



**Studying craft:**  
trends in craft  
education and training



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The **Crafts Council** is the national development agency for contemporary craft. Our goal is to make the UK the best place to make, see, collect and learn about contemporary craft.

**[www.craftscouncil.org.uk](http://www.craftscouncil.org.uk)**

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# 1. Glossary

Term	Description
Academic age	Age on 31st August, before the start of the academic year on 1st September. Defines a school-year cohort
BIS	Department for Business, Innovation and Skills
BME	Black and minority ethnic
Borderline complementary	Categories used in analysis of craft education and training.
Borderline core	See Table 4.3 for an explanation of each term
Complementary	
Core	
DCMS	Department for Culture, Media and Sport
DfE	Department for Education
DWP	Department for Work and Pensions
Ebacc	English Baccalaureate, a school performance measure
FE	Further Education
FHEQ	Framework for Higher Education Qualifications
GCSE	General Certificate of Secondary Education
glh	Guided learning hours – a measure of course length in FE, broadly equivalent to time spent teaching
HE	Higher Education
HEI	Higher Education Institute
HESA	Higher Education Statistics Agency
HNC	Higher National Certificate
HND	Higher National Diploma
ILR	Individualised Learner Record
LAD	Learning Aims Database
LARA	Learning Aims Reference Application
NPD	National Pupil Database
NQF	National Qualifications Framework
Ofqual	Office of Qualifications and Examinations Regulation
Ofsted	Office for Standards in Education, Children's Services and Skills
PhD	Doctor of Philosophy
Progression Pathways	Part of the Foundation Learning Tier (FLT), designed to help learners progress to a full Level 2 qualification (equivalent to five GCSEs at grades A*–C)
QCF	Qualifications and Credit Framework
STEM	Science, technology, engineering and mathematics
UCAS	Universities and Colleges Admissions Service
UTC	University Technical College
Year 10	Academic year of study, during which a young person usually turns 15
Year 11	Academic year of study, during which a young person usually turns 16
Year 12	Academic year of study, during which a young person usually turns 17
Year 13	Academic year of study, during which a young person usually turns 18

## 2. Foreword

Education and training in crafts is of wide-ranging importance: it produces makers of the future, prepares those with craft skills for the wider creative economy and beyond, and develops the haptic and creative skills so important for all young people and their learning. The Crafts Council's goal in this report is systematically to explore what has been happening in craft education and training in recent years, combining an analysis of the trends over a five-year period with case studies to illuminate those patterns. Our objective is not only to increase our understanding, but also to contribute to the debate about how best to secure creative education in general, and craft education in particular, through all levels of our education system.

The Crafts Council's research<sup>1</sup> regularly examines the place of contemporary craft in the creative economy, exploring the career experiences and contribution of makers within industry, education and community settings (for example, **Craft in an Age of Change**<sup>2</sup> and **Crafting Capital: New technologies, new economies**<sup>3</sup>). Craft is one of the most entrepreneurial of all the creative industries sectors: 88% of all makers set up their own businesses<sup>4</sup> and a further 6% work in business partnerships.

We commissioned TBR and Pomegranate to undertake this report at a time when there has been a groundswell of interest in craft. We were keen to secure a strong evidence base and to drive debate about the importance of craft education and training in a climate of rapid and continual reform. Given the importance of craft to society and the economy these findings reveal some worrying declines in art, craft and design but they also point to new directions for the sector to explore. The report acknowledges the government's drive to increase engagement by employers in education at all levels, yet highlights the need for new mechanisms to enable a sector dominated by sole traders and micro-enterprises to participate effectively.

We are working closely with makers, educationalists and partners in the art, craft and design community to respond to the rich findings in this report and to make the case for relevant, high quality education and training. The Crafts Council is working with partners to build a manifesto for education to drive a thriving and innovative craft sector, which we hope will complement the development of its new strategy by the Department of Culture, Media and Sport's Creative Industries Council.

We would like to thank the researchers, our steering group (in particular Lesley Butterworth of the National Society for Education in Art and Design and Ian Farren from Plymouth College of Art) and all those who have contributed their knowledge and insights to the case studies.

We have raised a number of questions in the report, to government, to partners and to the sector. Addressing these questions will be crucial if craft is to fulfil its potential contribution to the UK growth agenda. Declining participation and provision pose risks not only to our domestic and international economy, but also to the value of haptic and material skills beyond individual craft disciplines. We urge you to share the summary report widely and to use the full report and extensive data workbooks which we have made available on our website: [www.craftscouncil.org.uk](http://www.craftscouncil.org.uk)

We need imagination, creativity and ambition to develop appropriate skills and to sustain the ecology of provision needed to support makers in the current landscape as well as to support the wider importance of craft and making to society. The Crafts Council will be insistent in its ambition to promote high quality education and training in craft.

**Professor  
Geoffrey Crossick**  
Chair, Crafts Council

**Rosy Greenlees**  
Executive Director,  
Crafts Council

February 2014

# 3. Executive Summary

## 3.1 Introduction

The aim of **Studying craft: trends in craft education and training** is to provide a comprehensive review of contemporary craft education in England, examining all stages of formal education and training from Key Stage 4 to postgraduate study (see the table below). The study considers trends in the provision of and participation in craft courses for the last five academic years for which consistent data are available: 2007/08 – 2011/12 inclusive.

Craft is a core component of the UK's thriving creative industries, employing over 100,000 people and showing an above average increase in gross value added between 2008-2012<sup>5</sup>. In addition to this economic value, craft is also a vital and increasingly popular aspect of the nation's social and cultural life.

Significant change has continued in the education and training system since the general election in 2010, with reform across all stages from primary to Higher Education (HE). The government remains committed to ensuring that children and young people receive a cultural education<sup>6</sup>, a point recently reinforced by the Culture Secretary, Maria Miller<sup>7</sup>:

**'We all know our children have to leave school equipped to face a competitive world, with certain core skills. And that includes having developed a sense of their culture and having their creativity encouraged [...] the arts remain a core component of any child's education. They are a must-have not an add-on.'**

The continuing exclusion of art and design from the English Baccalaureate (Ebacc) performance measure<sup>8</sup> creates a situation in which the value of arts within a young person's education is potentially diminished in the eyes of parents/carers, and young people themselves. This is reflected in our case study 'Decline in GCSE participation' (page 23), which also suggests that a concern among parents and children is that arts subjects are 'hard work and time consuming', with the potential to detract from academic performance in other subjects.

While school remains 'the single most important place where young people learn about Cultural Education'<sup>9</sup>, it is also vital to consider progression pathways and routes into a career in craft. Our findings point to the importance of ensuring that there are reliable and consistent pathways between the different education stages to act as the building blocks for young people's progression.

The Crafts Council's 2012 research **Craft in an Age of Change** highlights the significance of post-compulsory qualifications to craft professionals, with 87% of makers in England holding craft-related qualifications<sup>10</sup>. Access to appropriate qualifications is crucial if makers are to take full advantage of education opportunities.

A key element of the government's qualification reforms is a move to boost employer engagement in qualification development and the delivery of education and training. This is a particular challenge in a sector dominated by sole traders and microbusinesses, where the capacity to engage is limited and access to knowledge and understanding of the education infrastructure is not straightforward. At the same time there are few incentives for education providers to identify and engage with microbusinesses when larger employers are likely to be more accessible.

## 3.2 The offer and take-up

The following sections of the report explore the offer and take-up of education and training and the trends revealed by the data at each education stage, set alongside observations from the case studies.

Table 3.1 summarises the stages of education, age ranges and qualifications considered in this report.

**Table 3.1:**  
Stages of education and training by age range and typical qualifications

Stage	Age range	Typical qualifications
Key Stage 4	15–16 years old	GCSEs
Key Stage 5 / 16–18 Further Education	16–18 years old	AS-levels, A-levels
Apprenticeships	16 years and over	Intermediate Level, Advanced Level and Higher Apprenticeships
Further Education (adults)	18 years and over	Qualifications and Credit Framework units
Higher Education	18 years and over	Foundation degrees, Bachelor degrees, Masters, PhDs
Community Learning	19 years and over	Qualifications and Credit Framework units

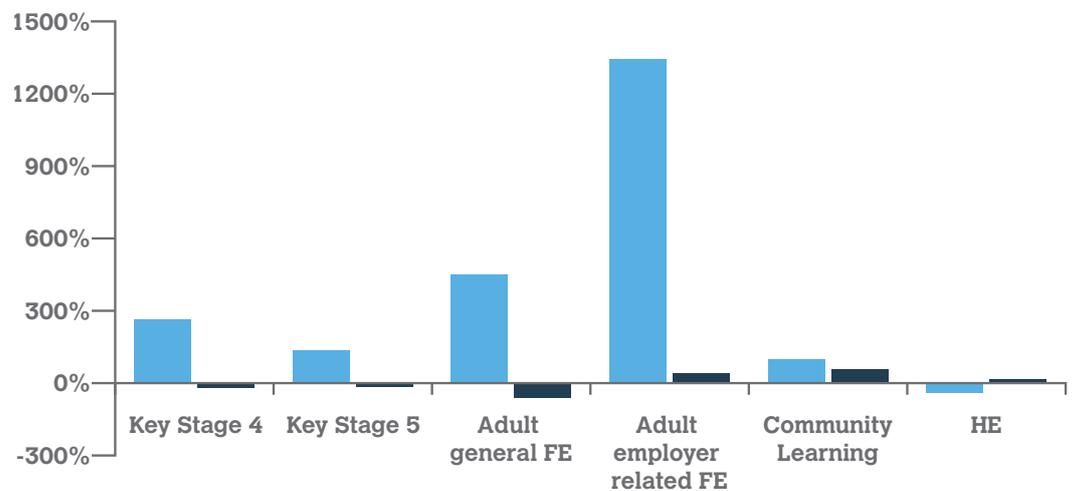
Full details on method are provided in the appendix of the full report.

Figure 3.1 sets changes in course provision against those in participation. The chart excludes apprenticeships which operate at multiple education stages. The data describe a craft education offer that has expanded significantly over the period at all levels except Higher Education. Total participation has remained relatively steady, between 610,000 and 680,000 learners over the period. However, underneath these top line numbers are fluctuations across each education stage, reflecting the introduction of new policies and qualification frameworks and, in some cases, shorter courses.

**Figure 3.1:**  
Change in provision and participation by stage of education<sup>11</sup>

■ All craft courses  
■ All craft learners

Sources: LAD, LARA, UCAS, NPD, ILR, HESA (TBR ref: W7/C5)



### 3.2.1 Key Stages 4 and 5

Increases in provision across Key Stages 4 and 5 – and Further Education (FE) – have mainly been driven by the unitisation of qualifications, following the introduction of the Qualifications and Credit Framework (QCF) in 2010. Over this time period the design and technology GCSE was also re-structured. This has led to a proliferation of options in terms of short courses and units available to study at Key Stages 4 and 5, but also has the effect of driving discipline specialisation from an early age, when it could be argued that experiencing a broader range of disciplines would be beneficial. This issue is reflected in our case study ‘Unitised courses’ (page 32), which shows that as schools specialise and reduce the range of skills and materials covered in their curriculums, FE colleges are increasingly seeking to broaden the range of skills offered in order to support students’ decisions on specialisation as they progress through education.

In spite of the increase in craft units available to study at Key Stage 4, participation is decreasing. Participation in all GCSEs fell by 4% across the time period of the report, but

the fall in craft was greater. Participation in craft-related design and technology GCSEs fell by 19% between 2007/08 and 2010/11 to 290,000 learners at the end of Key Stage 4. Participation fell in all subjects, but most significantly in graphic products (29%) and resistant materials technology (26%). Research by the Cultural Learning Alliance<sup>12</sup> suggests participation in design and technology GCSEs has continued to fall in 2012/13.

At Key Stage 5 the majority of participation in craft courses takes place at school sixth forms, rather than FE colleges. School sixth forms accounted for 89% of learners in 2010/11. Across the period 2007/08 to 2010/11 the number of 16–18 year olds participating in Key Stage 5 craft courses in any institution fell by 15%. This was driven by a decline in FE participation (37%) with a much slower rate of decline in sixth forms (3%). Figures from the Joint Council for Qualifications<sup>13</sup> suggest a further drop in participation in design and technology A-levels in 2012/13.

Section 6.1 of the report (page 17) examines Key Stage 4 in more detail, while section 6.2 (page 22) looks at Key Stage 5.

### 3.2.2 Further education

FE funding distinguishes between provision available to and/or organised independently by the participant (known as 'general' FE) and that which is undertaken via an employer ('employer-related' FE).

Although general FE provision in craft has increased at three times the rate of all other general FE provision, participation has declined by 58% over the period of the study. Increases in provision are mainly at Levels 2 and 3. By contrast, participation in employer FE has fluctuated and ultimately increased (an overall percentage change of 38%) and growth in craft employer related FE courses has far outstripped general FE over the five years. However, there are only very small numbers of learners (650 in 2011/12) and the growth in numbers is at only half the rate of growth across all employer provision. The majority of these new courses have been developed at Entry Level, Level 1 and Level 4, with a growing trend towards units which are shorter in length. This has had the effect of broadening the employer related offer, but reveals a gap in investment by employers in progression to Levels 3 and 4. This gap may reflect the challenges for FE colleges and microbusinesses of effective engagement with each other.

The case study 'Adults and participation in FE craft courses' (page 34) reinforces the fact that the majority of participation in FE is about entry to the profession, either for those changing career, or as a step on the ladder to Higher Education. The case study also highlights, contrary to expectations, how the introduction of advanced learning loans for adults has had an enabling effect, making courses more accessible. A high proportion of participation is part-time in one of the case study colleges, where students are combining education and paid work. These findings underline the importance of clear signposting to explain how FE can support new entrants as well as skills development for those already working in the craft sector.

Section 6.3 of the report (page 30) considers general FE in more detail. Section 6.4 (page 35) examines employer-related FE.

### 3.2.3 Apprenticeships

Formal Apprenticeship frameworks have historically been available in a small number of craft disciplines. Since 2007/08 a number of frameworks have disappeared, most notably in ceramics. While some new formal frameworks have been introduced, they are available only in textiles (including fashion and textiles), furniture, jewellery and silversmithing craft disciplines (as well as in craft-related theatre design). More are currently in development, but it is very common for craft guilds and associations to run independent apprenticeships, which are more difficult to account for in a research exercise such as this.

The number of 16–18 year olds in craft-related Apprenticeships has fluctuated each year, but was broadly similar in 2011/12 to the number in 2007/08 (400). Most 16–18 year olds are engaged in Intermediate Apprenticeships (81% in 2011/12). The proportion in Advanced Apprenticeships grew from 15% to 19% over the period of the report, but fluctuations in learner numbers do not suggest a trend of rising participation at this level. The absence of Higher Apprenticeships is a gap in provision, which acts as a barrier to diversifying entry routes. In this context, it will be interesting to observe the impact and take-up of the Higher Apprenticeships in craft that are to be developed in Wales by Creative & Cultural Skills.

Apprenticeships are considered in more detail in section 6.5 (page 37).

### 3.2.4 Higher education

The only education stage that has seen a decrease in the number of courses available is Higher Education. The overall decline across the five years is 39%, down from 820 courses in 2007/08 to 500 in 2011/12. Proportionately, the greatest loss is in 'other' undergraduate programmes (including foundation degrees, HNCs/HNDs, etc.), which dropped by 79% (from 100 to 20 courses), but the largest absolute number was in bachelor degree programmes, 230 of which were closed between 2007/08 and 2011/12. Rather than a steady decline in provision over the period, the majority (210) closed between 2009/10 and 2010/11.

The decline in the availability of craft HE courses over the period of the study is of particular concern in specific disciplines. The number of ceramics and glass courses has fallen by 67% to 15. Most ceramics-specific courses are located in the South West, having all but disappeared in other regions. The number of glass-specific courses has fallen to just one, available in the South East. Other glass-specific courses in the South East, and in other regions, have disappeared. One combined glass and ceramics course is available in the North East. Courses offering ceramics and glass routes alongside other disciplines also appear to have become less widely available<sup>14</sup>.

#### Higher education participation

In direct contrast to the closure of courses, participation in Higher Education craft courses has increased by 14% over the five year period. The increase has been steady at both undergraduate and postgraduate levels, with numbers rising incrementally year on year. The increase at postgraduate level has been larger: 33% compared to 13% at undergraduate level. However, the absolute numbers demonstrate the dominance of undergraduate programmes, with 20,300 undergraduate students in 2011/12 compared to 1,600 postgraduates.

Across both undergraduate and postgraduate, the proportion of overseas students is increasing; the number of non-UK domiciled undergraduate students increased by 46% over the five year period and 79% for postgraduates. At both levels, there was a sharp increase in the number of overseas students between the 2008/09 and 2009/10 academic years.

As might be expected, bachelor degrees remain the most popular method of undergraduate study in terms of numbers participating. However, the data show that while the number of learners on bachelor degree craft courses rose (13%, from 16,300 to 18,300), the increase in the number of learners on 'other' undergraduate craft courses, such as foundation degrees or HNCs/HNDs, was higher (22%, from around 1,700 to around 2,000).

It's interesting to note that the take-up of 'other' undergraduate routes increased at a much greater rate for people from black and minority ethnic (BME) backgrounds (58% compared to 16% of all 'other' undergraduates over the five years). There was also an increase in BME participants in bachelor degree programmes, though not at the same rate (18% compared to 9%).

Historically, participants on 'other' undergraduate routes were more likely to be older. However, the increase in participants on these programmes is now driven by young people under 24 whose rate of participation has gone up by 59% over the five years, compared to 17% on bachelor degrees.

This increase in take-up of 'other' undergraduate programmes by young people and those from BME backgrounds suggests that they offer an important route to diversifying the sector. In addition, the lower fees charged for 'other' degrees suggest that the importance of this pathway is likely to increase.

### **Postgraduate**

The increase in participation in postgraduate programmes has been driven by masters degrees, with an increase of 40% over the period. In contrast to undergraduate level, participation in 'other' postgraduate courses (such as postgraduate diplomas or certificates) decreased between 2007/08<sup>15</sup> and 2011/12 (down 53% to only 25 participants). This may demonstrate an increase in the importance of the dissertation as an element in craft study at postgraduate level.

A small proportion of postgraduate students are studying for doctorates (100 out of 1,460 in 2011/12) and this figure has remained relatively steady, increasing from 90 in 2007/08. Where doctorates are undertaken, they appear to be strongly related to individual expertise within an institution and/or they build on traditional geographical specialisms, for example, ceramics and glass in the North East.

As might be expected, postgraduate learners tend to be older than undergraduates, with 45% in 2011/12 aged 24 or under (compared to 91% of bachelor degree students) and 38% aged 25-34 (compared to 5% on a bachelor degree). The age profile for postgraduate study reflects in part its position as the 'final' stage in the stream of formal education. (Where students start a Masters degree directly after graduating, they are likely to be at least 21). However, the fact that 38% of masters students and 63% of doctoral students are aged 25-34 on beginning a programme suggests that many may be using a masters to develop/refine skills while combining with work. This perception is supported in our case study 'Student recruitment in crafts subjects at postgraduate level' (page 53). In terms of preparation for entry to the sector, our case study 'Higher Education courses, employability and the local craft economy' (page 46) also suggests that career development tends to be much more a feature of undergraduate courses.

