

# Defining and measuring craft: a review for the Crafts Council

Report one: definitions 1998 - 2012



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## Defining and measuring craft: a review for the Crafts Council

Definitions 1998 - 2012

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## 1. Introduction

The first few months of 2013 saw the publication of a number of reports relating to the definition of the creative industries, culminating with the launch of consultations on the subject by the Department for Culture, Media and Sport (DCMS), Creative Skillset and Creative & Cultural Skills in April 2013. Key documents are as follows:

- Nesta (Jan 2013) A dynamic mapping of the UK's creative industries<sup>1</sup>
- Creative Skillset (Feb 2013) Classifying and measuring the creative industries<sup>2</sup>
- DCMS (Apr 2013) Classifying and measuring the creative industries consultation<sup>3</sup>
- Spilsbury & Godward (Apr 2013) Review of Industrial and Occupational Classification Systems
- Creative & Cultural Skills (Apr 2013) Measuring the creative industries: a discussion<sup>4</sup>
- Nesta (Apr 2013) A manifesto for the creative economy<sup>5</sup>
- Maria Miller (Apr 2013 speech) Testing times: Fighting culture's corner in an age of austerity<sup>6</sup>

In this context, the Crafts Council commissioned TBR to undertake a review considering:

1. The methods of defining and measuring craft used by other agencies in recent years.
2. The position of craft in new definition proposed by DCMS and the Creative Skillset/Creative & Cultural Skills consultation on classification systems.

This document is the first of two produced and deals specifically with point one above. The review is purposefully brief and in note form, pulling out key extracts and quotes from the research reports.

A separate document is available relating to point two. For those who are less familiar with the background to the DCMS consultation, or the recent history of craft definitions, we would recommend reading this paper before paper two.

### 1.1 Content summary

The document contains a review of the definitions and broad methodological approaches used by agencies seeking to measure craft. In order to focus on approaches that seek to use official statistics, this review has focussed on methodologies that use Standard Industrial Classification (SIC) or Standard Occupational Classification (SOC) codes. To this end, any survey based approaches (such as that used in the Craft Council's recent Craft in an Age of Change report) were specifically not included. The only exception to this was covering the original DCMS Creative Industries Mapping Documents, which provide important context. The pieces of research reviewed include:

- The Department for Culture, Media and Sport (DCMS) approach to defining the Creative Industries as a whole and how craft features within this.
- The approach taken by the Crafts Occupational Standards Board.
- The approaches taken by Creative & Cultural Skills, covering briefly Creative & Cultural Skills' approach to mapping the Creative Industries as a whole and then craft specifically.

This final section provides a summary of the Standard Occupational Classification (SOC) codes that have been most frequently used to describe craft over the period.

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<sup>1</sup> [http://www.Nesta.org.uk/home1/assets/blog\\_entries/dynamic\\_mapping](http://www.Nesta.org.uk/home1/assets/blog_entries/dynamic_mapping)

<sup>2</sup> [http://www.creativeskillset.org/research/activity/classifications/article\\_9067\\_1.asp](http://www.creativeskillset.org/research/activity/classifications/article_9067_1.asp)

<sup>3</sup> <https://www.gov.uk/government/consultations/classifying-and-measuring-the-creative-industries-consultation-on-proposed-changes>

<sup>4</sup> <http://ccskills.org.uk/news/story/consultation-launched-to-classify-and-measure-the-creative-industries>

<sup>5</sup> [http://www.Nesta.org.uk/home1/assets/features/a\\_manifesto\\_for\\_the\\_creative\\_economy](http://www.Nesta.org.uk/home1/assets/features/a_manifesto_for_the_creative_economy)

<sup>6</sup> <https://www.gov.uk/government/speeches/testing-times-fighting-cultures-corner-in-an-age-of-austerity>

## 2. Definitions used between 1998 and 2012

### 2.1 DCMS creative industries definitions

The recent Nesta Manifesto for the Creative Economy<sup>7</sup> provides a useful history of creative industries statistics in the UK. Key points are:

- 'In 1998, the UK Department for Culture, Media and Sport famously defined the creative industries as "those industries which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property.'
  
