



Programme for established and mid-career makers 2008 - 2010



Jenny Beavan in the workshop 'Laying out the 64 grilles from no.10 &11 Buell Drier'. Photo: Simon Williams

Since 2008 the Crafts Council has been engaged in a programme of pilot projects to support established and mid-career makers. This is defined as makers having developed a practice, of at least seven years, with a track record of making and regular exposure of new work through exhibitions, commissions and sales at a regional, national and international level. The mid-career programme was initiated in response to a growing body of research that indicated a need for interventions at this level that could provide tailored professional development within a peer group support system. From the Crafts Council's research and knowledge of uptake and career progression of recipients of the Setting up Grant/ Crafts Council Development Award it was apparent that a large body of makers still require support and opportunities. The programme has formed part of the evaluation of the Maker Development portfolio which has included its long-running schemes for

emerging and developing makers: Next Move and the Crafts Council Development Award.

There have been three strands to the pilot programme:

- The Craft Residency at the V&A: a single discipline specific residency within a cultural institution. This is continuing until the end of 2010.
- The Contemporary Craft Fellowship scheme in the South West: studio practice development supporting eleven practices, cross disciplines, focussing on one region. The Fellowships completed in March 2009.
- The Flameworking Residency at the University of Sunderland; a single discipline specific residency within a Higher Education Institution. The residencies ended in Spring 2009.

The individual strands provide a range of models of support and each offered different scenarios in partnership working for the Crafts Council. A further aim of the mid-career programme has been to profile and develop broader networks for some Minority Specialism disciplines, such as contemporary basketry and flameworking, a type of hot glass working, which tend not to be traditionally taught within formal education, but require very specialist skills knowledge that is in danger of being lost.

Evaluation of the schemes is ongoing, including follow-up with the makers involved and our partners to look at the impact that the each programme has had on:

- The Crafts Council and the craft sector
- Makers and their professional development
- Partner organisations through the process of the delivery of the individual initiatives.

Craft Residency: the V&A and Crafts Council in partnership at the Sackler Centre



Neckpiece in the Artery Series, silver and red felt by Dorothy Hogg; Photo: Shannon Tofts



Sea Creature (detail) by Mary Butcher, Brown willow and willow bark, 2008, Photo: Roland Paschhoff

The Craft Residencies are a series of three six-month residencies in the Sackler Centre for arts education at the V&A. They offer opportunity for a maker to develop their practice through work within a major cultural institution, engaging in its public participatory programmes and drawing on its collection as well as that of the Crafts Council.

Each residency focuses on a different discipline. Dorothy Hogg, MBE, jeweller, was awarded the first residency, completing in November 2008. Dorothy developed ideas for the public programmes, running nine events, with 21 open studios which were attended by 3,041 adults and 1,977 children. The highlight was the 'Chain of Talent' for the Sackler Centre opening weekend, a family activity to create a charm bracelet to wrap the museum, attended by around 2000 people. For Dorothy the opportunity provided time to re-engage with her practice after her retirement from her position as Professor of Jewellery and Silversmithing at Edinburgh College of Art. Pieces of Dorothy's work are held in the Crafts Council and V&A Collections. Further information about Dorothy's Residency and images of her work can be found on the [V&A website](#).

The current Maker in Residence is Mary Butcher, a contemporary basketry artist. Her residency runs from July to December 2009. Mary is one of Britain's foremost contemporary basketry artists. She brings to the residency over 25 years of experience of making and teaching together with a store of knowledge of traditional craft technique and uses of basketry, acquired through extensive international research. Mary trained as a research zoologist before studying basketry in 1977, with a traditional basket-maker, using willow and then rush. Her understanding of plant materials and eye for structure has allowed her to use and manipulate a variety of materials in her work including willow, holly, palm leaves, strings of seeds, plastic tubing, linen and silver wire.

During her Residency Mary will be leading workshops and seminars for adults and children and her studio is open for visitors from the public on some Friday afternoons and weekends. Mary is keen to raise understanding of her discipline and promote it as a viable choice for contemporary craft practice. In addition to the public workshops Mary has been engaged on a programme of mentoring for emerging contemporary basket-makers, and in work with visiting school groups. She has also assisted the Crafts Council in selecting makers to contribute work for The Origin Intervention and pieces for the Crafts Council Showcase at Origin: The London Craft Fair, which this year has a special focus on [contemporary basketry](#).