Relatively few postgraduate students are from BME backgrounds compared to undergraduate level. In 2011/12, 13% of masters learners were from BME communities. The rate of increase for BME participants is slower on masters programmes than those from other backgrounds (4% increase between 2007/08 and 2011/12 for BME participants, compared to 12% for other groups). Only two doctoral students were from a BME background in 2011/12, up from one in 2007/08.

Section 6.6 of the report (page 39) looks at Higher Education in more detail.

### **3.2.5 Community learning**

Community learning (commonly referred to as adult learning) is often a key starting point for those looking to start a second career in craft and is thus an important component of the training landscape for the sector. As might be expected, learners tend to be older: more than half (57%) are over 50.

The number of courses available in all community learning subjects increased by 395% between 2007/08 and 2011/12. The rate of change in craft has been much slower, with a comparative increase of 97% in the courses available. However, craft community learning engages a considerable numbers of learners. Just under 240,000 people participated in craft courses in 2010/11, up from 150,000 in 2007/08 - an increase of 56%, set against a 1% decline in all subjects<sup>16</sup>. This reinforces the point that there is strong overall demand for craft community learning.

Community learning is examined in section 6.7 (page 52).

### 3.3 Gender

Gender balance is an issue that cuts across all education stages in craft. Gender stereotyping in discipline choice appears to be embedded from the very outset of engagement in educational pathways in craft<sup>17</sup>. At Key Stage 4, male learners outnumber female learners in graphic and products subjects and especially in resistant materials technology (where young women accounted for 15% of learners in 2010/11). Female learners outnumber male learners in art and design subjects and especially in textiles technology subjects (where young men accounted for just 3% of learners in 2010/11). Taken together with the finding that the number of white learners has fallen in HE, this suggests that there may be a particular issue with young, white male participation at this initial stage.

Data suggest that there may be a link between gender and mode of study. In most cases participation is in a female:male ratio of 80:20. However, male participation in 'other' undergraduate programmes has increased by 35% between 2007/08 and 2011/12, compared to 18% for females, to a point where the gender balance is progressing towards 70:30 female:male, rather than 80:20.

There is also a tendency towards higher levels of male participation in FE, evidenced in the finding that young women are decreasingly likely to study craft in an FE college at Key Stage 5. Historically, young women have outnumbered young men on these craft courses. However, the number of female learners has fallen by 48%, while the number of male learners dropped by 20%. By 2011/12, young men accounted for 51% of learners, up from 40% in 2007/08.

### 3.4 Key issues

The findings in the report raise a number of issues which demand serious debate within the craft sector as well as in government, education institutions and with wider partners.

The following factors are currently shaping secondary education: short term policy shifts, changes to education funding arrangements and the introduction of new qualification structures, performance measures and inspection frameworks. The modular approach to GCSEs is being phased out which may result in a decrease in provision over the next five years. Alongside this, it is likely that as long as arts subjects remain outside the Ebacc performance measure (and therefore are not prioritised by parents or the school inspection framework) participation will continue to decrease. Except for those schools which feel they have a strong mandate to deliver an arts education, the risk is that the education system is moving to a position where young people have little to no exposure to in-depth arts and culture and are reliant on parental knowledge and support to access this. There will also be a reduction in vocational education.

The introduction of new education establishments – Academies, Studio Schools and University Technical Colleges (UTCs) – will play a role in future debate. These new types of school could provide alternative routes for craft. The Studio School and UTC featured in our case studies (pages 26 and 29) both offer a model for craft learning that brings together creative and practical learning with business skills. Taking advantage of these approaches while they are still in the early stages of development represents both an opportunity and a challenge to the craft sector.

The relationship between the craft sector and FE will be important to explore. The number of courses is increasing, yet participation is falling and the length of courses is steadily reducing. This decline is a significant change in the training landscape for craft, suggesting that far fewer makers are using FE as a route to invest in skills development. The small numbers of people undertaking employer related FE is probably to be expected in a sector dominated by sole traders. Yet this raises the question of whether

there is sufficient appropriate support available to makers as employers, in order for them to take advantage of education and training opportunities in their businesses.

The development of a craft Apprenticeship framework is welcome and should both enhance provision in the sector, and diversify entry routes. Our case study 'Apprenticeships' (page 40) considers both the conversion of an independent framework (supported by Creative & Cultural Skills) and also the experiences of an organisation participating in a formal framework through the Creative Employment Programme. Though not without challenges, these are clearly rewarding programmes both for the employers and the apprentices. They highlight the benefits of working with the sector to formalise routes and promote the benefits of working with apprentices.

The provision and participation figures for HE sit uneasily alongside each other. While provision has been cut across the board, HE remains the dominant mode of study. The rise in international students coming to the UK to study craft at HE level suggests that the student body will increasingly be drawn from overseas. Yet the increase in overseas students in Higher Education may be masking an underlying issue of decreasing participation in the pathways leading to Higher Education, a risk to the pipeline of future makers in the UK.

The availability of effective careers advice and guidance in schools may be an issue for the sector. The choice of education pathways may be influenced by pragmatic decisions about which subjects are most likely to get the student a job. The challenge for the craft sector is that future makers are more likely to be seeking to start a business than looking for a job on leaving education. Enabling young people and parents to access accurate careers information on the business of craft and to understand entrepreneurship is therefore crucial.

The cost of craft courses is high compared with other art and design provision, not least because of the equipment and space needed. The survival of craft-based subjects such as ceramics and glass at undergraduate level may depend on those assets being "protected" by affiliate subjects, or by a broader-based approach to art and design. There is a risk that only a few, specialist centres will be viable. Good facilities in adequate space and a local cultural identity are central to attracting postgraduates in a climate in which specialist courses may come to be the exclusive terrain of PhDs.

HE is demonstrating progress in engaging a diverse student body in studying craft. The most accessible routes for people from BME backgrounds are 'other' undergraduate degrees, but these are small in number and declining rapidly; the least accessible routes are postgraduate programmes. BME participation at undergraduate level, however, is increasing at above average rates, which suggests a widening of access and a positive outlook in terms of greater diversity in craft practice.

### **3.5 Next steps**

The research has raised a number of key issues that the Crafts Council and partners, both within the sector and in education, will need to work together to address. The development of a manifesto for education led by the Crafts Council is a starting point for the sector in addressing the need for accessible, consistent and high quality education and training pathways to enable the sector, and the economy, to continue to diversify and grow.

## 4. Introduction

Craft is a core component of the UK's thriving creative industries, employing over 100,000 people and showing an above average increase in economic output between 2008 and 2012<sup>18</sup>. Craft is also a vital and increasingly popular aspect of the nation's social and cultural life. Access to and participation in high quality and effective education and training is a crucial driver of the future health of craft.

Significant change has continued in the education and training system since the general election in 2010, with reform across all stages from primary to Higher Education. Recent changes in schools include the rapid expansion of Academies and introduction of Free Schools, Studio Schools and University Technical Colleges. A revised National Curriculum has been agreed, and GCSEs and A-levels are undergoing reform. Future assessment of GCSEs and A-levels will be by final exam, while schools will continue to be assessed from a more academic standpoint<sup>19</sup>, potentially diminishing the status of art, craft, design and technology.

The government remains committed to ensuring that children and young people receive a cultural education<sup>20</sup>, a point recently reinforced by Maria Miller, Secretary of State for Culture, Media and Sport<sup>21</sup>:

**'We all know our children have to leave school equipped to face a competitive world, with certain core skills. And that includes having developed a sense of their culture and having their creativity encouraged [...] the arts remain a core component of any child's education. They are a must-have not an add-on.'**

The continuing exclusion of art and design from schools' performance measures<sup>22</sup>, however, creates a situation in which the value of arts within a young person's education is potentially diminished in the eyes of parents/carers, and young people themselves. This is reflected in our case study 'Decline in GCSE participation' (page 23), which also suggests a concern among parents and young people that arts subjects are 'hard work and time consuming', with the potential to detract from academic performance in other subjects.

While school remains 'the single most important place where children learn about Cultural Education'<sup>23</sup>, it is also vital to consider progression pathways and routes into a career in craft. The Crafts Council's 2012 research **Craft in an Age of Change** highlights the significance of post-compulsory qualifications<sup>24</sup> to craft professionals, with 87% of makers in England holding craft-related qualifications. However, the government recognises cost, availability and relevance of qualifications<sup>25</sup> as challenges for small businesses<sup>26</sup>, which typify the craft sector.

Vocational qualifications in Further Education have undergone significant reform. Provision has diversified through the introduction of shorter, unitised courses. Funding reforms are also being implemented. A key element of these reforms is a move to boost employer engagement in qualification development and the delivery of education and training<sup>27</sup>. This is a particular challenge in a sector dominated by sole traders and microbusinesses, where the capacity to engage is limited and access to knowledge and understanding of the education infrastructure is not straightforward. At the same time there are few incentives for education providers to identify and engage with microbusinesses when larger employers are likely to be more accessible.

In Higher Education, increased student fees and government funding cuts are affecting courses' viability<sup>28</sup>. Craft disciplines are both 'strategically important' and 'vulnerable'<sup>29</sup>. A lack of embedded research status can lead to craft being exposed to changes in funding that adversely impact on teaching institutions, though provision in

specialist art, design and media-focused institutions may be less susceptible than that in larger, multidisciplinary institutions. Government policy also requires HE to contribute to local and national economic growth and innovation through research and knowledge transfer<sup>30</sup>, an area in which arts and culture – including craft – already has some traction (for example through the Knowledge Exchange Hubs for the creative economy)<sup>31</sup>.

The aim of this study is therefore to provide, for the first time, a comprehensive review of contemporary craft education in England.

#### 4.1 Scope

The research examines all stages of formal education and training in England, from Key Stage 4 to postgraduate study, as shown in Table 4.1. For each stage, the study considers trends in the provision of and participation in craft courses. Where possible, trends are considered for the last five academic years for which data are available: 2007/08–2011/12 inclusive.

**Table 4.1:**  
Stages of education and training by age range and typical qualifications

Stage	Age range	Typical qualifications
Key Stage 4	15–16 years old	GCSE
Key Stage 5 / 16–18 FE	16–18 years old	AS-levels, A-levels
Apprenticeships	16 years and over	Intermediate Level, Advanced Level and Higher Apprenticeships
Further Education (adults)	18 years and over	Qualification and Credit Framework units
Higher Education	18 years and over	Foundation degrees, Bachelor degrees, Masters, PhDs
Community Learning	19 years and over	Qualification and Credit Framework units

In order to support the interpretation of key messages from the data, the study also includes a series of case studies, investigating key issues and features of the craft education landscape in more detail. These are embedded throughout the report.

#### 4.2 Definitions

Two types of definition are used within this study: the material discipline that the course addresses, and the perceived closeness of the course’s relationship with craft (as described in Table 4.2 and Table 4.3). Courses that are not specific to a particular discipline are categorised in a broad ‘general craft’ category.

**Table 4.2:**  
Material disciplines

Animation is included where courses might feasibly include model making, which brings together making and creative design. Digital animation courses and others where research identified that model making was not part of the curriculum are excluded.

Disciplines	
General craft	Model making
Ceramics	Paper crafts
Glass	Textiles
Furniture	Toys and instruments
Jewellery	Wax crafts
Silversmithing	Wood crafts
Metal crafts	Animation

Where possible, the content of specific courses was checked using online prospectuses and specifications from awarding bodies. Where details of course content could not be found, assumptions were made based on the similarities in course title with those that could be identified online. The process of categorisation involved significant testing and refinement, undertaken in collaboration with the Crafts Council and the project steering group.

**Table 4.3:**  
Relationship to craft

Core	Complementary
Design-and-make courses through which makers might develop core knowledge/practice, and/or courses which might offer routes into the craft sector.	'Next step' skills-based or materials-specific courses through which makers might add to their core knowledge/practice, particularly those looking to diversify their practice (e.g. by using their craft skills in the fashion, animation, theatre industries, etc.). Some of these courses might involve makers taking their craft skills/knowledge into roles that aren't always seen as craft and which don't necessarily combine design with creative making.
Example qualifications: — GCSE in Design and Technology: Textiles Technology — Certificate in Creative Craft — BA in Ceramics Design	Example qualifications: — Diploma in Precious Metal Enamelling — Level 2 Award in Dyeing Fabric — Award in Creative Techniques in Glasswork – Sandblasting
Borderline core	Borderline complementary
Allied activities that may provide alternative routes into a craft career. Some of these courses might involve alternative production methods or design processes.	Courses that develop skills in processes that could play a supporting role in a maker's practice, if developed in tandem with core craft skills.
Example qualifications: — Diploma in Jewellery Manufacture — Award in 3D Design — BA in Fashion Design	Example qualifications: — Award in Creative Craft using Technical Drawing — Advanced Sewing Processes in Apparel Product Development (Level 3) — BA (Hons) in Animation

### 4.3 Approach

Data coverage across education stages is highly variable, and piecing together a consistent analysis is a complex process. The following section provides an overview of the approach taken. Full details of our methodology are provided in the appendix (page 57).

**Table 4.4:**  
Data sources

Stage	Measure	Source
Key Stage 4	Provision	Learning Aims Reference Application / Learning Aims Database
	Participation, Attainment	National Pupil Database
Key Stage 5 / 16–18 FE	Provision	Learning Aims Reference Application / Learning Aims Database
	Participation, Attainment – School Sixth Forms	National Pupil Database
	Participation, Attainment, Funding – FE	Individualised Learner Record
Apprenticeships	Provision	Learning Aims Reference Application / Learning Aims Database
	Participation, Attainment, Funding	Individualised Learner Record
Further Education (adults)	Provision	Learning Aims Reference Application / Learning Aims Database
	Participation, Attainment, Funding	Individualised Learner Record
Higher Education	Provision	Universities and Colleges Admissions Service
	Participation	Higher Education Statistics Agency
Community Learning	Provision	Learning Aims Reference Application / Learning Aims Database

Craft courses were identified using a keyword search. This approach was taken as an alternative to using subject classifications, the more traditional approach to sectoral analysis of education and training. Subject classifications can be too broad to allow detailed identification of the courses relevant to a particular sector, especially when it spans a number of subjects as in the case of craft. Using keywords allows a more refined approach, enabling the identification of specific courses not only in the subject areas traditionally associated with craft, but also in subjects which might otherwise have been overlooked because most other courses in that subject are not craft-related.

The keyword approach is not without its challenges. Most importantly, developing the set of keywords to define a sector involves repeated testing and refinement. Keywords were designed to reflect a broad definition of craft, and to capture a wide range of courses relevant to makers at all stages of their career. Keywords were used to search course titles to identify relevant courses.

In Key Stage 4, Key Stage 5 and FE, the list of available craft courses resulting from our keyword search was used to identify craft courses and learners in school and FE participation data. A second set of keywords was used to identify craft courses in HE. Inconsistencies in HE data meant that the list of available craft courses extracted from provision data could not be used to identify relevant courses in HE participation data. A third set of keywords was therefore developed to examine HE participation.

# 5. Policy timeline

**Table 5.1:** The policy timeline gives an overview of the key policies impacting on education and training since the general election in 2010.

Stage	2010	2011	2012	2013	2014+
Schools	<ul style="list-style-type: none"> <li>— Academies Act enables all maintained schools to apply to become Academies<sup>32</sup></li> <li>— Proposals invited from groups interested in setting up Free Schools<sup>33</sup></li> </ul>	<ul style="list-style-type: none"> <li>— Proposals invited from groups interested in setting up University Technical Colleges and Studio Schools<sup>34</sup></li> <li>— Pupil premium introduced<sup>35</sup></li> </ul>	<ul style="list-style-type: none"> <li>— Education Funding Agency established to fund all 3–19 education<sup>36</sup></li> <li>— Schools' duty to provide independent careers guidance for Years 9 to 11 is introduced<sup>37</sup></li> <li>— First teaching of two-year linear GCSE</li> <li>— New Ofsted school inspection system<sup>38</sup></li> <li>— Pupil premium extended<sup>39</sup></li> </ul>	<ul style="list-style-type: none"> <li>— Plans for English Baccalaureate Certificate (EBC) and single exam board/subject scrapped</li> <li>— 14–19 Diplomas withdrawn</li> <li>— Duty on young people to continue in education or training until age 17 introduced<sup>40</sup></li> <li>— DfE publish Cultural Education document summarising access opportunities for schools and teachers<sup>41</sup></li> </ul>	<ul style="list-style-type: none"> <li>— New National Curriculum comes into effect in 2014<sup>42</sup></li> <li>— Introduction of Technical Baccalaureate (TechBacc) measure from 2014<sup>43</sup></li> <li>— First teaching of new GCSEs September 2015 and 2016<sup>44</sup></li> <li>— First teaching of new A-levels from September 2015<sup>45</sup></li> <li>— Pupil premium set to rise<sup>46</sup></li> </ul>
Further Education, Adult Learning and Apprenticeships	<ul style="list-style-type: none"> <li>— Government skills strategy published<sup>47</sup></li> <li>— Qualifications and Credit Framework introduced<sup>48</sup></li> </ul>	<ul style="list-style-type: none"> <li>— Wolf Review of 14–19 vocational education published<sup>49</sup></li> <li>— Recommendations of Wolf Review accepted in full<sup>50</sup></li> </ul>	<ul style="list-style-type: none"> <li>— New common inspection framework for colleges and work-based learning providers<sup>51</sup></li> <li>— Richard Review of Apprenticeships published<sup>52</sup></li> <li>— Apprenticeship Grant for Employers (AGE) available to eligible employers of 16–24 year olds<sup>53</sup></li> <li>— Requirement for an Apprenticeship Agreement between employer and an apprentice in place<sup>54</sup></li> </ul>	<ul style="list-style-type: none"> <li>— Government updates its skills strategy<sup>55</sup></li> <li>— New 16–19 funding formula used from 2013/14<sup>56</sup></li> <li>— 16–19 study programmes introduced<sup>57</sup></li> <li>— 14–19 Diplomas withdrawn</li> <li>— Introduction of 24+ advanced learning loans<sup>58</sup></li> <li>— Recommendations of Richard Review accepted and implementation plan published<sup>59</sup></li> <li>— First Trailblazers set up to develop new Apprenticeship standards and assessment approaches<sup>60</sup></li> <li>— FE colleges able to enrol 14–16 year olds to vocational qualifications<sup>61</sup></li> <li>— Traineeships introduced<sup>62</sup></li> <li>— Advice for all post-16 education and training providers on post-16 work experience published<sup>63</sup></li> </ul>	<ul style="list-style-type: none"> <li>— Tech Level and Applied General qualifications ready for teaching from 2014<sup>64</sup></li> </ul>
Higher Education	<ul style="list-style-type: none"> <li>— Browne Review of HE funding and student finance published<sup>65</sup></li> </ul>	<ul style="list-style-type: none"> <li>— Government publishes HE reform plans<sup>66</sup></li> </ul>	<ul style="list-style-type: none"> <li>— University tuition fees increased to maximum of £9,000</li> <li>— Introduction of the National Scholarship Programme<sup>67</sup></li> </ul>		

# 6. Craft education and training: provision and participation

The following sections of the report explore the offer and take-up of education and training and the trends revealed by the data at each education stage, set alongside observations from the case studies.