- 'Based on this, the DCMS Creative Industries (CI) Mapping Documents in 1998 and 2001 proposed that 13 sub-sectors made up the creative industries. This became the template for numerous other national studies throughout the world.' The sectors were:
  1. Advertising
  2. Architecture
  3. Art & Antiques Market
  4. Crafts
  5. Design
  6. Designer Fashion
  7. Film & Video
  8. Interactive Leisure Software
  9. Music
  10. Performing Arts
  11. Publishing
  12. Software & Computer Services
  13. Television & Radio

From the outset the definition was recognised as being problematic:

- '[The] 13 sub-sectors counted amongst them some uncomfortable bedfellows, with a notable split between household-facing sub-sectors like music, film and performing arts and business-facing sectors like advertising, design and software. Software in particular turned out to be controversial because it did not sit easily with the artistic or aesthetic dimension which many believed was the essence of creative industries.'
  
- '[There were] many caveats and limitations in the DCMS Mapping Documents. These variously concerned overreach, gaps, lack of comparability across sub-sectors (in particular,

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<sup>7</sup> Nesta (2013) A Manifesto for the Creative Economy p26-27

inconsistencies in data sources and classifications), and insufficient granularity (the reliance on highly aggregated source data).’

- ‘The annual DCMS Creative Industries Economic Estimates, first released in 2002, attempted to address some of these inconsistencies [...] yet, a great many challenges remained in the DCMS statistics, as a result of the limitations of the SIC codes.’
  
- ‘Sector bodies [...] started producing their own sector-specific economic statistics [which] led to a plethora of non-comparable estimates. The result was an ever-increasing landscape of sectoral, national and regional statistics that purported to measure similar things.’
  
- ‘In December 2011 the DCMS removed two software-related occupations and industries from its classifications.’

### 2.2 DCMS craft definition

The 1998 CI mapping document<sup>8</sup> defines craft as consisting of:

**Table 1: Craft definition in 1998 CI mapping document**

Core Activities	Related activities	Related industries
Textiles	Raw materials	Design
Ceramics	• Clay	Fashion
Jewellery/silver	• Timber	Art
Metal	• Tools & machinery	Antiques
Glass	Craft fairs	
	Craft magazines	
	Books	
	Magazines	

The document also notes:

- ‘The analysis covers the crafts which fall within the Crafts Council’s established remit: textiles, ceramics, wood, metal, jewellery, glass, leather, toys, musical instruments and the graphic crafts are all included. Fine art and photography are not included. It should be noted that this remit also only covers craftspeople who both design and make, so that reproduction and restoration craftspeople are excluded as are those craftspeople who make up designs of others.’

The document provides a range of data on the sector, but does not any references or commentary on how the figures have been derived. A key finding of the 1998 document that is used consistently over the following years (until Feb 2010<sup>9</sup>) is:

- ‘It is estimated that the crafts industries currently turn over around £400m annually.’

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<sup>8</sup> DCMS (1998) Creative Industries Mapping Document: Crafts

<sup>9</sup> Economic Estimates were published twice in 2010, in February and December

## Definitions used between 1998 and 2012

It is not clear where the figures in the 1998 CI mapping come from, but we wonder if Cherry Knott's Crafts in the 1990s is a key source.

In the 2001 CI mapping document<sup>10</sup>, the craft definition changed slightly and consisted of:

**Table 2: Craft definition in 2001 CI mapping document**

Core Activities	Related activities	Related industries
Creation, production & exhibition of crafts	Supply of materials	Design
Textiles	Distribution	Design
Ceramics	Retail	Fashion
Jewellery/silver	Online retail	Art and antiques
Metal	Packaging and display	Merchandise
Glass	Craft fairs	Tourism
	Crafts magazines and books	
	Tools and machinery	

The document notes that:

- 'The nature of the crafts business itself makes its contribution to the economy difficult to assess; craftspeople are often sole practitioners and multiple job-holders and many are micro-businesses whose turnover falls below the VAT threshold.'

This last point is the main underpinning factor that complicates effective measurement of the craft sector (and many other creative industries) with business based government data sets, which only include businesses that are VAT or PAYE registered. To this end, the Labour Force Survey and the Annual Population Survey, which are people based are the key source of employment data.

The statistics in the 2001 report generally repeat the 1998 report, or add to it from further research or sources such as Crafts Council annual reports.