For further information, including opportunities to visit Open Studios or participate in workshops during the course of Mary Butcher's Residency see the [V&A website](#)

The scheme will continue in 2010 with the third and final Craft Residency, for makers working with or wishing to work in automata.

Flameworking Residency at the University of Sunderland.



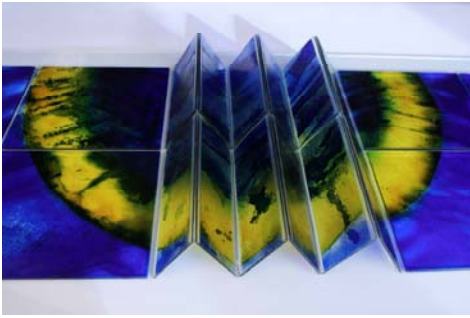
'Limpet' Lost wax cast clear lead crystal and black glass. 1 part clear glass, 1 part black glass. 2008. (H: 15cm W: 26cm L: 30cm)

Flameworking, also known as lampworking, is a method of producing glass objects that uses a gas-fuelled torch to melt glass that is then blown and shaped by hand using a variety of tools. It can be developed in low-tech studios without advanced equipment and so is more cost-effective, environmentally-friendly and sustainable than other forms of hot glass working. Flameworking is currently more advanced and ambitious in the USA and in Europe than it is in the UK.

The Flameworking Residency was set up in collaboration with the University of Sunderland to promote greater understanding and raise the profile and potential of this technique within contemporary craft in the UK. It also provided an opportunity to the selected makers to carry out research, explore new ideas towards the creation of new work, and develop new skills within the environment of a Higher Education Institution.

The aim was that the Residency should be dynamic, ambitious and inspiring and that the Fellows would engage in interaction and debate, to push forward boundaries of perception of Flameworking through dissemination of their research. The residencies were awarded to [Angela Jarman](#) and [Jerome Harrington](#) who were joined by Jochen Holz, providing mentoring and specialist support. The Residencies ran from January – April 2009. In March the [Institute of International Research in Glass](#) at the University of Sunderland hosted a conference exploring Flameworking in the UK. All three residents presented their thoughts, experiences and findings alongside others working in this discipline, showing the beginnings of an innovative and growing new movement. [Read more](#)

Contemporary Craft Fellowship Scheme



Fabrizia Bazzo 'Waves' Photo: Simon Williams

“The Contemporary Craft Fellowship scheme offers a network of support which empowers you to approach people. It was open to whatever developments we wanted to undertake – this is so valuable. I crave the time and space and the Scheme allowed our plans to happen and enabled real creative engagement.”
Palmer Hamilton Partnership: Contemporary Craft Fellowship Scheme Evaluation Report, March 2009.

The Contemporary Craft Fellowship scheme was initiated to support a group of makers to reflect on their professional development needs, develop new ways of working and invest in key areas to realize growth. The programme was aimed at South West craft practitioners looking for an incentive to re-engage with their own continued professional development. The scheme was developed and delivered in association with Arts Council England South West, ArtsMatrix, the Crafts Council, and the Devon Guild of Craftsmen.

In January 2008 eleven practices were selected onto Phase One of the scheme. They spent the following three months developing ‘growth plans’ with assistance from ArtsMatrix in order to apply for Phase Two. This second phase offered five makers a bursary of £5,000 to use towards carrying out ideas given in their plans, £1,000 of this had to be used on mentoring.

Phase Two participants were:

Fabrizia Bazzo, Glass

Katie Bunnell & Jessie Higginson, Ceramics

Jenny Beaven, Ceramics

Fionna Hesketh, Jewellery

Janet Stovel, Textiles

The scheme culminated in an exhibition ‘Re-Route’, 14 March 2009 to 26 April 2009, at the Devon Guild of Craftsmen . **Read more**

“The Scheme has enabled all the participants to reflect on the kind of business they want to manage and has helped them identify key priorities and a structure that is

relevant to the way they want to work.” Palmer Hamilton Partnership:
Contemporary Craft Fellowship Scheme Evaluation Report, March 2009.

To find out more on any of the above schemes: contact the Maker Development team.

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