## 6.1 14–16 years: Key Stage 4

Key Stage 4 covers the period of education for young people of academic ages<sup>68</sup> 15 and 16, in Year 10 and Year 11. All pupils in maintained schools must follow a programme of learning defined by the National Curriculum, with a statutory duty on schools to provide an optional programme of education which includes subjects in the arts and in design and technology. Some schools, such as Academies and Free Schools, have the freedom to develop their own curriculum which must be ‘broad and balanced’<sup>69</sup>. The most commonly recognised Key Stage 4 qualifications are GCSEs, though a range of other qualifications are also offered.

### 6.1.1 Availability

Our approach identified five craft-related GCSEs available at Key Stage 4, along with two short-course GCSEs<sup>70</sup>. Availability rose between 2008/09 and 2010/11, related to the redesign of GCSE specifications in design and technology subjects, and the emergence of separate qualifications relating to graphic design, product design, resistant materials technology and textiles technology where previously only a single design and technology specification was available. A number of awarding bodies withdrew their existing design and technology GCSE specification in 2011/12, though one remained.

Between 2007/08 and 2011/12, the overall number of craft courses available at Key Stage 4, including courses offered as an alternative to GCSEs, increased nearly three times (by 264%). This increase was much greater than that seen overall, with the number of all courses available at Key Stage 4 almost doubling (96% increase). The proportion of all courses that are craft has also increased.

In part, this increase reflects the phased implementation of Progression Pathways<sup>71</sup> from 2007/08 to 2010/11. It also reflects the increasing unitisation of provision, related to the introduction of the Qualifications and Credit Framework in 2010. Increases in the number of short courses leading to QCF Awards or similar units, many below Level 2, were particularly notable. Most of these courses are short in length.

**Table 6.1:**  
Craft courses available at Key Stage 4

Source: Learning Aims Reference Application / Learning Aims Database (TBR ref: W1/S2)

	2007/08	2008/09	2009/10	2010/11	2011/12
All craft courses	85	181	237	321	309
As proportion of all courses	2%	4%	5%	5%	4%

The fall in availability of craft courses in Key Stage 4 between 2010/11 and 2011/12, however, is due to a decline in the number of GCSEs available.

### The Qualifications and Credit Framework

The Qualifications and Credit Framework is designed to offer increased flexibility and the chance to widen participation among both individuals and employers. Introduced in 2010, the framework was a significant reform in Further Education qualifications, and in the qualifications offered as alternatives to GCSE and A-level provision at Key Stage 4 and Key Stage 5.

The QCF is a unit-based framework, based on the concept of credit accumulation and transfer. Learners do not have to study towards a full qualification – they can gain credits at unit level, which they can add to later, building up to a qualification. Some credits can be transferred across qualifications. The QCF gives providers the flexibility to offer bespoke programmes of learning based around units or clusters of units, to meet the specific needs of learners and employers.

This unitisation of provision means that fewer full qualifications are recorded in the data for successive years. They are replaced by an increasing number of units which can combine to form a full qualification. This is particularly noticeable in adult Further Education, but is also apparent in Key Stage 4 and Key Stage 5.

### Qualification levels

Qualification levels are defined in the QCF and Framework for Higher Education Qualifications (FHEQ), from Entry Level to Level 8. Table 6.2 shows example qualifications at each level.

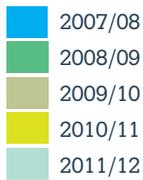
**Table 6.2:**  
Qualification levels

Source: Ofqual

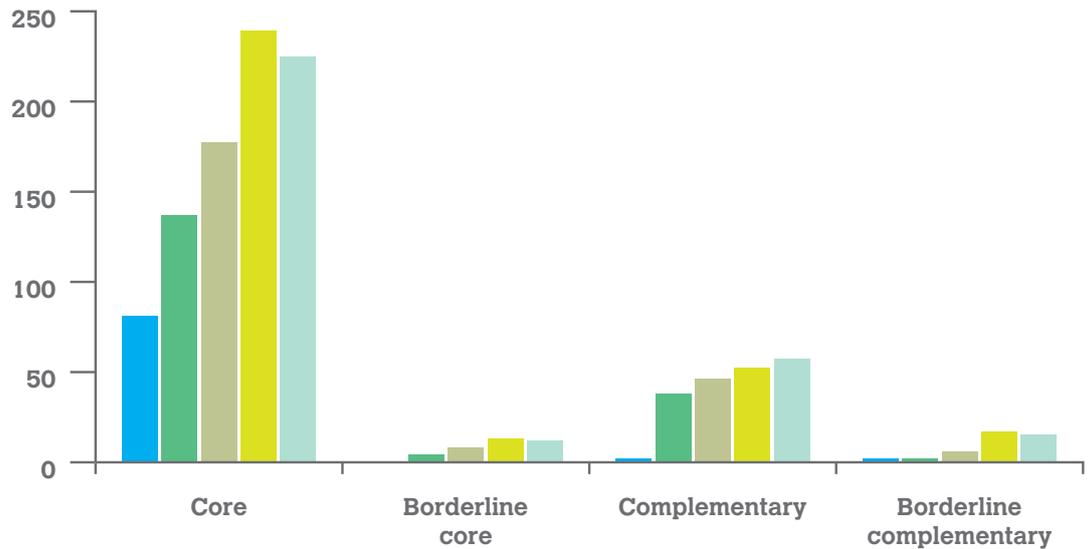
Level	Example qualifications
Entry Level	Entry Level Certificate, BTEC Level 1
Level 1	GCSE at grades D–G, Introductory Certificate, Level 1 NVQ
Level 2	GCSE at grades A*–C, First Certificate, Level 2 NVQ, Intermediate Apprenticeship
Level 3	A-level, AS-level, Advanced Apprenticeship
Level 4	Higher Apprenticeship (at Level 4 and above), Certificate of Higher Education
Level 5	Foundation degree, HND
Level 6	Bachelor degree
Level 7	Masters degree, Postgraduate Certificate
Level 8	Doctorate

Around three quarters (74% in 2011/12) of craft courses available at Key Stage 4 are core craft courses. Slightly fewer than one in five are complementary craft courses. It is particularly interesting to note that core craft courses accounted for a much higher proportion of all courses in 2007/08 (96%), before the proliferation of Progression Pathways and QCF units. If the trend continues, the steady growth of complementary courses may have had the effect of ‘diluting’ the provision of core craft skills, with a greater proportion of courses focusing on the refinement or extension of skills. This raises questions about the availability of appropriate progression pathways in core crafts for makers at this level.

**Figure 6.1:**  
Craft courses available at Key Stage 4 by category

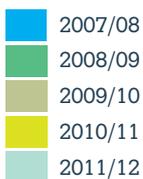


Source: Learning Aims Reference Application / Learning Aims Database (TBR ref: W1/S2)

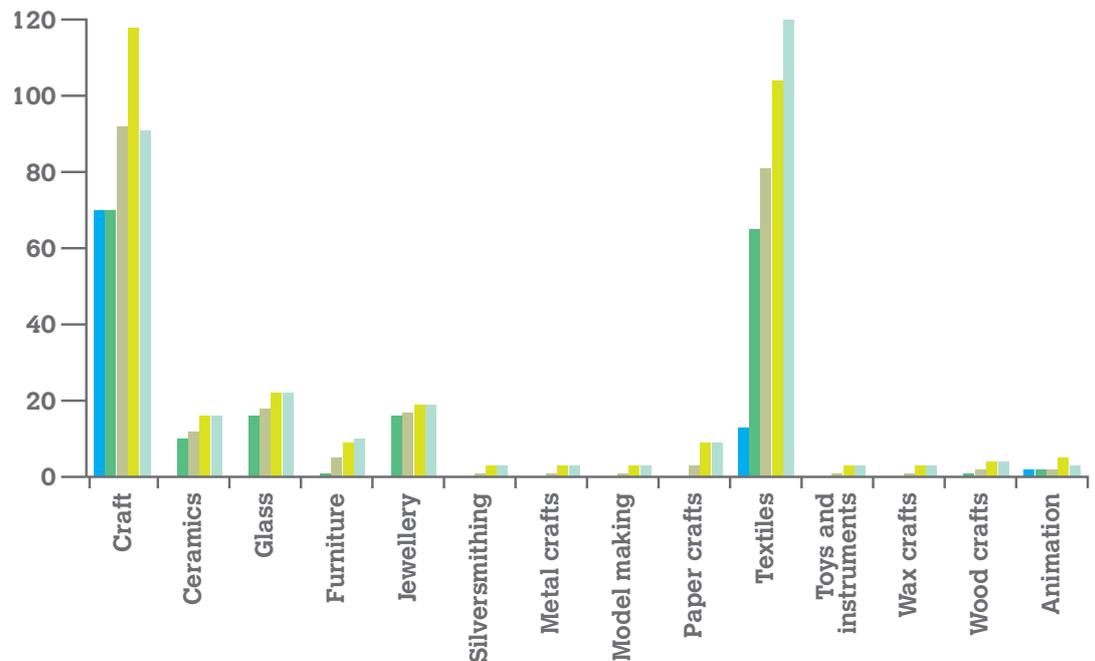


Many of the new Progression Pathways and QCF units introduced courses relating to specific craft disciplines to Key Stage 4 provision, where they did not exist in 2007/08. They have also contributed to growth in general craft courses and in textiles disciplines.

**Figure 6.2:**  
Craft courses available at Key Stage 4 by discipline



Source: Learning Aims Reference Application / Learning Aims Database (TBR ref: W1/S2)



# Case study A

## Changes in education infrastructure: Academies

Secondary school provision is increasingly delivered through Academies, which are “publicly-funded independent schools [that]... don’t have to follow the national curriculum and can set their own term times”<sup>72</sup>.

Based on an interview with a member of the senior management team at an Academy in the Midlands, this case study explores the impact of Academy status on craft provision, how that provision relates to the school’s development plan, the impact of government policy on take up of craft at exam level and the relationship between craft, STEM and the digital agenda<sup>73</sup>.

The case study school became an Academy in April 2012. Its rationale included “managing our own budget ... more independence from the local authority” and “personalising learning for the student”. The school currently provides for Years 10 to 14. From September 2014 it will also admit students from Year 7. It was never intended that Academy status would alter “the status quo”, and it hasn’t particularly impacted on craft provision. Although art, design and technology are “valued” by the management team, the school’s development plan doesn’t specifically mention craft, nor is there an art, design and craft ‘champion’ among the governors.

To date, the EBacc<sup>74</sup> has made little difference to art and craft, which are “still popular ... students value the creative outlet and pursuing something they enjoy”. Parental attitudes can be more challenging: “getting gifted and talented students, who are also able in academic subjects, to take A-level art and design is a battle”. The department addresses this by promoting the range of careers available in art, design and technology; displays at Options Evenings; subject “heroes” – successful former students; bringing in local makers and creative people to talk to students; students’ visits to local colleges including

participation in classes and in community art, craft and design projects.

Take-up in design and technology is down. Neither graphic design nor A-level product design are offered anymore. This is partly due to the loss of teaching expertise, but also because “students are more interested in art ... they want to draw, paint and make... [they’re] not so interested in learning about the industry side”. Consequently, connections to STEM “are not as great as they could be”.

The change in the IT curriculum and the use of IT in teaching are having a major impact across the school. All Year 7 students will have iPads, not textbooks. Staff are researching, using and testing learning and assessment software. They are currently photographing students’ artwork, recording teacher comments and emailing video clip feedback to the students. Students are encouraged to use Pinterest to share work.

When the school was built in the late 1960s more than 20 different craft subjects were available, including silversmithing and blacksmithing. “The legacy is still here in the facilities” and adult evening classes were run. The school plans to reintroduce adult classes, starting with DIY/construction.

Today craft provision is located in the Department of Art, Design and Technology. Year 10 students can choose between art, textiles, product design, construction and catering. The school’s marketing to potential Year 7 parents includes “enrichment” activities one afternoon a week to allow students to develop more personal learning that “doesn’t necessarily fit with the curriculum”. The subjects available include craft and design.

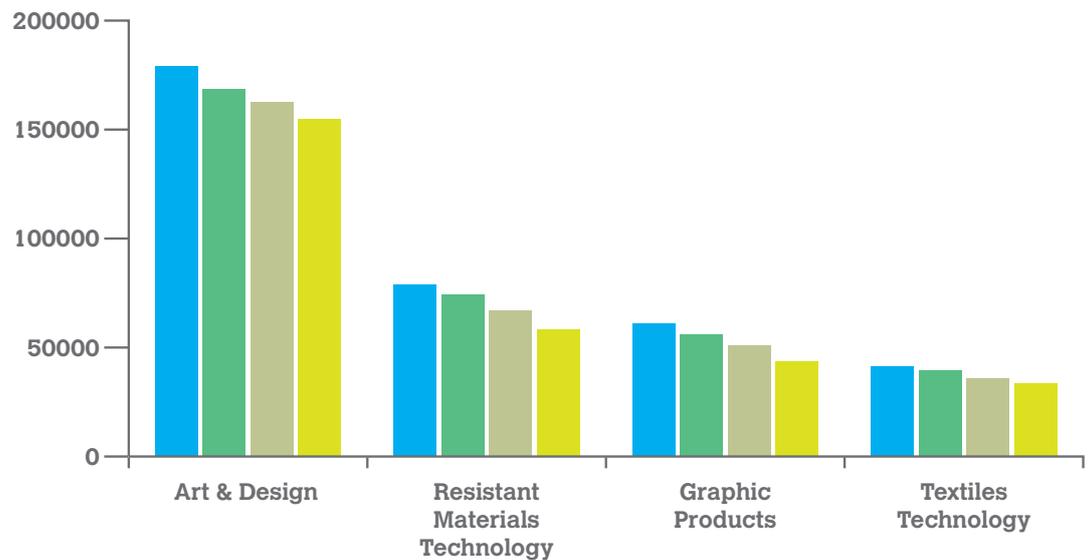
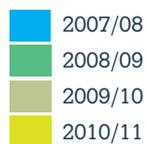
It is hoped that these activities will help to address the gender bias. This is “a huge issue” and has been exacerbated by feeder schools’ tendency to suggest that “less academic girls take art, and boys take construction”. All students from Year 7 will be taught art, design and technology and provided with subject advice and guidance, before they select GCSE options.

### 6.1.2 Participation

Four design and technology GCSE subjects are identified as craft-related in data relating to participation at Key Stage 4: art and design, textiles technology, resistant materials technology, and graphic products. Data relates to participation and attainment at the end of Key Stage 4. Four years' data is available, covering 2007/08 to 2010/11.

Although participation in all GCSEs fell by 4% between 2007/08 and 2010/11, the fall in craft was greater. The proportion of students taking craft GCSEs fell from 55% of all students, to 46%. Participation in craft-related design and technology GCSEs fell by nearly one fifth (19%, to 29,000 learners) at the end of Key Stage 4. Participation fell in all subjects, but most notably in graphic products (29%) and resistant materials technology (26%). This means that despite the increase in craft units available to study at Key Stage 4, participation is decreasing. Research by the Cultural Learning Alliance<sup>75</sup> suggests a continuing fall in participation in design and technology GCSEs in 2013.

**Figure 6.3:**  
Learner numbers in design and technology GCSEs at the end of Key Stage 4



Source: National Pupil Database (TBR ref W4/S5)

Overall, just over half the learners undertaking craft-related design and technology GCSEs (55% in 2010/11) are female. Whilst it appears that participation by gender is almost balanced, this is not the case at individual subject level: male learners outnumber female learners in graphic products, and in resistant materials technology subjects (where young women accounted for 15% of learners in 2010/11), but female learners outnumber male learners in art and design, and in textiles technology (where young men accounted for just 3% of learners in 2010/11).

Most learners are from white ethnic backgrounds. However, learners from BME communities account for a rising share of learners undertaking craft-related design and technology GCSEs at Key Stage 4 – 15% in 2010/11, up from 13% in 2007/08.

Around one in five learners undertaking craft-related design and technology GCSEs in Key Stage 4 (19% in 2010/11) are assessed as having special education needs (SEN). This proportion has remained relatively unchanged in recent years.

Learner numbers have fallen in all regions. In relative terms, the decline in participation between 2007/08 and 2010/11 has been largest in the North East (29%) and smallest in the South West (12%).

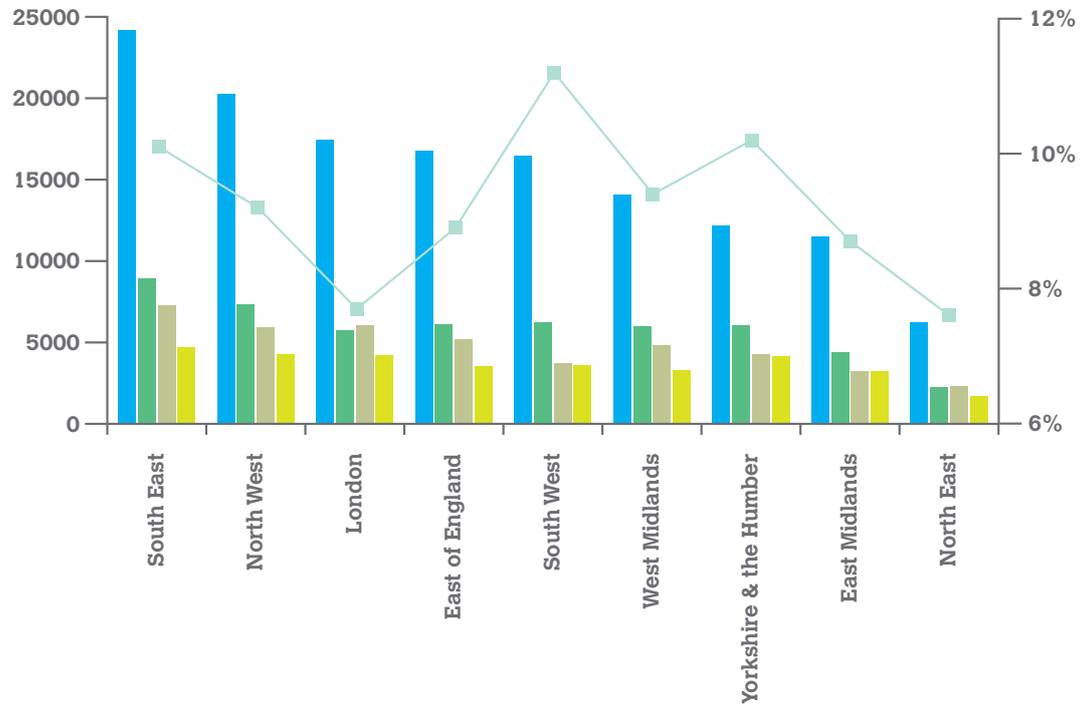
In terms of absolute numbers, the South East region has the highest levels of participation and the North East the lowest, as shown by the columns in Figure 6.4 (plotted on the left axis). The South East accounts for 16% of all learners in craft-related design and technology GCSEs in England, the largest share of any region. The North East has the smallest share of learners, at 4%.