From 2002- Feb 2010<sup>11</sup> the Creative Industries Economic Estimates<sup>12</sup> were produced using the 1998 CI mapping figures of £400 million in turnover and £40 million in exports and estimates of employment in the following craft SOCs:

**Table 3: SOCs in the Economic Estimates craft definition**

SOC 2000	Description
5491	Glass and Ceramics makers, decorators and finishers
5492	Furniture makers, other craft woodworkers
5493	Pattern makers (moulds)
5494	Musical Instrument makers and tuners
5495	Goldsmiths, Silversmiths, Precious Stone workers
5496	Floral arrangers, Florists

<sup>10</sup> DCMS (2001) Creative Industries Mapping Document: Crafts

<sup>11</sup> Only documents from 2007 are available. So working on the assumption that the same is true of each document published between 2002 and 2006.

<sup>12</sup> <https://www.gov.uk/government/publications/creative-industries-economic-estimates>

## Definitions used between 1998 and 2012

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5499	Hand Craft occupations not elsewhere classified
8112	Glass and Ceramics process operatives
9121	Labourers in Building and Woodworking Trades (5% of this occupation included)

The people working in these SOCs were considered to be in 'employment in creative occupations in businesses outside the Creative Industries'.

In Dec 2010 and 2011, the 1998 CI mapping figures were removed, but the figures on craft 'employment in creative occupations in businesses outside the Creative Industries' were retained. In addition, from this point the documents also separated out employment and self-employment.

None of the reports provide a figure for craft businesses because 'there are no identifiable code(s) to measure the crafts sector. Furthermore, the majority of businesses in this sector are too small to be picked up in business surveys such as the Annual Business Survey (ABS) and IDBR.'

### 2.3 Crafts Occupational Standards board

The Crafts Occupational Standards Board (COSB) produced an Occupational and Functional Mapping report<sup>13</sup> in 1993. Whilst it is not the role of this review to enter into a theoretical debate about what constitutes craft<sup>14</sup>, for reference this document articulates well some of the challenges insofar as they relate to measurement:

- 'The word craft [...] has become synonymous with anything that anyone decides to make by hand, and any new individual item could almost be termed a craft under [such] use.'
  
- 'The question must be posed, when is a craft an accepted body of skilled techniques learned over time, with materials worked by hand (albeit often using sophisticated hand tools and hand-controlled machinery and equipment) and when is it an easily and relatively quickly learned skill of making a finished product for sale by hand?'
  
- 'The problem is further compounded by the fact that in the building trade the term 'craft' is used to denote a craft trade, such as joinery, plumbing, roofing etc and is widely accepted as such.'
  
- 'Craftspeople, today, operate in a variety of ways, mostly producing functional items with a creative design base. There is also a body of people who specialise in the artistic side of producing visual items with little or no real functional use'.

The document proposes a measurement of the craft sector, drawing together data from a range of sources (mainly membership numbers from professional bodies):

**Table 4: Craft sector estimate in COSB report**

Sector	Total
Glass	6,200
Graphic crafts	3,000
Iron and stone	18,500
Jewellery and allied crafts	10,000
Leather	1,700
Pottery and ceramics	17,850
Rural crafts	3,650
Textiles	92,700
Toys and instruments	4,135
Wood	55,800
Miscellaneous	13,565

<sup>13</sup> Crafts Occupational Standard Board (1993) Occupational and Functional Mapping

<sup>14</sup> For those interested in considering this further, an extremely useful report is Jennings (2012) Towards a Definition of Heritage Craft

## Definitions used between 1998 and 2012

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<b>Total</b>	<b>227,100</b>
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The document also proposes an SOC definition for the sector, using the 1990 SOC system, but does not provide a measurement using them. The conversion to 2000 SOC is not straightforward. However, Table 5 below provides a best fit alignment between the two systems.

