking fashion accessories and headwear for special events, as well as bespoke interior installations.

Her signature biomorphics express her hybrid design philosophy through hands-on craftsmanship using highly select materials, such as fine gilded brass, flocked plastics, spruce and walnut wood. These unexpected yet luxurious materials are manipulated combining innovative techniques and technology such as CAD design and laser cutting, with hand stitching and traditional millinery techniques.

Recent work Predator & Prey is a collection of fashion accessories and headwear ranging from sophisticated understatement to overtly theatrical, in which various types of bird personify extreme or ambiguous feminine characteristics.

Emma was mentored by [Piers Atkinson](#), millinery, and her Buddy was [Emily Jo Gibbs](#), accessories. As part of the 2010 Hothouse programme Emma took up a studio space with kind support from [Second Floor Studios and Arts](#).

Evaluation

The Hothouse participants were asked to complete an evaluation at the end of each programme session, as well as report on the contact they had with their mentors and Buddies. The evaluation asked them to focus on the development of their skills, abilities and specialist knowledge, and how they might apply these to future challenges in their practice.

The Farnham Cohort were also asked to reflect on their learning journey against a framework at each stage of the programme, including the Reflection Day. This framework reflected the aims of the programme, supporting makers to understand their own professional development needs – both their self and practice development.

The core areas of the framework were concerned with the participants' development in business, creativity, market, network, and analysis, measured in terms of how they saw their skills and abilities, and their confidence to implement these. The London Cohort reflected back across the programme using this framework only at the Reflection Day, on completion of the programme. Both cohorts were encouraged to keep a visual and personalised record of their growth in a Developmental Sketchbook, and use this to help them reflect and plan. Ultimately, with ongoing work, this material can become the early foundations of a business or professional development plan.

As with the programme content, the framework placed business acumen on an equal footing with creativity in their overall development, and allowed participants to see where they needed further development or support, and where their strengths and weaknesses might be. By continually reflecting on their development, participants began to recognise the importance and value of taking ownership of their own professional development both during and following the programme.

The makers supported by Hothouse will be tracked by the Crafts Council over the next few years to assess the impact of the programme on their practice.

'Organisation, clarity, belief, confidence – all coming from in-depth research and learning, and submersing myself into a creative craft group, so that being a maker is the NORM.'
2010 participant

Unexpected Outcomes

Matthew Wood of Second Floor Studios, a growing studio development on the Greenwich Peninsula offered highly subsidised space to participants of Hothouse for the period of year. This offer was open to the London cohort and the individuals interested had to put together an application outlining how this would benefit their practice and how they would cover the costs required. Three makers, Emma Yeo, Ros Millar and Rose Sharp Jones were successful and moved into their shared space in the new year.

The New Ashgate Gallery provided a group show to the participants of the Farnham cohort, marking the end of the programme. A number of sales were made and the figures sit well against sales at other craft based shows at the gallery. A number of the makers have been taken on as gallery artists, marking the beginning of their relationship with a gallery.

By the end of the programme the cohorts had formed a strong peer group, which they were keen to continue independent of the Hothouse programme. They came together to write an exhibition proposal, which has been accepted by Pitzhanger Manor Gallery and House.

Next steps

The pilot cohorts met the aims of Hothouse and with 100% of the makers completing the programme fully we feel it has made a successful start. At the Reflection Day there was an air of calm, focus and confidence coming from the participants as they spoke about their journeys over the programme and future plans.

'I've been challenged [through the programme] and now feel like I have positive answers to possible challenges... [My] progression has opened up the future in an exciting way.' 2010 participant

'[I have] Relieved the pressure [I put on myself] of achieving 'everything' in a short period of time, by allowing me to think about the long term sustainability of my practice. I now consider it a career.' 2010 participant

'[I am] much more positive, confident, thinking. I see the benefit of questioning one's direction and not being afraid to change sometimes.' 2010 participant



Far left: Emma Yeo's visualisation exercise from PHP 'Designing Your Future' session (July 2010)

Left: Emma Yeo at work in her new studio at Second Floor Studios & Arts (February 2011)

The Crafts Council will be working with three cohorts in 2011, and evaluation will be on-going. We are using the evaluation information from participants and partners to define and strengthen the core programme, whilst continuing to test different models to ensure it remains relevant and effective.

The Crafts Council Maker Development Team would like to thank the following for their work, support and input to Hothouse 2010:

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