However, in terms of the proportion of all GCSEs studied that are craft, shown by the line (plotted on the right axis), students are most likely to study craft in the South West, followed by Yorkshire & Humber and the South East. Students are least likely to study craft in London and the North East.

**Figure 6.4:** Learner numbers in design and technology GCSEs at the end of Key Stage 4

■ Art and design  
■ Graphic products  
■ Resistant materials technology  
■ Textiles technology  
◆ Craft GCSEs as % of all GCSEs

Source: National Pupil Database (TBR ref W4/S5). Figures are not weighted by population.



It is interesting to note that these findings reflect Creative & Cultural Skills' figures on the regional distribution of Heritage Craft activity<sup>76</sup>, which show that the regions with the highest number of makers included the South West, Yorkshire & Humber and the South East. This may suggest linkages between embedded regional traditions and perceptions of the value of craft practice.

## 6.2 16–18 years: Key Stage 5 / FE

Learning infrastructures differ from one local authority to another. In some, 16–18 education is delivered through sixth form colleges, or sixth form centres in general FE colleges. In other areas, 16–18 education is delivered through school sixth forms, or a mix of school sixth forms and FE colleges. Reflecting the government's Raising the Participation Age policy, which in 2013 raised the age at which young people must continue in education and training until the end of the academic year in which they turn 17 (and will raise it again in 2015 to age 18), this phase of education is increasingly being referred to as Key Stage 5.

The most commonly recognised qualifications in Key Stage 5 are A-levels. A-levels are usually delivered over two years (Years 12 and 13), with the modules undertaken in the first year combining to form a standalone AS-level qualification. Successfully completing an AS-level and then the remaining modules leads to a full A-level. A range of other qualifications are also available in Key Stage 5, including vocational qualifications deemed equivalent to A-levels, and many qualifications designed to support progression from Key Stage 4.

### 6.2.1 Availability

It is difficult to distinguish between school provision and FE provision on a consistent basis over the five-year period of our research. Our approach is therefore to look at Key Stage 5 in its broadest sense, covering all courses available to 16–18 year olds outside Apprenticeships.

# Case study B

## Decline in GCSE participation

Our evidence shows that participation in craft-related GCSEs fell by 19% between 2007/08 and 2010/11. Numbers had begun to fall before the latest reforms to the assessment of school performance. Learner numbers have fallen more in some regions than others: 29% in the North East and 12% in the South West. There is also a striking gender split across participation in particular subject areas, with more girls studying art and design and textiles, and more boys studying graphics and resistant materials.

This case study is based on perceptions of participation in GCSEs from a Head of Art in a school in the north of England. The school offers GCSE art, A-level art and design and BTEC art and design Level 2. It will be switching from the latter to applied art Level 2 from September 2014. Students work in a range of materials: clay, metal, textiles and mixed media. The school's new Head teacher is enthusiastic about art: "It is valued, well received and the Head likes to see work round the school". The head of department also values students working with artists in school and in the community, although funding presents a challenge.

The fall in art and design take-up over the last few years is attributed to the EBacc: "Previously we might have had 50–60 GCSE art students. Now the average is about 40 and we have 35 students in the current Year 11", only eight of whom are boys. As of January 2014, only two students were planning to go on to A-level art and design. The current Year 12 has ten students, including those entering the sixth form from other schools. A number of those schools have become Academies, and established their own sixth forms. This may lead to an even smaller sixth form cohort. However, this year a number of students have chosen to study at the case study school specifically because the department has a good reputation.

It is also the case that students' perception of art as being "about hard work" has impacted on take up. The school

is "quite academically driven" and students are aware of "pressure" and art is perceived as requiring "more work to achieve a result".

Parents' attitudes focus on employment: "what can you get with art and design? They aren't aware of the growth in creative industries or the range of jobs". The department seeks to influence parents' and students' attitudes through articles in the school newsletter, projects that run across the wider school partnerships with primary schools and taster sessions for Year 9 students that promote art, craft and design.

The department also goes through job specifications with Year 9 students to demonstrate career opportunities. The school careers advisor was previously an art/textiles teacher, which "helps".

The school has good links with a college in the nearest city and a number of its students go on to do a Foundation Diploma before university. The interviewee encourages students to consider this option, which allows students to explore a wide range of practices and materials before deciding to specialise. The introduction of student fees in HE appears not to have affected the number taking this option.

All the art department's staff are women, which appears to have a negative effect on boys' choices. They are seeking to address this by introducing more 3D work, photography from Key Stage 3 and A-level photography in 2014/15.

Between 2007/08 and 2011/12, the number of craft courses available at Key Stage 5 rose by 167%. In comparison, the number of all courses available at Key Stage 5 rose by only 104%. The proportion of courses that are craft has therefore risen overall, but this has not remained constant. This change reflects the relatively rapid increase in availability of craft courses between 2007/08 and 2009/10, while more generally the number of all courses available at Key Stage 5 increased most notably between 2009/10 and 2011/12.

**Table 6.3:**  
Craft courses available at Key Stage 5

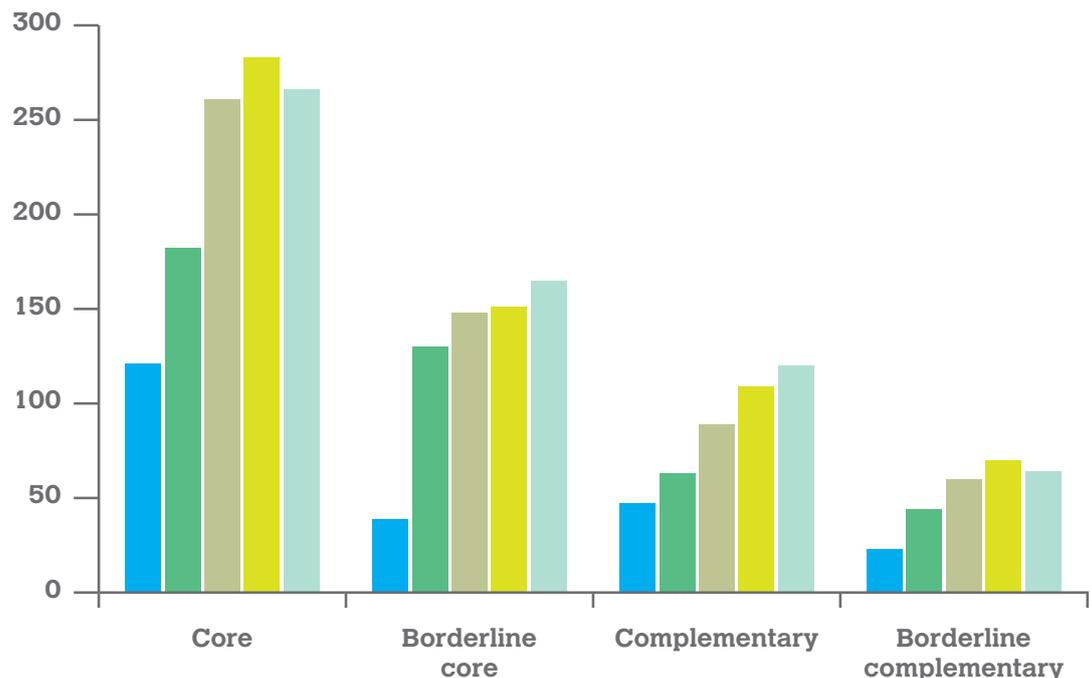
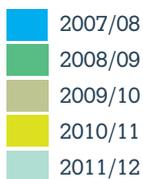
	2007/08	2008/09	2009/10	2010/11	2011/12
All craft courses	230	419	558	613	615
As proportion of all courses	3%	5%	6%	4%	4%

Source: Learning Aims Reference Application / Learning Aims Database (TBR ref: W1/S2)

As at Key Stage 4, one factor behind the increase in availability of craft courses at Key Stage 5 is the phased implementation of Progression Pathways from 2007/08 to 2010/11. The main driver, though, is the increasing unitisation of provision, related to the introduction of the QCF. Increases in the number of short courses leading to QCF Awards and similar units were particularly notable. Most of these courses are short in length.

Core craft courses account for less than half (43% in 2011/12) of all craft courses available at Key Stage 5 and it is notable that this proportion has fallen over the period of the report (from 53% in 2007/08). This is partly because the QCF Awards and similar courses introduced since then tend to be specific to a particular discipline.

**Figure 6.5:**  
Craft courses available at Key Stage 5 by category

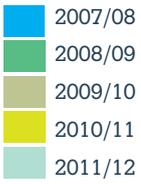


Source: Learning Aims Reference Application / Learning Aims Database (TBR ref: W1/S3)

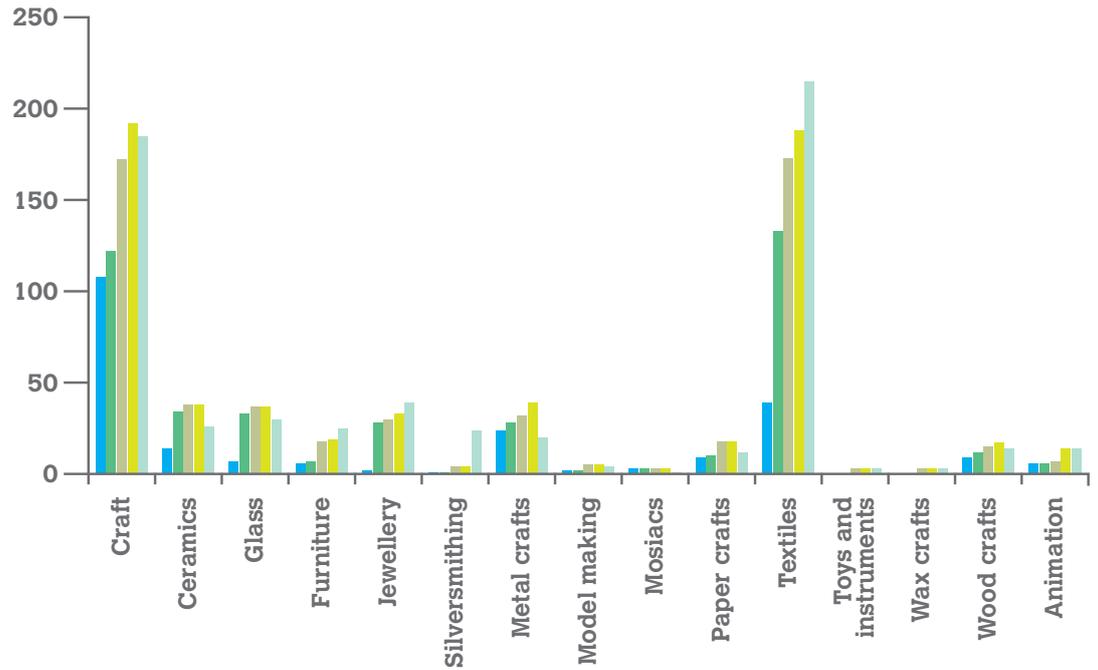
Borderline core courses have increased nearly fourfold at Key Stage 5. It is likely to be important for the craft sector to be clear about how someone undertaking a borderline core subject might transfer into craft, and what the most appropriate steps to doing so would be.

Craft courses at Key Stage 5 are concentrated in general craft and textiles disciplines, as at Key Stage 4. Textiles in particular shows the impact of unitisation, with rapid expansion between 2007/08 and 2008/09. 2008/09 was the first year in which the new QCF Awards and similar qualifications were available for delivery. The increase in the number of textiles courses may reflect the renewed interest in the textiles industry, as described in our case study 'The perceived links between different stages in textiles education' (page 44).

**Figure 6.6:**  
Craft courses available at Key Stage 5 by discipline



Source: Learning Aims Reference Application / Learning Aims Database (TBR ref: W1/S3)

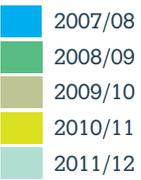


The fall in availability of craft courses between 2010/11 and 2011/12 reflects that at Key Stage 4, and is partly attributable to the same redesign of GCSEs. Despite the overall fall, provision continues to expand in some disciplines, notably textiles, jewellery, silversmithing and furniture.

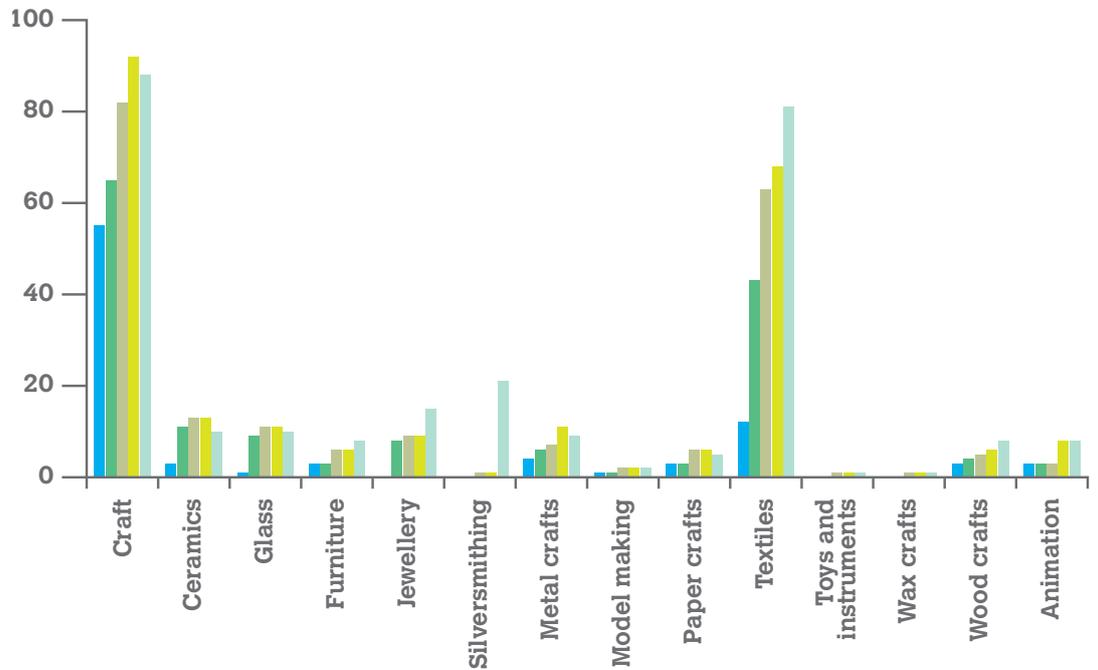
**Craft A-levels and equivalent qualifications available at Key Stage 5**

Our analysis identified a small number of craft A-levels available at Key Stage 5, along with a variety of other courses at Level 3, such as BTEC Diplomas.

**Figure 6.7:**  
Level 3 qualifications available at Key Stage 5



Source: Learning Aims Reference Application / Learning Aims Database (TBR ref: W1/S3)



# Case study C

## Changes in education infrastructure: Studio Schools

Studio Schools are a recent development, intended “to address the growing gap between the skills and knowledge that young people require to succeed, and those that the current education system provides”<sup>77</sup>. Their approach to learning “... includes teaching through enterprise projects and real work. This approach ensures students’ learning is rooted in the real world and helps them to develop the skills they need to flourish in life”<sup>78</sup>.

Studio Schools are intended to accommodate up to 300 students, aged 14–19 years old, of varying abilities. To date, 27 schools have opened, four of which have a creative specialism<sup>79</sup>. Studio Schools are intended to “feel more like a workplace than a school”<sup>80</sup>. They work closely with local employers, offer paid work placements, and open year-round with a 9–5 working day.

This case study is based on an interview with a Studio School Head teacher, based in the south of England. It explores current and future craft provision in relation to the school’s curriculum, exam provision, development plans and performance assessment. The recent CFE Research report for Arts Council England and Creative & Cultural Skills<sup>81</sup> considered that the teaching of arts subjects at Key Stage 4, specifically art and design GCSEs, could be improved by stronger links to science, technology, engineering and mathematics (STEM) subjects and digital learning. The case study considers where these sit in the Studio School curriculum.

The school opened in September 2013 with 85 students in Years 10 and 12. Its Head describes the creative industries as “at the heart of what we do”. The School engages with craft in “the broadest sense” in the context of the performing arts and with textiles, fashion and design, in particular.

The school offers BTECs, GCSEs and A-levels across core academic subjects as well as a broad range of creative disciplines. Work placements account for a minimum 20% of the timetable. The school

has a wide network of industry contacts: it aims to engage with the local creative economy, specifically. Students can also meet and learn from corporate senior management (examples include those from Deloitte and Bon Marché). Sessions taught on local university campuses help students to understand what progression to HE might involve.

All learning is project based and determined by a teaching method based on questioning, enquiry and problem solving. For example, its Key Stage 5 textiles students set up a Christmas pop up shop. This project based approach “fits with how industry works but has a ‘clunky’ fit with GCSE/A-level learning”. Nearly all students take a BTEC in enterprise and entrepreneurship, or an A-level in business studies. This approach, combined with a core academic and creative education, is intended to prepare students to enter industry directly or set up in business.

The school closely associates STEM and digital learning with creative learning. For example, textiles and science are brought together in a protective clothing project. Where possible, students work to industry briefs.

The school’s creative disciplines are already characterised by gender bias: its first year intake has more female than male students. This is likely to be exacerbated by changes at Key Stage 4 and reduced creative provision in their feeder schools: “More boys will take up science and maths, and not consider the creative route offered by the Studio School”.

Changes in secondary school accountability<sup>82</sup> and the exam system present a particular challenge: by definition, the school will not be offering the English Baccalaureate<sup>83</sup>. It plans to offer core GCSEs in maths, English, science and computing science, plus a range of creative disciplines. The school has already raised its concerns about the contradiction implicit in its being set up to provide an industry focused curriculum linked to future employability, and the conventional school performance assessment.

## 6.2.2 Participation

### School sixth forms

The number of learners undertaking craft courses in Year 12 in independent and maintained schools and Academies fell between 2007/08 and 2008/09, but showed some recovery in 2010/11<sup>84</sup>. Overall, the number of learners in Year 12 fell by 13% between 2007/08 and 2010/11, from 34,900 to 30,200. In contrast, the number of learners in Year 13 showed a large rise between 2007/08 and 2008/09, before falling back towards previous levels in 2010/11. Overall, the number of learners in Year 13 rose by 16% between 2007/08 and 2010/11. In part, the variance between Years 12 and 13 reflects the fact that some learners do not progress beyond AS-levels to a full A-level qualification. The data also shows a high number of A-level learners in Year 13 in 2008/09 and 2009/10 compared with other years.

**Table 6.4:**

Learners in Key Stage 5 craft provision in school sixth forms

Source: National Pupil Database (TBR ref: W5/S1)

Academic Year	2007/08	2008/09	2009/10	2010/11
12	34,900	27,600	27,200	30,200
13	18,000	29,500	30,700	20,900
All craft learners	52,900	57,000	57,900	51,100

As expected, Year 12 provision is focused on AS-levels (89% of learners in 2010/11), while Year 13 is focused on progression to A-levels (69%). There is a small number of GCSE learners in each year (2% of learners in Year 12 in 2010/11, and 1% in Year 13).