**Table 5: Craft 1990 SOCs COSB report converted to SOC 2000**

SOC 1990	SOC 2000	Description
381	3416	Arts officers, producers and directors
382	3422	Product, clothing and related designers
530	5211	Smiths and forge workers
517	5224	Precision instrument makers and repairers
501	5313	Roofers, roof tilers and slaters
503	5316	Glaziers, window fabricators and fitters
550	5411	Weavers and knitters
551	5411	
554	5412	Upholsterers
562	5423	Bookbinders and print finishers
590	5491	Glass and Ceramics makers, decorators and finishers
591	5491	
571	5492	Furniture makers, other craft woodworkers
579	5492	
593	5494	Musical Instrument makers and tuners
518	5495	Goldsmiths, Silversmiths, Precious Stone workers
599	5499	Hand Craft occupations not elsewhere classified
897	8121	Paper and wood machine operatives
904	9112	Forestry workers

## Definitions used between 1998 and 2012

In a later revision<sup>15</sup> the COSB also went on to expand the SOC definition and provide SIC definitions for the sector:

Sector	SIC 2003	SOC 2000	Sub-sector
Toys and Instruments	36.50/9	5224	Automata
	36.50/9	8139	Dolls
	29.60	5233	Gun making
	33.50	5224	Horology
	36.63/9	5315	Models and replicas
	36.30	5494	Musical instrument makers & tuners
	36.50/9	5499	Toys, toy settings, games/puzzles
	Wood	35.12	5214
19.30		5413	Clog making
36.12		5492	Furniture makers
20.51		5493	Pattern making
20.51		5492	Picture framing
36.11		5412	Upholstery
20.51		5492	Wood carving
92.31/9		5492	Wood specialities
20.51		8121	Wood turning
Misc		36.63/9	5499
	20.50	5492	Coopering
	20.52	5419	Corn dollies and staw work
			Flintworkers/knappers
	26.7	5312	Millwrights
	26.70	5223	Natural collage
	n.c	5499	Picture restoration
	92.31/9	3411	Taxidermy
	36.63/9	6291	Walking sticks
	36.63/9	5492	
Heritage construction skills NB. No codes given			Stonemasonry
			Carpentry and Joinery
			Roof Slating & Tiling
			Bricklaying
			Painting and Decorating
			Plastering
			Leadworking
			Steeplejacking
			Craft Masonry

Figure 1: COSB revised definitions

Sector	SIC 2003	SOC 2000	Sub-sector
Glass	26.15	8117	Furnacework
	92.31/9	5491	Glass engraving
	26.15	5491	Glass painting
	26.12	5491	Stained glass
	26.15	5491	Heat forming
Graphic Crafts	22.23	5423	Bookbinding
	92.31	3411	Calligraphy
	92.31	3411	Illustration
	28.51	5491	Decorative crafts
	92.31	5323	Lettering
	22.22	5422	Letterpress
	21.12	8121	Paper making
	21.25/9	8121	Paper shaping
	92.31/9	5422	Printmaking
	Iron and Stone	27.54	5212
26.70		5312	Stone and Monumental masonry
			Stone carving and sculpture
92.31/9		5312	Wrought iron/blacksmithing
28.52		5211	
Studio Jewellery and Allied	28.51	8139	Enamelling
Rural Crafts	36.62	5499	Besom/Broom making
	20.52	5499	Basket making
	24.14	8114	Charcoal burning
	20.51	5492	Crib making
	28.6	5211	Fork making
	20.51	8121	Handle making
	20.51	5492	Hoop making
	20.51	5492	Hurdlemaking
	20.51	5492	Ladder making
	20.51	5492	Pole-lathe turners
20.51	5492	Rake making	
02.01	9119	Reed Bed Cutters	
Textiles and Leather	26.70	5312	Stone slaters and cutters
	45.22	5313	Thatching
	20.51	5492	Dry stone wall making
			Wheelwrighting
	17.51	5419	Embroidery
18.22/2	3422	Fashion	
18.22/1	5411	Knitting- hand & machine	
17.54/1	5419	Lace making	
Textiles and Leather	17.54/1	5419	Other manipulated thread crafts
	17.40/3	8137	Patchwork and quilting

<sup>15</sup> Source: Excel file from CCS; [Based on original COSB Occupational Mapping 1995] Revised Sept 04 to include data from Survey of Rural Crafts by University of Reading Oct 04 and best SIC/SOC fit



## 2.4 Creative & Cultural Skills

### 2.4.1 Profiling Craft and Design in the UK 2003/04

Profiling Craft and Design in the UK 2003/04<sup>16</sup> was undertaken by Creative & Cultural Skills when still the Creative and Cultural Industries Sector Skills Council (CCISSC) in order to 'investigate skills and training issues in the craft and design sectors'. The report proposes a definition, but notes:

- 'This does not provide ideal coverage of relevant occupations, particularly in the craft areas. An unknown number of craft workers will fall into other occupational groups. We could have adopted a broader definition of craft occupations to capture these people but in doing so we would also have brought with them other people who would not be craft workers. It is therefore a matter of judgement as to how widely to draw the boundaries of craft work.'
- 'Such problems already affect the occupations [listed below in Table 6]. For example, knitters will include the people who set knitting machines in factories, as well as the hand knitters we would wish to include as craft workers.'
- 'To provide a better focus for our study we have therefore further stipulated that in these occupations (identified in italics in Table 6 below) only individuals who are self employed or working in businesses with ten or fewer employees will be included'.
- 'We have limited ourselves to people under the pension age in order to aid comparison with other, equivalent data used by Government departments and agencies. The number of craft workers over this age is substantial. For example, 14% of respondents in our own craft survey were over 65 years of age or older.'
- 'It is not possible to report reliable results for several crafts since they are based on estimated numbers below the 10,000 minimum recommended by the Office for National Statistics.'

**Table 6: SOC 2000 Craft definition in CCISSC report**

SOC 2000	Description	Employment %
5211	Smiths and forge workers	*
5411	Weavers and knitters	*
5412	Upholsterers	11.0
5423	Bookbinders and print finishers	20.7
5491	Glass and ceramics makers, decorators and finishers	18.0
5492	Furniture makers, other craft woodworkers	19.1
5494	Musical instrument makers and tuners	*

<sup>16</sup> Creative and Cultural Industries Sector Skills Council (2004) Profiling Craft and Design in the UK 2003/04

## Definitions used between 1998 and 2012

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5495	Goldsmiths, silversmiths, precious stone workers	*
5499	Hand craft occupations not elsewhere classified	17.0
	<b>Total</b>	<b>118,00</b>

The report also proposes a definition for design:

**Table 7: SOC 2000 Design definition in CCISSC report**

SOC 2000	Description
3421	Graphic designers
3422	Product clothing and related designers

### 2.4.2 The Footprint 2006

In 2006 Creative & Cultural Skills commissioned TBR to deliver the first economic and demographic mapping project; the Footprint.

The aim of this research was to produce baseline data that was robust, replicable, sustainable and that resonated with Creative & Cultural Skills' many stakeholders. Objectives were to:

- Identify and review the validity of existing data sets.
- Undertake a gap analysis and proposals for gaining any additional data.
- Analyse and present the required baseline data.
- Analyse and present a rigorous and sophisticated analysis of current and recent performance.
- Compare data against wider regional, national and UK wide and where appropriate, international indicators.

Broadly, the core steps in the project were to:

- Derive definitions of each of the Creative & Cultural Skills sub-sectors that reflected the views of the sector, based upon SIC and SOC codes (in order to capture the types of businesses/organisations by activity and occupations/jobs within each sub-sector and to facilitate comparison across sectors).
- To use government data<sup>17</sup> to derive estimates of economic impact and the nature of the workforce footprint.
- To reassess the data once initial outputs had been produced, in order to ensure that the definitions used were sensible and produced an estimate of total workforce that 'fits' with prior knowledge and other existing trusted sources.

A key aspect of the project was the use SIC by SOC matrices of APS data to understand how many people employed within an SIC were in relevant creative SOCs. However, whilst government data was used for the majority of the footprint, it would not have been possible to gain the detail required on the Creative & Cultural sub-sector without using TBR's own unique data source Trends Central Resource (TCR)<sup>18</sup>.

TCR was used to examine actual businesses within each SIC in the Creative & Cultural Skills definition. TBR then determined which businesses within each SIC were relevant to the Creative & Cultural

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<sup>17</sup> Principally the Annual Population Survey, the former Annual business Inquiry and the Inter-departmental Business Register, all of which are managed and produced by the Office of National Statistics.

<sup>18</sup> TCR is the largest longitudinal database in the UK and contains detailed information on around 3 million live businesses.

## Definitions used between 1998 and 2012

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industries and from this, coefficients were developed to apply to official data. Two sets of coefficients were determined using TCR: one for businesses (so that the number of businesses relevant to the Creative & Cultural industries could be identified) and a second set for employment.

These coefficients were then applied to the official government data to create a set of detailed and robust statistics for each of the Creative & Cultural sub-sectors, the English Regions, the Nations and the total UK footprint.