### Further Education

Between 2007/08 and 2011/12, the number of 16–18 year olds participating in craft courses in sixth form colleges, general FE colleges and other FE providers fell by 37%, from 14,300 to 9,000. This contrasts starkly with the increase in students participating in craft in Year 13 in school sixth forms, and is a much greater decrease compared to Year 12 in schools.

Almost all 16–18 year olds (95% in 2011/12) in craft FE are engaged in core craft courses. Most learners (88% in 2011/12) are engaged in general craft courses. Small proportions participate in textiles (5%), metal craft (3%) and furniture (2%) disciplines. The number of learners participating in craft courses at Entry Level has risen. Learner numbers at other levels have fallen. Reflecting this, the number of learners undertaking short courses of less than 50 hours of learning guided by a member of staff (known as 'guided learning hours', broadly reflecting time spent teaching<sup>85</sup>) has risen, while the number participating in longer courses has fallen.

Historically, young women have outnumbered young men on craft courses in FE. The number of female learners has fallen by 48%, while the number of male learners has fallen by 20%. Young men accounted for 51% of learners in 2011/12, but this apparent balance is at the expense of previous levels of participation by young women. Reflecting Key Stage 4 participation, young men are far more likely to participate in furniture and metal crafts courses than young women. Young women are far more likely to participate in textiles courses than young men.

### FE funding

The government is committed to reducing the fiscal deficit, and public spending cuts imposed since the recession have impacted on overall budgets for FE and HE, while schools have been protected (with additional funding made available for new Free Schools, Studio Schools and University Technical Colleges). New funding models are being introduced in FE, with a move towards funding on a learner basis rather than a qualification basis. In HE, the reduction in public funding has been partly offset by a rise in the tuition fees which universities are able to charge students, up to £9,000.

**Table 6.5:**  
Funding of craft provision in FE

Source: Individualised Learner Record (TBR ref: W6/S1)

Provision	2007/08	2008/09	2009/10	2010/11	2011/12
16-18 FE	£28.6m	£17.0m	£11.2m	£8.0m	£11.6m
16-18 Apprenticeships	£3.0m	£2.6m	£2.5m	£1.2m	£3.1m
Adult FE	£40.1m	£28.6m	£12.8m	£4.7m	£6.6m
Adult employer-related FE (inc. Apprenticeships)	£2.1m	£1.3m	£1.2m	£0.7m	£1.9m

It is not possible to analyse the funding of craft education and training in schools and Higher Education, where provision is not funded at course level. Table 6.5 and Figure 6.8 show changes in mainstream funding of craft provision in FE (both table and chart show the same data). Funding patterns generally reflect differences in learner numbers from year to year, as well as changes in funding rates and the ways in which funding is calculated. Learner support funding, which enables providers to give additional support to learners in response to specific individual needs, is not included. Community Learning is not included due to the difficulties associated with calculating funding at course level.

**Figure 6.8:**  
Funding of craft provision in FE

- 16-18 FE
- Adult FE
- 16-18 Apprenticeships
- Adult employer-related FE (inc Apprenticeships)

Source: Individualised Learner Record (TBR ref: W6/S1)



# Case study D

## Changes in education infrastructure: University Technical Colleges

The new University Technical Colleges “offer 14–19 year olds the opportunity to take a highly regarded, full time, technically-oriented course of study. They are equipped to the highest standard, sponsored by a university and offer clear progression routes into Higher Education or further learning in work... The students combine hand and mind to learn in a very practical way, integrating national curriculum requirements with the technical and vocational elements”<sup>86</sup>. By 2015, there will be 45 UTCs across England<sup>87</sup>. Although the majority will focus on engineering and manufacturing, six are intending to promote creative, design and media alongside engineering and manufacturing specialisms<sup>88</sup>.

This case study, based on an interview with the Assistant Principal at a UTC in the north of England, explores the college’s engagement with craft, its qualifications, its links to STEM subjects and digital agendas, and career development.

The college opened in September 2013, in purpose built and equipped facilities, located close to a number of creative and cultural businesses. It has two specialisms; creative and digital media, and advanced engineering and manufacturing. These were “areas identified for growth in the region”. The college has strong links to industry through its business sponsors, industry-based staff, and businesses which work with its students. Three quarters of the governing body represent its industry specialisms. The UTC’s teaching day is extended three days a week, to mirror the standard working day.

Students enter the college in Year 10 or Year 12. It currently has 218 students, out of a potential capacity of 600. The college is attempting to address the gender bias in engineering and parts of the creative and digital industry through its recruitment and marketing strategies.

The student body, nevertheless, has fewer young women than men.

At the time of writing, no craft disciplines were being offered, but the college intends to do so if any “exciting and dynamic qualifications” become available. The college has installed a kiln, and craft projects are in development. Future plans include offering ceramics. It proposes offering students what it refers to as “enrichment” activities, which will include jewellery and silversmithing, and work with local businesses and makers. The college is also considering how to address the crossover between creative and engineering specialisms – working with 3D printers, silver and plastics. The college is currently developing work in the areas of virtual reality and prosthetics with one of their university partners. Plans include creative and engineering students working with artists on a multimedia cultural heritage installation in and around the college.

The whole student body studies core academic subjects together and this accounts for 60% of students’ time. Industry specialisms are taught separately.

The college currently offers a creative and media qualification, which is validated by an examination board perceived as being “responsive to local needs”. The interviewee observed that “Examining boards are moving towards looking at what is appropriate and relevant to local need”. In addition to taking GCSEs and A-level art and design, students pursue industry-based projects with briefs that have been set by the college’s industry partners. As this implies, business and enterprise development is embedded in the curriculum. The college plans to offer the Technical Baccalaureate<sup>89</sup> and is reviewing its current offer for alignment with its requirements.

Students are expected to progress to either university or into industry.

### 6.3 Adults: General FE

Further Education offers adults a range of courses and progression routes from literacy and numeracy certificates to GCSE, A-level and equivalent qualifications. A smaller number of degree level qualifications are also available. Many courses are delivered flexibly and can be undertaken on a full-time or part-time basis, during the day or evening. FE courses are often delivered by colleges, but may also be offered by other training providers.

The Department for Business, Innovation and Skills (BIS) has separate budgets for different types of further education. General FE, available to any adult aged 19 and over (depending on the learner's and course's eligibility for funding), is funded separately from employer-related FE and community-based FE.

#### 6.3.1 Availability

Between 2007/08 and 2011/12, the number of craft courses available to adults aged 19 and over in FE rose by almost 500%. This increase was much greater than that seen overall. The number of all courses available in adult FE rose by 160%.

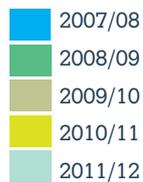
**Table 6.6:**  
Craft courses available in adult FE

Source: Learning Aims Reference Application / Learning Aims Database (TBR ref: W1/S4)

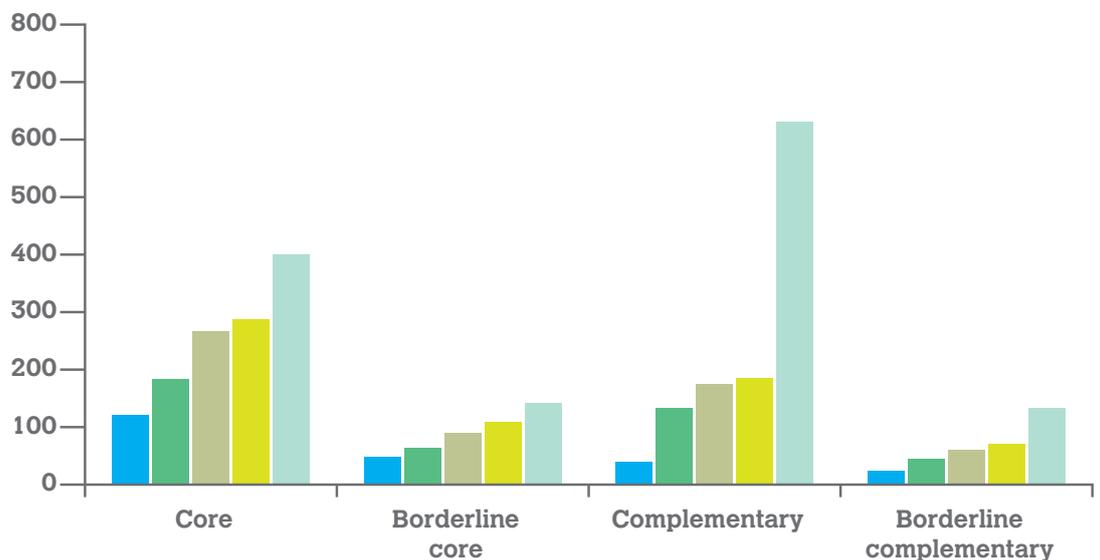
	2007/08	2008/09	2009/10	2010/11	2011/12
All craft courses	230	423	590	650	1,304
As proportion of all courses	1%	2%	2%	2%	2%

The main reason for this expansion is the unitisation of provision related to the introduction of the QCF in 2010. QCF units began to become available in adult FE from 2009/10. There was substantial growth in the number of QCF units available in 2011/12, the first full year of the QCF's operation. Notwithstanding this expansion in units, the proportion that were craft courses remained constant.

**Figure 6.9:**  
Craft courses available in adult FE by category

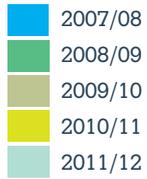


Source: Learning Aims Reference Application / Learning Aims Database (TBR ref: W1/S4)

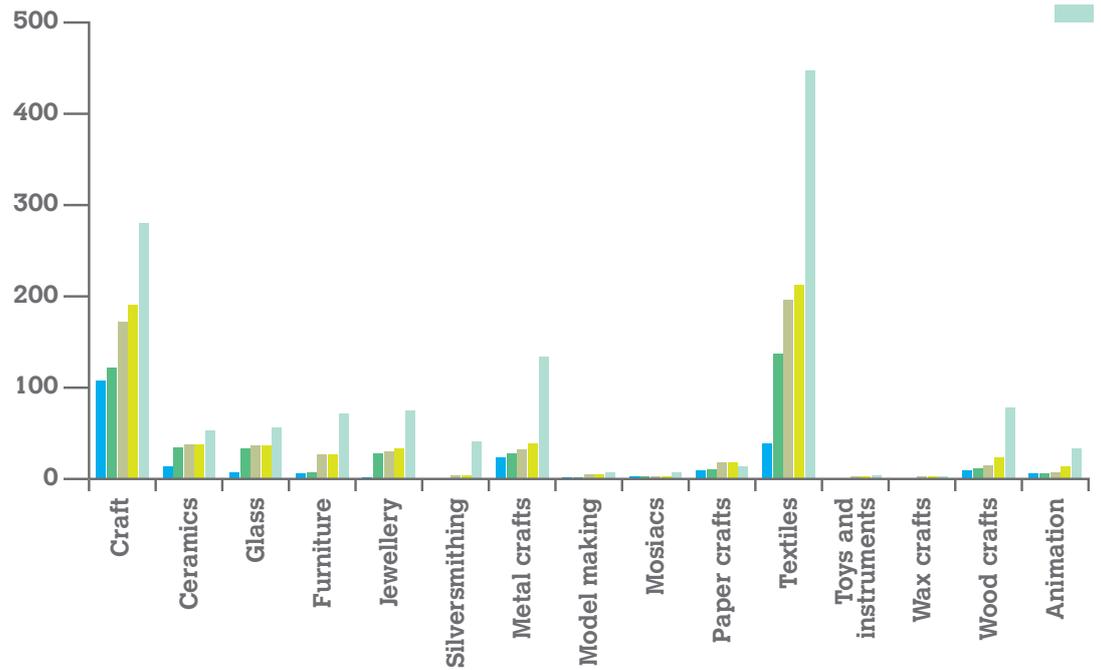


This expansion is reflected in all categories. Growth in the number of core craft courses has been relatively consistent, with particular expansion in general craft courses, textiles and to a lesser extent ceramics and glass. In comparison, the number of complementary courses available showed a large increase in 2011/12, reflecting the introduction of new QCF units. Growth in complementary courses in textiles, metal crafts, jewellery and silversmithing, wood crafts and furniture disciplines was notable.

**Figure 6.10:**  
Craft courses available in adult FE by discipline

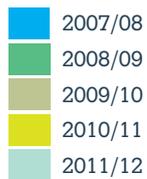


Source: Learning Aims Reference Application / Learning Aims Database (TBR ref: W1/S4)

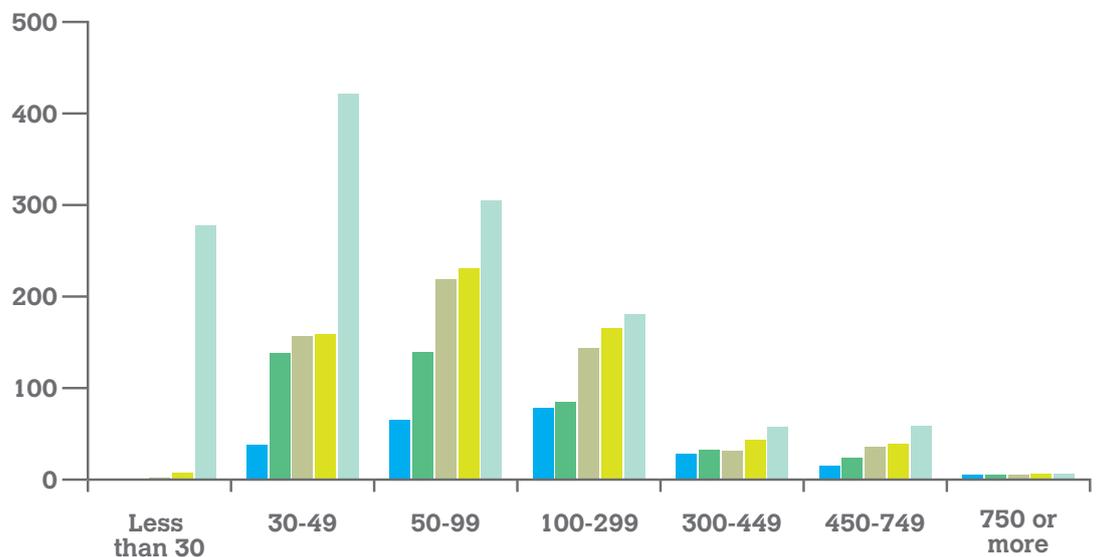


Growth in the number of courses available at Level 2 and Level 3 has been particularly notable, though many new courses have also become available at Entry Level and Level 1. A small number of jewellery and silversmithing courses have also been introduced at Level 4. Many of the new units introduced are short in length. 54% of craft courses available in adult FE in 2011/12 were expected to be delivered with less than 50 guided learning hours, compared with only 17% in 2007/08. This increase in the number of short courses may indicate a reduction in the depth of learning available in craft. The number of longer courses also rose, particularly in textiles, though not to the same extent.

**Figure 6.11:**  
Craft courses available in adult FE by planned guided learning hours<sup>90</sup>



Source: Learning Aims Reference Application / Learning Aims Database (TBR ref: W1/S4)



### 6.3.2 Participation

Between 2007/08 and 2010/11, the number of adults aged 19 and over participating in craft FE courses fell 77%, from 20,550 to 4,750. There was a slight recovery in learner numbers in 2011/12, to 8,550 – an annual increase of 79%, but an overall fall of 58% since 2007/08. This is a significant change, reflecting policy and funding shifts from learner-focused to employer-focused provision, and suggests that far fewer makers may be using FE as a route to invest in skills development.

The majority of adult learners in FE are engaged in core craft courses, though the proportion in core craft has fallen from 95% in 2007/08 to 87% in 2011/12. At the same time, the proportion of learners in complementary craft courses has risen, from 3%

# Case study E

## Unitised courses

Our data indicates a significant increase in unitised provision as a result of the introduction of the Qualifications and Curriculum Framework. This case study is based on an interview with a Head of Design and Visual Arts at a college in the north of England and considers students' choice and access to unitised provision.

At the time of the interview (January 2014) the college was reviewing its design and visual arts provision and planning to change awarding body. It was, therefore, reviewing and selecting units for delivery.

The college has sufficient staff and facilities to offer a wide range of skills and materials. Its focus is on 3D, "which allows students to experience and develop a broad range of skills". Many local schools do not have the resources to offer students comparable opportunities. The college's Design and Visual Arts team "really value" the skills involved in handling different materials, designing, prototyping, testing and learning from failure. In one project students are set to work with ceramic and metal to design a lamp: 3D skills encourage students to use their senses to understand weight, feel and touch, and to appreciate the differences between 3D and 2D practice. "Without experience and knowledge, how can students decide what to specialise in?"

In reviewing the design and visual arts courses, the Department Head researched provision across the region. This revealed major course changes, largely as a result of costs. Few schools offer ceramics, and colleges appear to be placing less value on 3D provision. Some colleges are teaching in larger groups, which "makes effective 3D practice more difficult". The research also indicated that local schools were unaware of the college's offer. The Head is now working with a school liaison group to address this.

In the college's consideration of qualifications offered by different awarding bodies, quality of assessment is an important factor. The requirement for an external referee is important, as is the

emphasis in the core qualification design on generic education versus art specific with general education requirements. Learner feedback was also taken into account in the review.

The new awarding body offers links to a university and qualifications that are recognised by the art world. The linked university will come to the college to interview applicants. Many of the college's students come from economically challenged backgrounds, so raising students' aspirations and self-esteem is important. The college works with local universities to develop students' understanding of HE and the potential for them as individuals.

Careers advice is also important in encouraging students' ambitions, and the college provides opportunities for students to meet successful makers. Art and design students also progress to Apprenticeships or go straight into industry.

Looking to the future, the interviewee was concerned that changes in the school exam system and a reduction in arts would "inevitably depress colleges' intake of students interested in pursuing crafts". Another concern was that universities would take more students straight from A-level, which would affect the demand for a Foundation Year. The changes to funding for 18-plus<sup>91</sup> provision will potentially affect low-income students. Given the costs of equipment, materials and health and safety regulations, craft is one of the most expensive subjects on offer. The government is also concerned with space utilisation and maximising the number of students being taught in a given space. "On the one hand government says the creative industries are economically important and on the other there is a lack of recognition of the costs of provision".

to 8%. This reflects a slight rise in the number of adults engaging in complementary craft courses, while the number in core craft has fallen. Most learners are engaged in general craft courses, though an increasing proportion are engaging in more specialised disciplines, most notably in textiles. General craft courses accounted for 62% of learners in 2011/12, down from 85% in 2007/08. Learner numbers in more specialised craft disciplines show considerable variation.

**Table 6.7:**  
Learner numbers in Adult FE by discipline

Individualised Learner Record 2007/08–2011/12 (TBR ref W2/S2) NB. There are some considerable swings in this data that are difficult to account for, but perhaps indicate a high degree of volatility in the offer and take-up of courses. Totals may not sum due to rounding.

Discipline	2007/08	2008/09	2009/10	2010/11	2011/12
General craft	17,510	13,940	8,830	2,420	5,260
Ceramics	440	30	210	100	10
Glass	0	20	240	130	10
Furniture	30	30	80	100	150
Jewellery	0	10	370	210	40
Silversmithing	740	0	60	80	840
Metal crafts	450	560	610	250	450
Model making	0	0	0	20	0
Mosaics	90	0	0	0	80
Paper crafts	210	10	60	20	290
Textiles	940	480	1,290	1,360	1,360
Wax crafts	0	0	20	0	0
Wood crafts	120	0	50	90	40
Animation	40	20	20	10	10
All craft learners	20,550	15,110	11,830	4,770	8,540

Learner numbers in Level 2 and Level 3 provision have fallen faster than numbers at Entry Level and Level 1. The result is that an increasing proportion of learners are engaged in Entry Level and Level 1 provision, which is less likely to be used to develop existing skillsets:

- 46% of learners were engaged in Entry Level and Level 1 in 2011/12, up from 35% in 2007/08.
- 17% of learners were engaged in Level 2 provision in 2011/12, down from 38% in 2007/08.
- Just 5% of learners were engaged in Level 3 provision in 2011/12, down from 13% in 2007/08.
- Few learners have historically been engaged in Level 4 provision in adult FE, reflecting the limited availability of craft-related Level 4 courses funded through adult FE budgets<sup>92</sup>.

As in 16–18 FE, the number of adult learners undertaking short courses (less than 50 guided learning hours) has risen. The number participating in longer courses has fallen.

The fall in learner numbers is evident at all ages, though slightly less so among 30–64 year olds than in younger or older age groups. 30–39 year olds accounted for 24% of learners in 2011/12, while 40–49 year olds accounted for 21% of learners and 50–64 year olds accounted for 23%, similar proportions to previous years.

Women are far more likely to participate in craft FE as adults than when aged 16–18. Four in every five adult learners are women (79% in 2011/12; this proportion is relatively unchanged each year). As in earlier stages of education, men are more likely than women to undertake courses in furniture and metal crafts disciplines. 95% of adult learners in craft courses in textiles disciplines, meanwhile, are women.

# Case study F

## Adults and participation in FE craft courses

Our evidence suggests a major drop in participation in general craft provision. This case study explores those trends. It is based on two interviews, one with a Head of Design and Visual Arts in an urban college in the north of England ('College N'); the other with a Head of Arts, Business, IT and Enterprise in a college in the south of England ('College S') with an urban/rural catchment area. The case study considers student participation and the impact on course content, teaching provision and student progression.

In contrast to College S, College N has not seen a decline in general adult participation in its craft qualifications. Most of its teaching provision is based in relatively poor, inner city areas. By comparison, College S's campus is based in a considerably more affluent town, where there has been little sign of the recession. This college attracts students from a diverse area from the London commuter belt to more rural areas. Its students' backgrounds reflect a wide range from affluence to economic hardship.

College N had anticipated a decrease in the participation in their Level 3 Foundation Diploma in art and design, given the requirement for students' to apply for study loans themselves<sup>93</sup>. Previously, their funding went to the college directly. But, those fears were unfounded: "This has not happened and student loans may have made the course more accessible as those that needed to pay can now get a loan".

College S, however has experienced a fall in the number of students registering for a Foundation Year prior to HE. The college attributes this to the increase in university fees. The Foundation course formerly had an average of 20 students aged 19 and over. "Currently there's only one 19 plus student on the course who is self-financing".

Although not relevant to adult FE, the college expects its Art and Design provision to be "hit hard" by the recently announced reforms to funding for 18 year olds<sup>94</sup>. This is

particularly the case for students currently going through Levels 1 to 3, who will be affected by the introduction of the change in September 2014. Those most likely to be affected will be from "socially and educationally deprived backgrounds".

A drop in the numbers taking the Level 3 vocational diploma was attributed to "the low public visibility of the arts, and parents not being aware that the arts offer a broad base for a range of careers". In the past, this course had cohorts of up to 80 students per year, but over the last three years it has tended to average 50.

Both colleges have witnessed an increase in the number of Eastern European, particularly Polish, students. At College N these increasing numbers are taking Level 2 general art and design, as are Chinese and African students. Those groups now account for as many as 50% of Level 2 students. That changing student profile reflects changes in the city's demographic. The students themselves are predominantly part-time and in work. The adult evening classes at this college have a more white British ethnic profile.

Four years ago College N reshaped its Level 2 provision after recruiting some students who had been made redundant or were making a "life change". College N introduced an art, design and craft course focused on rediscovering creativity, re-use and repair and retraining, business set up and sustainability. Alumni have gone on to establish their own businesses, or progress to Level 3 courses, Foundation Diplomas and Degrees.

Other changes to College N's courses are being planned in response to an intention to change the awarding body for some provision. It regards its current course content as "too rigid" and is looking to a London-based awarding body with "qualifications written by people in the arts". It wants to buy "into the brand of London" and be associated with that awarding body and its partner institutions.

College S offers general provision rather than "endorsed, titled pathways". This is proving effective in enabling it to

protect both its teaching facilities and current skills base, because “teaching groups can be brought together, and expanded as needed”. It offers a range of provision, including pre-GCSE, Foundation, Higher National Diploma and general courses in which textiles, ceramics and metalworking are options alongside other art and media subjects. This allows students to specialise as they progress.

On a broader note, College N considered that more people were now interested in craft in response to “the over-manufacturing of goods ... people are going back to the arts and crafts movement and lots of people want to make things themselves and save money for example with garments and soft furnishings”. The region is also seeing a return to manufacturing.

### 6.4 Adults: Employer-related FE

Employer-related FE includes provision funded through adult work-based learning budgets, including the former Train to Gain programme, designed to support employers to develop their staff. While general FE is available to any adult, employer-related FE is available to adults aged 19 and over who are in employment, and is arranged through their employer. Employer-related FE is often delivered by independent training providers, rather than FE colleges, and is commonly delivered in the workplace.

#### 6.4.1 Availability

Between 2007/08 and 2011/12, the number of craft courses available in adult employer-related FE rose fourteen fold by more than 1,300%. In comparison, the number of all courses available rose nearly twice as much by almost 2,700%. The greater increase in the overall number of courses means that – despite the increase in the actual number of courses – the proportion of courses that are craft has decreased.

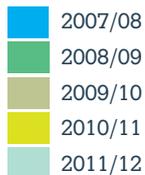
**Table 6.8:**  
Craft courses available in adult employer-related FE

Source: Learning Aims Reference Application / Learning Aims Database (TBR ref: W1/S4)

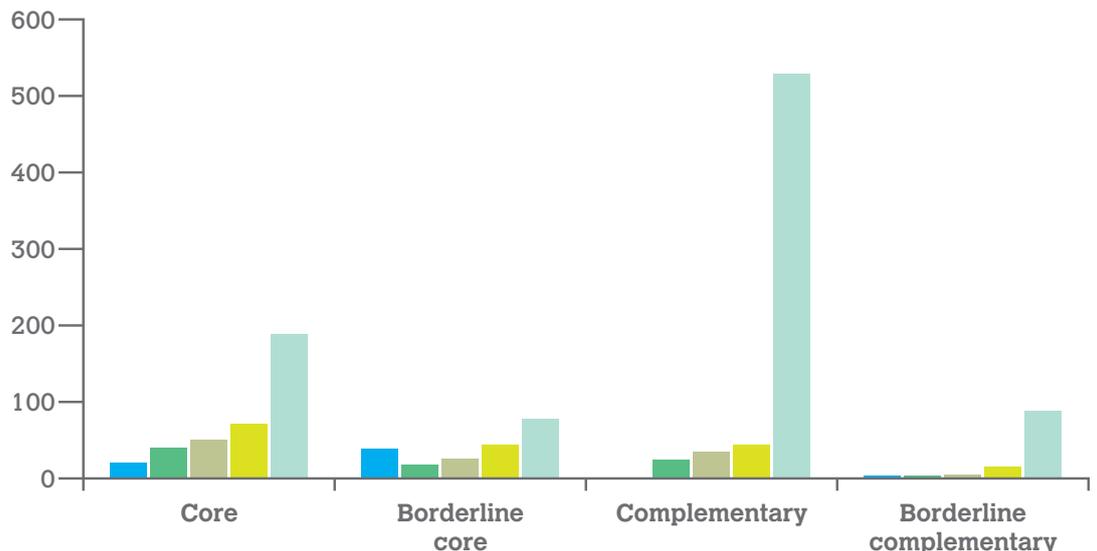
	2007/08	2008/09	2009/10	2010/11	2011/12
All craft courses	61	85	113	174	881
As proportion of all courses	2%	2%	3%	1%	1%

The main reason for this expansion is the unitisation of provision related to the introduction of the QCF in 2010. A substantial number of QCF units first became available in adult employer-related FE in 2011/12. This is likely to relate to changes in the courses which can be funded in adult employer-related FE, rather than the introduction of brand new courses. Again, there has been a large increase in complementary courses, while the number of courses addressing core subject areas has also risen.

**Figure 6.12:**  
Craft courses available in adult employer-related FE by category

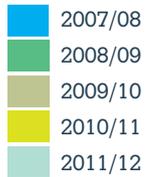


Source: Learning Aims Reference Application / Learning Aims Database (TBR ref: W1/S5)

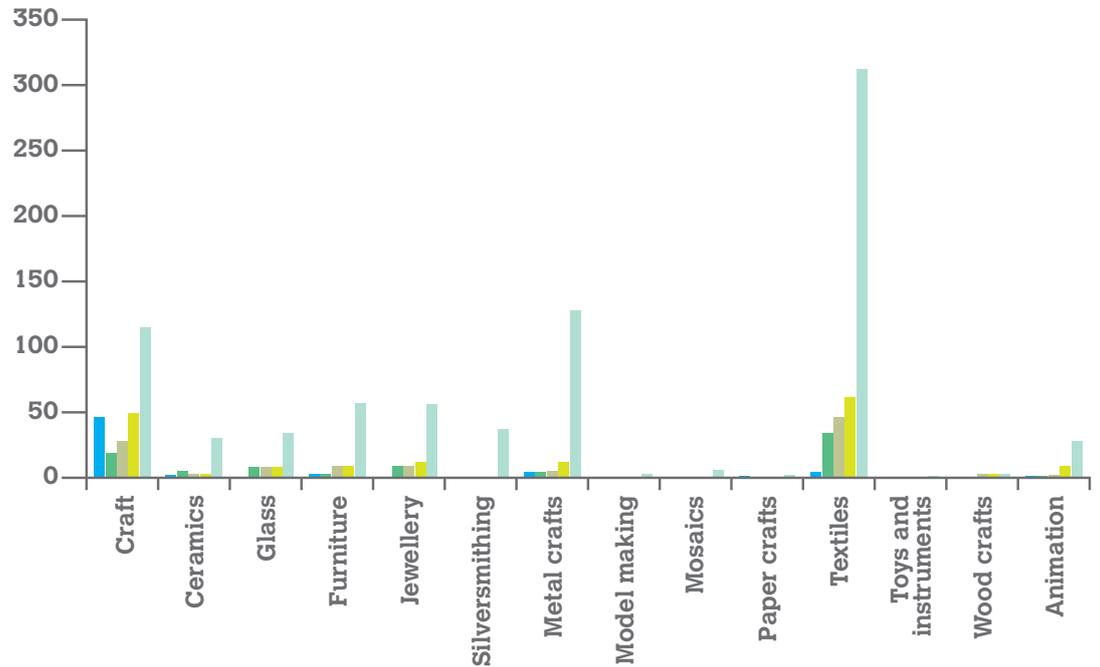


The availability of complementary craft courses reflects the expansion of QCF units in 2011/12. The increase was particularly notable in textiles, and to a lesser extent in metal crafts. The number of general craft courses available in adult employer-related FE also rose.

**Figure 6.13:**  
Craft courses available in adult employer-related FE by discipline

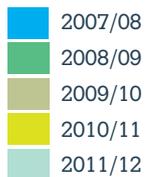


Source: Learning Aims Reference Application / Learning Aims Database (TBR ref: W1/S5)

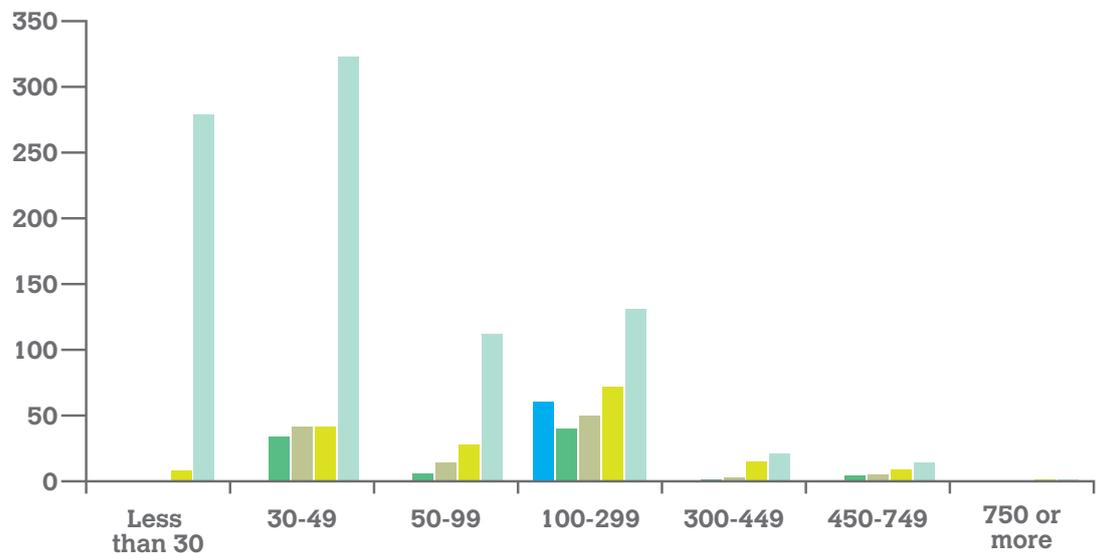


The new offer has led to a broadening of opportunity across all levels of study. Historically, adult employer-related FE was funded at Level 2 and Level 3. Many of the new units are at Entry Level and Level 1, though there has also been notable growth at higher levels. A small number of Level 4 courses in jewellery and silversmithing disciplines were also introduced in 2011/12.

**Figure 6.14:**  
Craft courses available in adult employer-related FE by planned guided learning hours



Source: Learning Aims Reference Application / Learning Aims Database (TBR ref: W1/S5)



Almost all the new units introduced are short in length. 77% of craft courses available in adult employer-related FE in 2011/12 were expected to be delivered with less than 50 hours of learning guided by a member of staff; none were before 2009/10. This is perhaps to be expected given that they are designed to offer greater flexibility in combining work with learning.

#### 6.4.2 Participation

Between 2007/08 and 2011/12, the number of adults aged 19 and over participating in employer-related FE rose by 37%, from 460 to 650. Despite this increase, the number of

adults engaging in employer-related craft FE remains far smaller than the number of adults in general FE. This may reflect historical patterns of employer engagement in FE, which has often overlooked very small businesses which typify the craft sector.

Most adults in employer-related FE are engaged in core craft courses, but the number in core craft has fallen by 30%, to 270. At the same time, the number of learners in other categories – most notably complementary courses – has risen. Learners in core courses accounted for 42% of adults in employer-related FE in 2011/12 (down from 83% in 2007/08). Adults in complementary courses accounted for 36% of learners (up from 1%).

Despite the range of craft courses available in employer-related FE, participation is limited to a small number of disciplines. Most learners are engaged in furniture disciplines, though the number doing so has fallen. There has also been a fall in the number of learners in wood crafts. In contrast, the number of learners in textiles disciplines saw a large increase in 2011/12. This was also the first year in which learners engaged in general craft courses in adult employer-related FE.

**Table 6.9:**  
Learner numbers in adult employer-related FE by discipline<sup>95</sup>

Individualised Learner Record 2007/08–2011/12 (TBR ref W2/S4). Totals may not sum due to rounding.

Discipline	2007/08	2008/09	2009/10	2010/11	2011/12
Craft					80
Furniture	440	650	310	140	310
Textiles	30	30	10	60	200
Wood crafts		160	50	30	50
All craft learners	470	840	370	230	650

Most learners in adult employer-related FE are male, in contrast to the predominance of women in adult FE. The number of female learners has risen faster than the number of males. Despite this, women accounted for just 20% of learners in 2011/12, and although this was an increase from 7% in 2007/08 it suggests a continuing gender inequality in access to this provision. Men dominate all disciplines, but especially furniture and wood crafts where they accounted for over 95% of learners in 2011/12, a similar proportion to previous years. Textiles courses in employer-related FE, meanwhile, present an interesting contrast to other stages of education. The number of men in textiles courses in employer-related FE has risen faster than the number of women, and more than half (54%) of learners in 2011/12 were men.

Employer-related craft FE has a younger age profile than general FE. More than half the learners in 2011/12 (58%) were aged 19–24. A further 16% were aged 25–29 years old. The number of learners aged under 30 has risen since 2007/08, while the number of learners aged over 30 has remained relatively unchanged.

Despite the proliferation of new, short QCF units, participation has not shifted towards shorter courses or towards provision at lower levels. Most learners in employer-related FE continue to undertake Level 2 or Level 3 courses. Almost all learners undertake courses which are expected to be delivered in a minimum of 100 guided learning hours.

The number of learners in employer-related craft FE at Level 3 has risen, yet overall numbers remain small (640 in 2011/12) and the growth in numbers is at only half the rate of growth across all employer provision. The number of learners at Level 2 has varied, but 2011/12 numbers (320) are similar to those in 2007/08. Although the employer related offer has broadened, these low learner numbers reveal a gap in investment by employers. This gap may reflect the challenges for FE colleges and microbusinesses of effective engagement with each other.

## 6.5 Apprenticeships

Apprenticeships provide opportunities to develop the practical skills and theoretical knowledge underpinning an occupation while in employment. Apprenticeships are frameworks which combine workplace-based and classroom learning, sometimes

offering a variety of routes through a range of optional modules. Learners can achieve qualifications relating to core competences (often National Vocational Qualifications) as well as the overarching Apprenticeship framework qualification itself.

Three levels of Apprenticeship are available: the Intermediate Apprenticeship at Level 2, the Advanced Apprenticeship at Level 3, and the Higher Apprenticeship at Level 4 and above.

### 6.5.1 Availability

The number of courses associated with the competency or knowledge elements of formal Apprenticeship frameworks rose by more than 200% between 2007/08 and 2011/12, to 62. This growth relates to the introduction of new QCF units, which appears to have opened new pathways within existing Apprenticeship frameworks as well as supporting the development of new frameworks themselves. Eight craft-related frameworks are currently available, with several offering multiple pathways. It is worth noting that broader arts apprenticeships can also benefit the sector and the individual, as our case study 'Apprenticeships' (page 40) illustrates.

Formal Apprenticeship frameworks have historically been available in a small number of craft disciplines. A number of frameworks available in 2007/08 have disappeared, most notably in ceramics. New frameworks have been introduced in furniture and in jewellery and silversmithing, as well as in craft-related theatre design. However, Apprenticeship frameworks remain available only in textiles, furniture, jewellery and silversmithing craft disciplines (as well as in craft-related theatre design). Within these disciplines, both Intermediate Apprenticeships and Advanced Apprenticeships are available. Higher Apprenticeships are not currently available in craft. The absence of Higher Apprenticeships is a gap in provision, which acts as a barrier to diversifying entry routes. However, new frameworks are being developed – Creative and Cultural Skills, for example, are developing an Advanced Apprenticeship for craft, and in Wales, a Higher Apprenticeship. While not within the scope of this study, it is recognised that a number of independent apprenticeship frameworks also exist.