The Craft Impact and Footprint report<sup>19</sup> notes the following issues:

- 'The term crafts is of course widely used. However, for the purposes of this exercise it was necessary to be very precise about what was meant by the crafts footprint as it pertains to the activities of Creative & Cultural Skills. This in fact meant being very precise about the types of jobs, businesses and organisations that Creative & Cultural Skills envisages being engaged with in the future.'
- 'Our approach here has been guided, to an extent, by previous work undertaken in the sector to derive a useable definition of crafts and the segments which make it up (rural, ceramic, wood etc). However, such definitions are largely unusable because of problems with the SIC/SOC systems.'
- 'The key issue for crafts is that, whereas other sub-sectors are clearly 'product oriented', crafts is not; it is more a description of a process of production rather than the nature of the end product itself. There are craft manufacturers to be found across all types of production activity, so locating and understanding them within the context of the UK industrial picture is very challenging.'
- 'We have taken one such definition and shrunk it back to a point where we believe the definitions for specific activities have some meaning and are likely to produce some sensible, applicable data. The result of this, however, is that we are only able to deal with a small portion of the crafts sector.'

Crucially, the statistics produced in 2006 were not intended to cover the whole craft sector:

- 'Whilst this data appears to be reporting on the totality of the crafts sector, it only includes a small number of related activities. It should not therefore be employed as an estimate of the entire crafts sector, even though the language used may imply this.'

The definition of craft used in the 2006 included only one SOC code:

- Hand craft occupations not elsewhere classified (5499)

In order to estimate total craft employment the following SICs were used and coefficients of relevant activity determined through TCR.

**Table 8: SIC 2003 definition in the Creative & Cultural Skills Footprint 2006**

SIC	Description and contribution
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<sup>19</sup> TBR for Creative & Cultural Skills (2006) Craft: Impact and Footprint (ppt)

2051	Other wood products manufacture in order to capture craft work using wood and woodturning
2052	Cork straw etc manufacture
2861	Cutlery manufacture to capture fork making
1712	Wool fibre preparation to capture spinning, weaving and dyeing
17401	Soft furnishing manufacture to capture soft furnishing and upholstery
2223	Bookbinding finishing to capture bookbinding
2621	Ceramic handheld ornament manufacture to capture pottery
3512	Boat building repairing to capture boat building
3611	Chairs etc manufacture to capture upholstery

The final published report for the 2006 Footprint<sup>20</sup> notes:

- 'Of the six sub sectors covered by Creative & Cultural Skills, craft is the most challenging to define and measure. The nature of the craft industry means it is more a collection of businesses that share a similar approach to an activity than a cohesive industry. For example, two craftsmen working in entirely different disciplines are likely to have more in common than a bespoke carpenter and a large scale furniture manufacturer.'
- 'This distinction means that the sector cannot be measured using the same standards as the other sub sectors. In particular, the difficulty in using the SIC and SOC systems to discern between craft and non-craft activity has led us to exclude them from this set of analysis.'

### 2.4.3 The Footprint 2008, 2010 and 2012

When repeating the Footprint in 2008, Creative & Cultural Skills included additional work to return to the issue of developing a craft footprint, and a methodology was determined that would provide explorative, rather than definitive, estimates of sector size.

This meant dealing with the following key issue:

- The SIC system is focused on the product (or service) output from a particular activity, it ignores the means by which that product (or service) is produced. For example, there are craft manufacturers of ceramics and others that do so using mass-production techniques. The difference between production processes that is fundamental to the notion of crafts manufacture is therefore ignored.

The intended use of the product can also now be a key consideration (particularly the contemporary/heritage craft) divide, but wasn't so prevalent in 2008.

As with the other sub-sectors in the Creative & Cultural Skills footprint it was important that the method determined for craft was replicable and must also be built on official statistics. Therefore, TCR was used to develop a set of coefficients for craft that could be applied to the datasets used for the rest of the Footprint.

The first step in the process was to identify a range of keywords associated with each craft segment. These could then be used to search for craft businesses on TCR by looking for these keywords in a businesses activity description or its company name.