### 6.5.2 Participation

#### 16–18 year olds

The number of 16–18 year olds in craft-related Apprenticeships has fluctuated each year, but was broadly similar in 2011/12 to the number in 2007/08 (400). Numbers peaked in 2008/09 (500), and were lowest in 2010/11 (150).

Most 16–18 year olds (79% in 2011/12) are following furniture or furniture, furnishings and interiors frameworks. The number doing so has fallen slightly.

- A small number of 16–18 year olds (15% in 2011/12) are following apparel or fashion and textiles frameworks. The number doing so has increased.
- A smaller number (6% in 2011/12) are following jewellery, silversmithing and allied trades frameworks. 2011/12 was the first year 16–18 year old learners participated in jewellery and silversmithing Apprenticeships.

Most 16–18 year olds are engaged in Intermediate Apprenticeships (81% in 2011/12), as might be expected<sup>96</sup>. The proportion in Advanced Apprenticeships was slightly higher in 2011/12 (19%) than in 2007/08 (15%), but fluctuations in learner numbers do not suggest a trend of rising participation at this level.

Although the number of young women undertaking Apprenticeships is higher in all frameworks in 2011/12 than in 2007/08, most 16–18 year olds in Apprenticeships are male (84% in 2011/12).

- 63% of 16–18 year olds following textiles frameworks in 2011/12 were female.
- 38% of 16–18 year olds following jewellery and silversmithing frameworks were female.
- Just 5% of 16–18 year olds following furniture, furnishings and interiors frameworks were female.

## Adults

The available data suggests a very small number of adults aged 19 and over – fewer than 20 – participate in craft-related Apprenticeships. Numbers have declined since 2007/08, and are too small to allow detailed analysis. While furniture disciplines are most popular among 16–18 year olds, all adult learners in Apprenticeships are engaged in textiles disciplines.

## 6.6 Higher Education

Higher Education offers a range of qualifications at degree and postgraduate level, delivered by universities and other institutions. Unlike qualifications in schools and FE, which are developed by awarding bodies and regulated by the Office of Qualifications and Examinations Regulation (Ofqual) rather than providers, HE qualifications are often developed and accredited by the institutions themselves and are regulated by the Quality Assurance Agency for Higher Education (QAA) through the Framework for HE Qualifications (FHEQ)<sup>97</sup>. The application process for most universities and other Higher Education Institutes (HEIs) in the UK is supported by the Universities and Colleges Admissions Service (UCAS)<sup>98</sup>. Learners have usually completed Key Stage 5, and progress to HE from A-levels or equivalent qualifications, though some learners may be accepted to HE courses on the basis of their experience or aptitude.

### 6.6.1 Availability

The number of craft courses available through UCAS fell by 39% between 2007/08 and 2011/12. This fall has not been gradual. The number of courses available was consistent between 2007/08 and 2009/10, but fell sharply in 2010/11. This fall coincided with the government’s publication of new student funding plans.

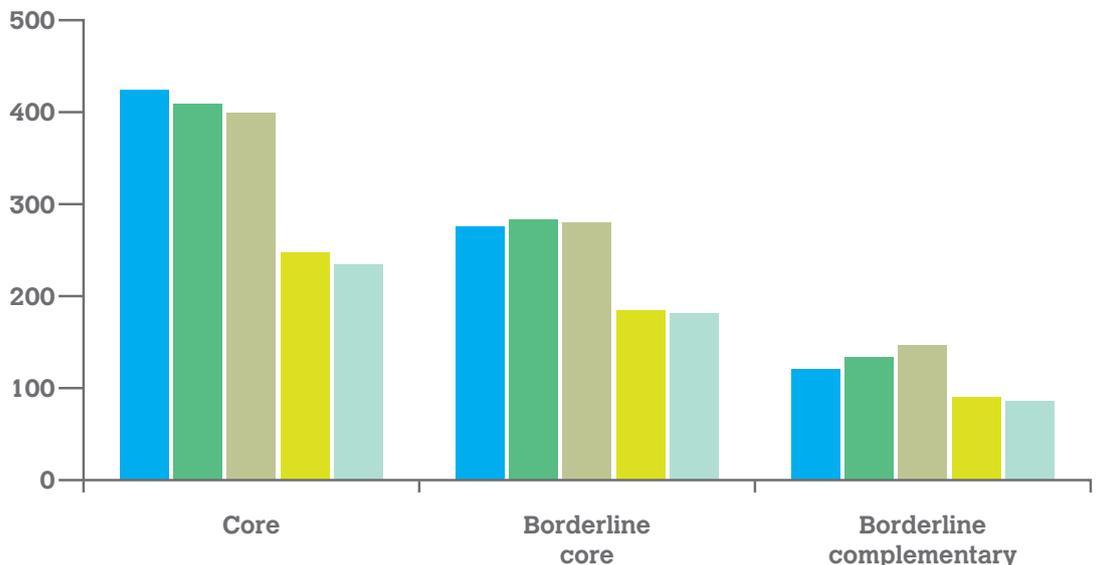
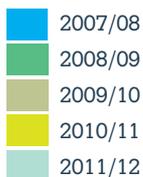
**Table 6.10:**  
Craft courses available through UCAS

	2007/08	2008/09	2009/10	2010/11	2011/12
All craft courses	821	826	826	523	503

Source: UCAS (TBR ref: W1/S1)

Overall, the decline in the availability of core craft courses has been more significant than the decline of borderline craft courses. This trend means that the proportion of craft HE courses which are categorised as core craft has fallen, from 52% in 2007/08 to 47% in 2011/12. While this may not seem like a large difference in the proportion of core courses available, the overall number of programmes delivering core craft skills has decreased dramatically. The number of core craft courses fell by 45% between 2007/08 and 2009/10, to 235. The nature of HE provision means that no courses are categorised as complementary.

**Figure 6.15:**  
Craft courses available through UCAS by category



Source: UCAS (TBR ref: W1/S1)

# Case study G

## Apprenticeships

Our evidence from qualifications data suggests that there are very few government Apprenticeship pathways. The aim of this case study is to consider other models and the role of guilds/craft businesses with regard to effective apprenticeships that are currently outside the national standards for Apprenticeship Frameworks.

### British Artist Blacksmiths Association

The first part of this case study represents the responses to our findings by a representative of the British Artist Blacksmith's Association (BABA) with whom we discussed how a Guild or Association supports craft education.

BABA was set up in the 1980s, part of a general craft resurgence at the time. A strong network, it has over 600 members worldwide and runs an annual conference, website, magazine and newsletter. BABA supports skills development through master classes and regular forge-ins – weekends of making and skills sharing.

The interviewee outlined a new Apprenticeship for blacksmithing, which has been developed by BABA in response to concerns about safeguarding craft training and skills. He reported that training exists through the college network in the form of BTECs. However, as funding has been reduced, the quality of these courses has been eroded. Course content has been reduced from 5 to 3 days a week and the hours of teaching per day reduced. As a result people entering the profession (either through employment or self-employment) have extremely varied skill levels.

Blacksmithing is a complex and multi-disciplinary trade and it was felt the best way to address these challenges was to create a workplace-based Apprenticeship with underpinning skills developed in college.

The process of Apprenticeship development was lengthy and complex. The first step was to identify a Sector Skills Council partner with whom to develop National Occupational Standards (NOS). Once identified, Creative & Cultural Skills led the process. Following the NOS

development, they are now working with City & Guilds to develop the necessary qualification frameworks. It is hoped the subsequent Apprenticeship framework will be developed in time to launch later in 2014. The interviewee noted how difficult it is for a relatively small craft like blacksmithing to find its way through this lengthy and complex process. In addition, the relatively low take-up of qualifications can make it difficult to persuade agencies such as awarding bodies to undertake developments which may not be financially rewarding.

The proposed Apprenticeship will run for three years, and will be workplace-based with time out for training in college. Government funding for the Apprenticeship is given to the colleges who manage the process and award the qualification. The interviewee noted that the biggest challenge to Apprenticeship take-up will be the challenge to employers (primarily self-employed or SMEs) in taking on an apprentice for three to four years, even on minimum wage. This is particularly true in the initial stages when the apprentice doesn't generate much revenue and requires a great deal of support and training.

The interviewee suggested that, "The ideal Apprenticeship framework would be four years in duration, with a highly skilled and respected master craftsman, with block release at college and with a financial incentive for the employer, weighted more heavily at the initial stages". He went on to say that "there is potential for many craft businesses to expand, but the initial cost of craft training puts employers off". He noted that the Livery Companies Apprenticeship Scheme currently in development has the potential to direct funding to employers to support apprentices, and welcomed this development.

One issue raised by the interviewee was the requirement for qualifications to enter the Apprenticeship scheme – currently English and Maths at grades A\*–C. There is potential for these schemes to miss out on individuals who were not engaged at school who, given the opportunity to practice a trade, might flourish.

### **Eastnor Pottery**

The second part of this case study represents the responses to our findings by a representative of the Eastnor Pottery, with whom we discussed the new Creative Employment Programme.

Eastnor Pottery in Hereford is a small studio which operates a range of courses and workshops in clay – these include residential, one-day, recreational and children's workshops and educational work in schools all over the East Midlands. They have engaged tens of thousands of participants.

Eastnor recently obtained funds from the Creative Employment Programme (CEP) to employ a full-time Community Arts Apprenticeship for a year. They have for some time employed a part-time assistant to help set up and run courses, deliver workshops, etc. However, the CEP has enabled them to take on a full-time post. The apprentice is paid £4,500, with the scheme providing £1,500 towards the wage bill. This is just sufficient to make the post possible.

Shadowing others in the studio, the apprentice is initially working in a support role. He is working towards a Level 3 qualification through on-the-job learning and assignments administered by Creative Alliance, such as safeguarding children/adults, marketing, facilitation and book-keeping. In addition, as the apprentice arrived with no clay skills or skills on the wheel, as far as possible time is being devoted to helping him develop these.

The benefits to Eastnor pottery have been significant. The apprentice has brought fresh blood and ideas into the business and has opened up opportunities for the interviewee to do other things. He has more time available to find/create other income streams, to do some making and perhaps to produce a new range of pottery, which can be sold to course attendees to help support the business.

The interviewee explained, "We're a couple of months into the apprenticeship and although I'm investing a lot of time in training [the apprentice], it doesn't feel like an added responsibility and drain on my

already stretched time and resources – in fact, I'm experiencing the complete opposite. The business has never been busier, but having somebody around all the time to share tasks and experiences has induced a sense of calmness and probably increased my own personal effectiveness. Our apprentice is a quick learner and already has proved himself a competent thrower on the potter's wheel. This has led us to think about new products and we have already started to prototype a range of pottery items to be sold directly from the studio, the majority of making undertaken by the apprentice. This was not an anticipated outcome of the apprenticeship, but one we are enthusiastic about".

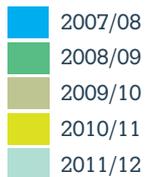
The interviewee identified the benefits to the apprentice as being that it is equivalent to a college course, but is in the workplace, is hands on, and he gets paid. Having previously struggled with writing, this more practical approach suits him better. The apprentice commented, "I see this apprenticeship as an entry level to get a job within the sector – a way in! I accept the low wages but am not deterred as it's such a great opportunity to gain experience".

One challenge of the programme has been the level of input needed in the early stages to support the apprentice's development. A significant concern for the sustainability of the scheme, therefore, is that it lasts only a year – and will come to an end just as real benefits are beginning to be reaped. It is currently unlikely that Eastnor will be able to keep the apprentice, although they would like to, as they don't have the funds to do so. They hope that the apprentice might consider going to art college or university.

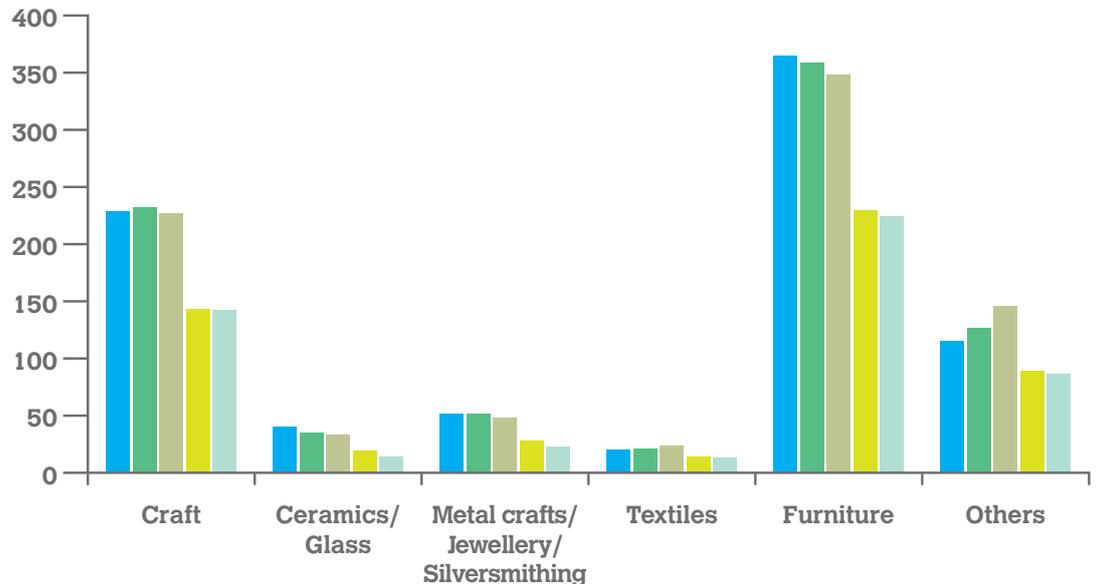
The interviewee identified that it is challenging to keep a business like this going – he feels a need to keep his foot on the accelerator, delivering courses to bring in income which doesn't allow time for personal making or reflection. It is difficult and time-consuming to find funding streams like these. He suggested it would be helpful to have a central resource to point small businesses to this kind of funding.

The decline in the availability of craft HE courses is evident in all disciplines. Compared with FE, there is also a much narrower range of disciplines available to study in HE, which remains dominated by textiles disciplines. Textiles accounted for 45% of all craft HE courses in 2011/12, a similar proportion to previous years. General craft courses also account for a relatively high proportion of courses. 'Others' in Figure 6.16 combines a number of other disciplines (including toys and instruments, product design and animation) within which most of the courses are categorised as borderline complementary.

**Figure 6.16:**  
Craft HE courses by discipline

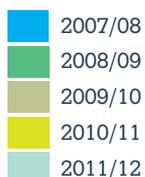


Source: UCAS (TBR ref: W1/S1). Some disciplines are combined for illustrative purposes.

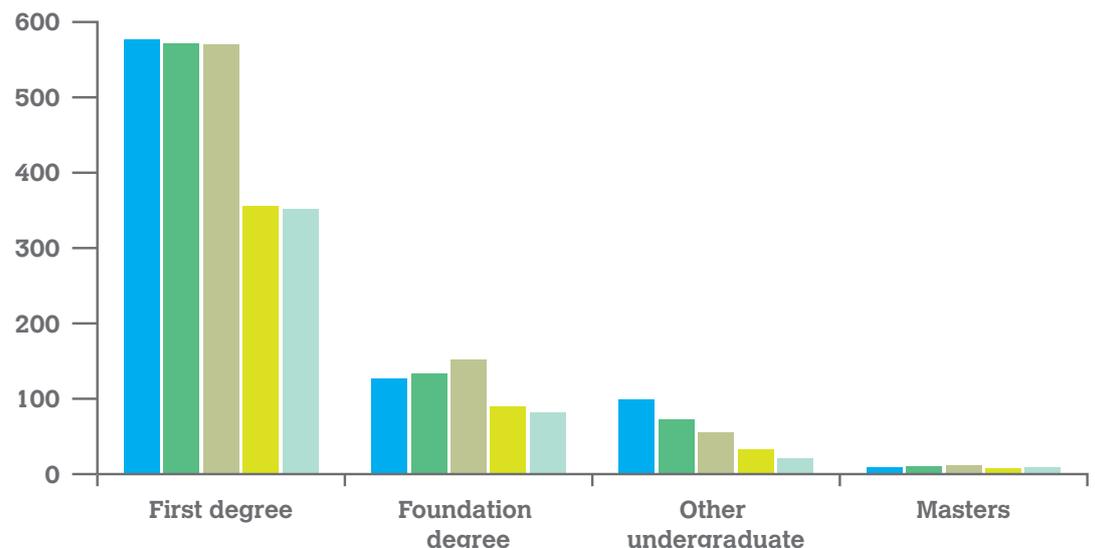


Craft HE provision is predominantly available at bachelor degree level. Smaller numbers of foundation degrees and 'other' undergraduate qualifications (including foundation degrees, HNCs/HNDs, etc.) are also available. Between 2007/08 and 2011/12, the number of 'other' undergraduate qualifications available fell more (by 70%) than the number of bachelor degree (39%) and foundation degree qualifications (36%). This pattern was evident in all categories.

**Figure 6.17:**  
Craft HE courses by degree level



Source: UCAS (TBR ref: W1/S1)

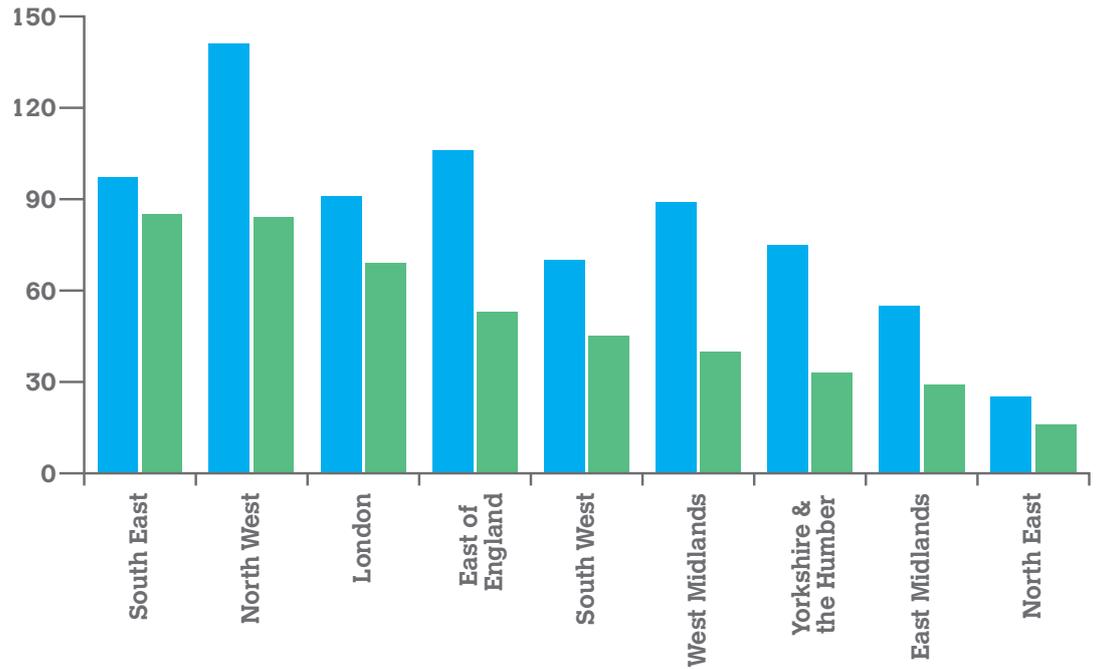


Unfortunately only a small number of Masters qualifications are identifiable in HE provision data. Universities often require direct application for postgraduate courses, and their availability is not fully reflected in the available data.