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<sup>20</sup> Creative & Cultural Skills – The Footprint 06/07

## Definitions used between 1998 and 2012

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This is the important distinction between the Creative & Cultural Skills approach and all of the others in this document. For the first time, this approach sought to identify craft businesses rather than craft people/makers/practitioners. In many cases (given the tendency for craft practitioners to be sole traders) these prove to be one and the same thing. However, it recognises and addresses the problem of looking for craft employees.

The lists of keywords were developed through a review of existing literature, examination of the available business descriptions and a process of consultation with key sector stakeholders.

The process then involved the following steps:

1. Identification of the SICs in which craft activity might be found
  - a. Segmented by activity (glass, metal etc)
2. Keyword searching TCR in the lines of business and final company name of companies to identify craft related activity
3. A series of sense checks (see below) to validate the data
4. Removal of any SICs with very little craft activity in them
5. Creation of coefficients and production of data as per rest of Footprint.

As noted above, this arrives at an estimate rather than definitive figures as it accepts that the numbers will both include some businesses that are not craft, and exclude some businesses that ought to be included.

Table 9 below details the 50 SICs finally included in the definition and used again in 2010 and 2012. The sheer number indicates how complex a process and how cross cutting the craft sector is.

NB. Certain SICs are repeated (notably 9003: Artistic creation) this shows where the same SIC covers activity across multiple sectors.

**Table 9: SICs used in the Creative & Cultural Skills Craft footprint from 2008**

Segment	SIC
<b>Glass</b>	2312: Shaping and processing of flat glass
	2313: Manufacture of hollow glass
	2319: Manufacture and processing of other glass, including technical glassware
<b>Graphic Crafts</b>	1629: Manufacture of other products of wood; manufacture of articles of cork, straw and plaiting
	1723: Manufacture of paper stationery
	1812: Other printing
	1813: Pre-press and pre-media services
	1814: Binding and related services
	3299: Other manufacturing n.e.c.
	5819: Other publishing activities
	9003: Artistic creation
<b>Heritage and Rural Crafts</b>	1629: Manufacture of other products of wood; manufacture of articles of cork, straw and plaiting
	2573: Manufacture of tools
	4332: Joinery installation
	4333: Floor and wall covering

## Definitions used between 1998 and 2012

Segment	SIC
	4334: Painting and glazing
	4391: Roofing activities
	4399: Other specialised construction activities n.e.c.
<b>Iron &amp; Metals</b>	2512: Manufacture of doors and windows of metal
	2550: Forging, pressing, stamping and roll-forming of metal; powder metallurgy
	2561: Treatment and coating of metals
	4332: Joinery installation
	9003: Artistic creation
<b>Jewellery</b>	2652: Manufacture of watches and clocks
	3212: Manufacture of jewellery and related articles
	3213: Manufacture of imitation jewellery and related articles
<b>Pottery &amp; Ceramics</b>	2331: Manufacture of ceramic tiles and flags
	2341: Manufacture of ceramic household and ornamental articles
	9003: Artistic creation
<b>Stone</b>	2370: Cutting, shaping and finishing of stone
	4399: Other specialised construction activities n.e.c.
	9003: Artistic creation
<b>Taxidermist</b>	3299: Other manufacturing n.e.c.
<b>Textiles</b>	1330: Finishing of textiles
	1392: Manufacture of made-up textile articles, except apparel
	1393: Manufacture of carpets and rugs
<b>Textiles</b>	1411: Manufacture of leather clothes
	1412: Manufacture of workwear
	1413: Manufacture of other outerwear
	1414: Manufacture of underwear
	1419: Manufacture of other wearing apparel and accessories
	1431: Manufacture of knitted and crocheted hosiery
	1439: Manufacture of other knitted and crocheted apparel
	1511: Tanning and dressing of leather; dressing and dyeing of fur
	1512: Manufacture of luggage, handbags and the like, saddlery and harness
	3299: Other manufacturing n.e.c.
	7410: Specialised design activities
<b>Wood</b>	1623: Manufacture of other builders' carpentry and joinery
	1624: Manufacture of wooden containers
	1629: Manufacture of other products of wood; manufacture of articles of cork, straw and plaiting

## Definitions used between 1998 and 2012

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Segment	SIC
	3101: Manufacture of office and shop furniture
	3102: Manufacture of kitchen furniture
	3109: Manufacture of other furniture
	3299: Other manufacturing n.e.c.
	4332: Joinery installation
	9003: Artistic creation
	9524: Repair of furniture and home furnishings

## Definitions used between 1998 and 2012

### 3. Summary

Looking across the DCMS, COSB, CCISSC and CCS studies, the long list of SOCs used across the period is as follows:

**Table 10: Long list of SOCs used to describe craft between 1998 and 2012**

SOC 1990	SOC 2000	SOC 2000 Description	Used by? Y = Yes				
			DCMS	COSB 1993	COSB 1995	CCI-SSC	CCS
	2129	Engineering professionals n.e.c.			Y		
	3411	Artists			Y		
381	3416	Arts officers, producers and directors		Y			
	3421	Graphic designers				Y*	
382	3422	Product, clothing and related designers		Y	Y	Y*	
530	5211	Smiths and forge workers		Y	Y	Y	
	5212	Moulders, core makers, die casters			Y		
	5214	Metal plate workers, shipwrights, riveters			Y		
	5223	Metal working production and maintenance fitters			Y		
517	5224	Precision instrument makers and repairers		Y	Y		
	5233	Auto electricians			Y		
	5312	Bricklayers, masons			Y		
501	5313	Roofers, roof tilers and slaters		Y	Y		
	5315	Carpenters and joiners			Y		
503	5316	Glaziers, window fabricators and fitters		Y			
	5323	Painters and decorators			Y		
550	5411	Weavers and knitters		Y	Y	Y	
551	5411			Y	Y	Y	
554	5412	Upholsterers		Y	Y	Y	
	5413	Leather and related trades			Y		
	5419	Textiles, garments and related trades n.e.c.			Y		
	5422	Printers			Y		
562	5423	Bookbinders and print finishers		Y	Y	Y	
590	5491	Glass and Ceramics makers, decorators and finishers	Y	Y	Y	Y	
591	5491		Y	Y	Y	Y	
571	5492	Furniture makers, other craft woodworkers	Y	Y	Y	Y	
579	5492		Y	Y	Y	Y	
	5493	Pattern makers (moulds)	Y		Y		
593	5494	Musical Instrument makers and tuners	Y		Y	Y	
518	5495	Goldsmiths, Silversmiths, Precious Stone workers	Y	Y	Y	Y	
	5496	Floral arrangers, florists	Y				
599	5499	Hand Craft occupations not elsewhere classified	Y	Y	Y	Y	Y
	6291	Undertakers and mortuary assistants			Y		
	8112	Glass and ceramics process operatives	Y				
	8114	Chemical and related process operatives			Y		
	8117	Metal making and treating process operatives			Y		
897	8121	Paper and wood machine operatives		Y	Y		

## Definitions used between 1998 and 2012

SOC 1990	SOC 2000	SOC 2000 Description	Used by? Y = Yes				
			DCMS	COSB 1993	COSB 1995	CCI-SSC	CCS
	8137	Sewing machinists			Y		
	8139	Assemblers and routine operatives n.e.c.			Y		
904	9112	Forestry workers		Y			
	9119	Fishing and agriculture related occupations n.e.c.			Y		
	9121	Labourers in building and woodworking trades	Y				

\*Included as design

This list can then be refined by focusing on those SOC's that have been used in three or more separate studies. Table 11 below shows these occupations, which have then been converted to the new 2010 SOC system from the 2000 SOC system.

**Table 11: Shortlist of SOC's used to describe craft between 1998 and 2012**

SOC 1990	SOC 2000	SOC 2000 Description	SOC 2010	SOC 2010 Description
382	3422	Product, clothing and related designers	3422	Product, clothing and related designers
530	5211	Smiths and forge workers	5211	Smiths and forge workers
550	5411	Weavers and knitters	5411	Weavers and knitters
551				
554	5412	Upholsterers	5412	Upholsterers
562	5423	Bookbinders and print finishers	5423	Print finishing and binding workers
590	5491	Glass and Ceramics makers, decorators and finishers	5441	Glass and ceramics makers, decorators and finishers
591				
571	5492	Furniture makers, other craft woodworkers	5442	Furniture makers and other craft woodworkers
579				
593	5494	Musical Instrument makers and tuners	5449	Other skilled trades n.e.c.
518	5495	Goldsmiths, Silversmiths, Precious Stone workers		
599	5499	Hand Craft occupations not elsewhere classified		