The availability of craft HE courses is concentrated in the South East and London (38% of courses available in England). Few craft HE courses are available in the North East.

**Figure 6.18:**  
Craft HE courses by region, 2007/08 and 2011/12

2007/08  
2011/12



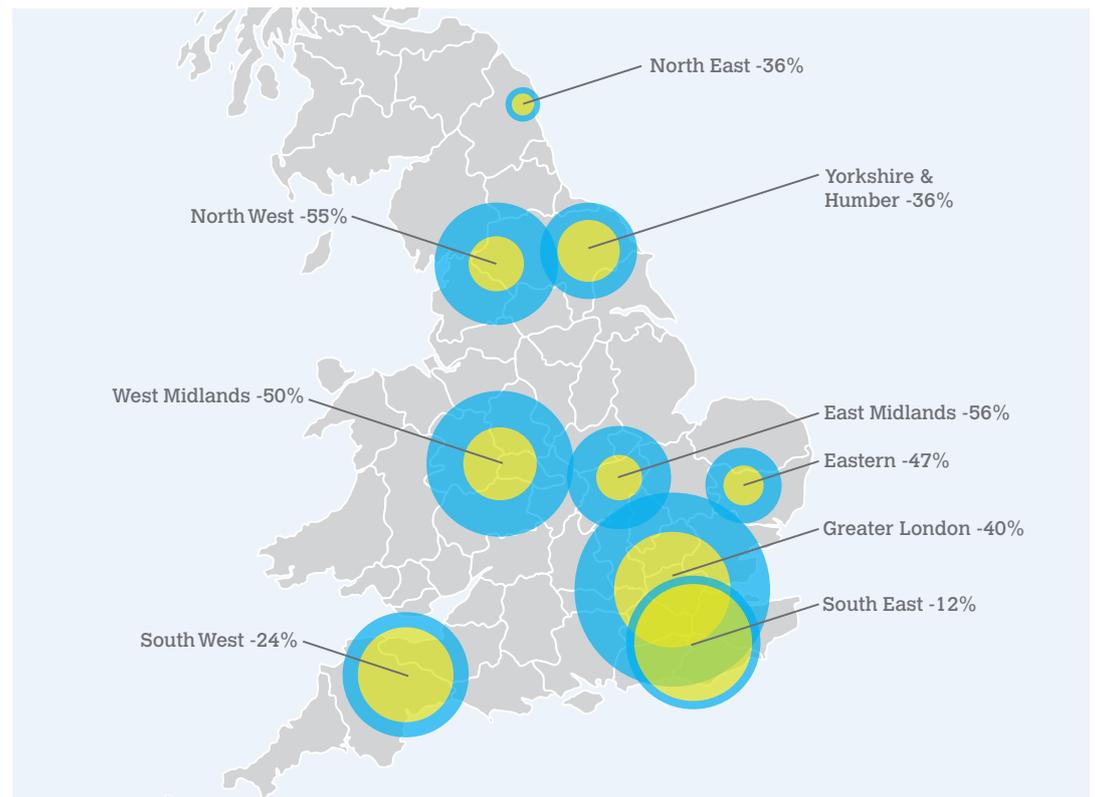
Source: UCAS (TBR ref: W1/S1)

The number of craft HE courses available has fallen in all regions. Between 2007/08 and 2011/12, the number of courses available in the West Midlands, East Midlands and North West fell by 50% or more.

The decline in the availability of craft HE courses over the period of the study is of particular concern in specific disciplines. The number of ceramics and glass courses has fallen by 67% to 15. Most ceramics-specific courses are located in the South West, having all but disappeared in other regions. The number of glass-specific courses has fallen to just one, available in the South East. Other glass-specific courses in the South East, and in other regions, have disappeared. One combined glass and ceramics course is available in the North East. Courses offering ceramics and glass routes alongside other disciplines also appear to have become less widely available<sup>99</sup>.

**Figure 6.19:**  
Craft HE provision by region of institution

2007/08  
2011/12



Source: UCAS (TBR ref: W1/S1)

## The perceived links between different stages in textiles education

Our evidence suggests that textiles provision is increasing at all educational levels, except in Higher Education: UCAS data suggests a decline in the availability of courses.

This case study considers differences in course content and provision in textiles across the education stages in the report. It is based on an interview with a Programme Coordinator of undergraduate textiles courses at a Higher Education Institute in the Midlands.

Students' skills levels are seen to have changed considerably over the years. Previously, incoming students would have had some textiles experience before starting in Higher Education – crochet and knitting, for example. By contrast, some may now have acquired those skills at A-level, but others have no idea how to stitch or use a sewing machine. Incoming students also lack other competences that were previously the norm: "There has also been a steady decline in drawing activity in schools: the National Curriculum content has considerably reduced the requirement for drawing expertise and that has to be mitigated".

The teaching patterns in schools and Further Education encourage students' dependency "on spoon-feeding". Given the fees charged, students expect to get value for money and regard "being told what to do" as indicative of that. Whereas previous generations were driven by a desire to explore textiles processes with little focus on outcome, current students approach HE qualifications as a route to employment.

This change is impacting on demand for textiles courses in Higher Education. It seems students are "migrating to visual communications and fashion courses, at this point in time", where it is perceived more jobs are available. The content and delivery of textiles courses changes in response to the market conditions.

"Remedial work" is now a necessary characteristic of the curriculum to develop students' knowledge and skills in those areas regarded as basic – specific textiles skills and more generic arts and design competences, such as drawing and mixing colours.

At the same time, craft courses are also subject to structural changes: shorter term times, reduced workshop access and less bought-in teaching. Workload models and centralised budgets mean that staff have less contact time with students – access to tutors and workshops is limited. Instead of providing individual and student-centred experiences, some HEI courses have become more prescriptive, structured, learning-orientated environments.

Our interviewee was, however, optimistic about the future for textiles. She cited the fledgling revival of British textile manufacturing, driven by fashion retailers' demands for "an ever faster response to consumer desires" and "costs rising abroad"<sup>100</sup>. As she put it, "The UK textile industry is on the up. People are manufacturing more here. This partly has to do with sustainability; partly, heritage. There is evidence that production in some British companies is on the increase, and that will affect textiles provision in HEI". She thought that Vince Cable's recent speech about "a new dawn" for the textiles industry and his commitment to Government funding for employer-led training<sup>101</sup> might also make a difference: "It's a matter of keeping an eye on the sector and pitching it right. Employment is a key factor now".

The gender bias in this institution's textiles cohort was "... awful. In Year 1, there are two boys out of 66 – none in Years 2 and 3". Boys tend to gravitate to visual communication and fashion. "They're not necessarily aware of any male textile designers among their role models, with the exception of those involved in fashion, for example, Paul Smith." The prevalence of female students was attributed to schools, where "if anyone does sewing to a more advanced level, it's emphatically the girls".

### HE in FE

A range of HE courses are delivered in FE colleges. They include foundation degrees, HNCs, HNDs and other Level 4 qualifications, as well as some bachelor degrees. In contrast to availability in HE institutions, the number of craft HE courses available in FE rose by 46% between 2007/08 and 2010/11. Although availability declined the following year, the number of craft HE courses available in FE in 2011/12 remained 7% higher than in 2007/08.

**Table 6.11:**  
Craft HE courses available in FE

	2007/08	2008/09	2009/10	2010/11	2011/12
All craft courses	110	117	127	146	118

Source: Learning Aims Reference Application / Learning Aims Database (TBR ref: W1/S7)

Reflecting the wider HE offer, most craft HE courses in FE (61% in 2011/12) are core craft. Borderline core and borderline complementary courses account for smaller proportions (25% and 14% respectively). Very few HE courses are offered in complementary categories in FE.

**Table 6.12:**  
Craft HE courses available in FE by discipline

	2007/08	2008/09	2009/10	2010/11	2011/12
General craft	44	46	48	54	47
Ceramics and glass	3	3	2	3	2
Jewellery and silversmithing	2	2	3	3	4
Metal crafts	3	3	3	3	1
Furniture	9	9	9	10	5
Textiles	36	41	44	54	44
Animation	13	13	18	19	15

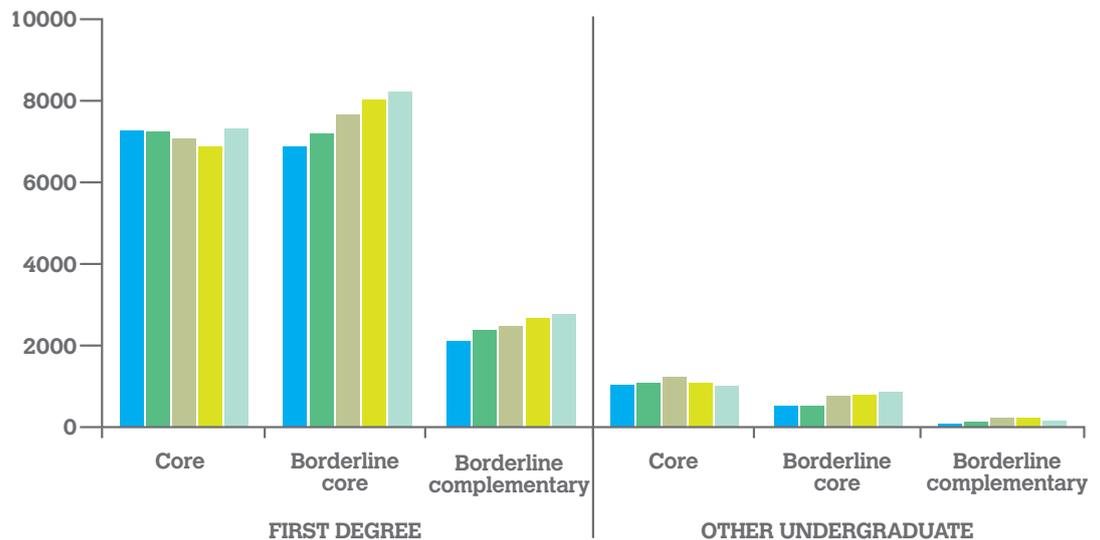
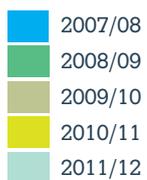
Source: Learning Aims Reference Application / Learning Aims Database (TBR ref: W1/S7)

A limited range of disciplines is available through HE courses in FE. There has been slight growth in the number of general craft courses. The number of textiles courses available has also risen. Although small to begin with, the number of courses in metal crafts and furniture disciplines has fallen.

### 6.6.2 Participation Undergraduate participation

The number of students on craft-related undergraduate HE courses rose by 13% between 2007/08 and 2011/12, from 17,900 to 20,300. Most undergraduates (90% in 2011/12) undertake bachelor degree programmes. The number of students on bachelor degree craft courses rose by 13%, from 16,300 to 18,300. The number of students on 'other' undergraduate craft courses (such as foundation degrees, HNCs/HNDs, etc.) rose by 22%, from 1,700 to 2,000.

**Figure 6.20**  
Undergraduate learners in craft HE by category



Source: HESA (TBR ref: W2/S5)

# Case study I

## Higher Education courses, employability and the local craft economy

Employability is a major issue for universities and other HEIs. Graduate employment records are included in the Key Information Set (KIS)<sup>102</sup>. Government not only expects HE to develop students' employability<sup>103</sup>, but also to support local economic growth by working with businesses and through Local Enterprise Partnerships<sup>104</sup>. This case study explores the approaches taken by one university in the south of England to students' employability and its relationship with crafts and tourism industries.

The university is located in a region with a strong craft and tourism economy. While first year students may not all appreciate "the bonus" of the regional craft industry, "most do by the time they are in third year".

The career development programme features predominantly in the undergraduate rather than postgraduate courses. However, one of the MA modules, design and business, "looks at careers and business".

The programme runs across its designer-maker, spatial and product design courses.

- All first year students develop a website and learn photography skills to market themselves and their work.
- Second year students are taught how to approach career development, and encouraged to participate in a national enterprise competition, where they compete as small businesses working with a business mentor to develop a concept, product, marketing and pitching. Second year students can opt for a module, which comprises a six-week work placement or an international exchange. Students are encouraged to make use of EU-funded student exchange programmes.
- The students are expected "to seek out new purposeful placements" for themselves or can draw on

departmental knowledge, support and previous positions. Career skills development is timed to support students in pursuing placements.

Approximately 10 out of the 50 students do some kind of placements or work experience, and four to five students do exchanges in Japan and Europe.

- The third year students work on business planning.

Visiting speakers, including makers and local creative businesses, talk about careers and business development.

The department engages with regional craft networks and local galleries where students exhibit work. One member of its teaching staff is on the Board of a locally-based, nationally recognised contemporary craft centre.

Graduate retention is not a particular issue for the department, which attracts students from across England. "Students tend to return to their home area after graduation for financial reasons", and may choose to set up in business there. Some students set up a business immediately on graduation, others will have a three/four day a week job and develop a business alongside that. Some recent graduates have exhibited and sold at pop-up shops.

The university also provides specialised support for innovation and business development, which includes access (for a fee) to work space, business advice and specialists. It also promotes a lab-based model, intended to assist with developing commercial design collaborations, providing students with the opportunity to work on 'live' briefs.

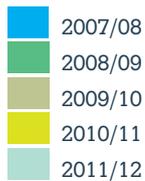
As part of the course students consider tourist market potential. One of the third year projects involves designing small objects for multiple production, the aim of the project is to "develop a line of work that could be easily made/produced in a small workshop so to help financially while setting up". Students also visit the region's contemporary craft fair – one of the largest in the country.

The number of bachelor degree students undertaking core craft courses fell between 2007/08 and 2010/11, but recovered in 2011/12. In contrast, the number undertaking borderline core courses rose by 20% (to 8,200) while the number undertaking borderline complementary courses rose by 31% (to 2,800). The nature of HE provision means that no courses are categorised as complementary.

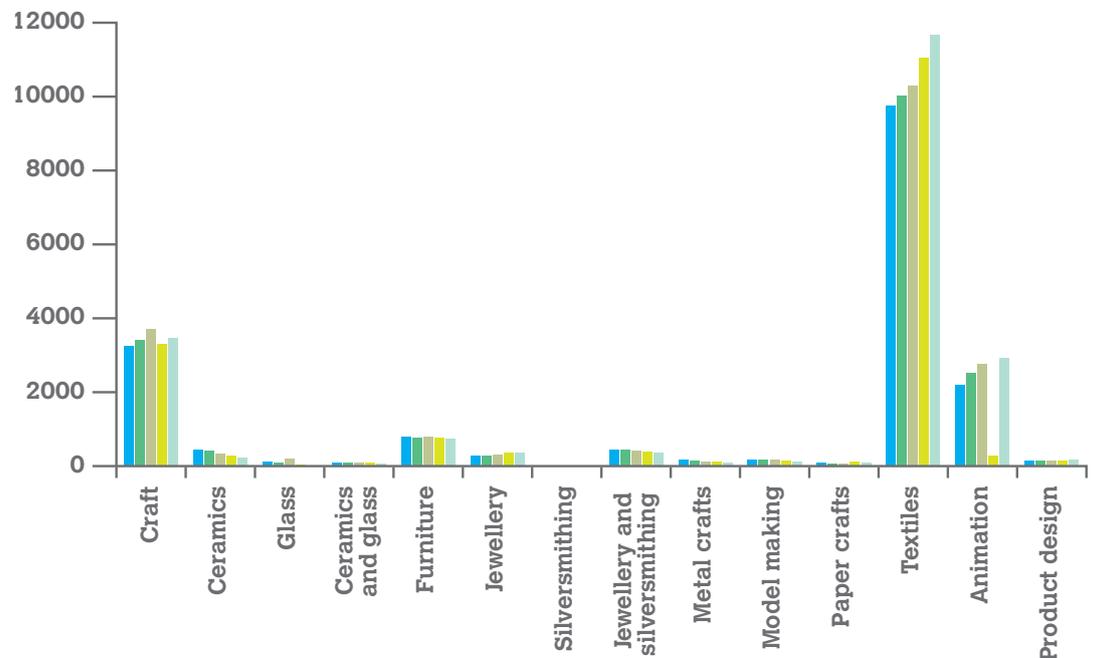
The number of 'other' undergraduate students undertaking core craft courses rose slightly in 2009/10, but fell back to previous levels in 2011/12. The number undertaking borderline core craft courses rose by 63% (to 900), driven by a rise in participation in foundation degrees and in HE provision delivered through FE colleges. The number of 'other' undergraduate undertaking borderline complementary craft courses rose by 65% (mainly reflecting the introduction of new animation courses), but remains low at less than 200.

There are far more undergraduate students on craft textiles courses than on courses in other disciplines. 57% of undergraduate students on craft courses in 2011/12 were on a textiles course. The numbers of bachelor degree and 'other' undergraduate students on textiles courses have both increased, as has participation in both core and borderline core textiles courses.

**Figure 6.21**  
Undergraduate learners in craft HE by discipline



Source: HESA (TBR ref: W2/S5)



The number of undergraduate students in other disciplines is smaller, and many disciplines show a decline in participation:

- While the number of students undertaking core craft courses in jewellery disciplines has risen, the number undertaking silversmithing courses, combined jewellery and silversmithing courses or metal crafts courses (which might also include jewellery and silversmithing) has fallen.
- The number of students undertaking ceramics, glass or combined ceramics and glass courses has fallen. In particular, few students were undertaking glass-specific courses in 2011/12.
- The number of students undertaking core furniture craft courses has remained relatively unchanged. The number undertaking borderline core furniture courses has fallen.
- Animation has been a key area of increasing participation in borderline complementary courses. 14% of undergraduate students on craft courses in 2011/12 were on an animation course<sup>105</sup>.

Most undergraduate students study full-time (94% in 2011/12, a similar proportion to previous years). The number of students on part-time or on sandwich courses has risen

faster than the number on full-time courses. Part-time courses are most common in ceramics disciplines. Sandwich courses are most common in furniture and craft-related product design courses.

As might be anticipated, 91% of undergraduate students on bachelor degree craft courses in 2011/12 were aged 24 or under. Only 1% were aged 50 or over. In contrast, the age profile of students on 'other' undergraduate courses is slightly older: 72% of students on 'other' undergraduate craft courses in 2011/12 were aged 24 or under and 5% were aged 50 or over.

Women continue to outnumber men in craft HE. 79% of students on bachelor degree courses and 73% of students on 'other' undergraduate courses in 2011/12 were female. In continuation of the gender split in other education stages, male students outnumber females in furniture, model making, animation and product design disciplines. Female students outnumber males in all other disciplines, but most noticeably in jewellery and silversmithing.

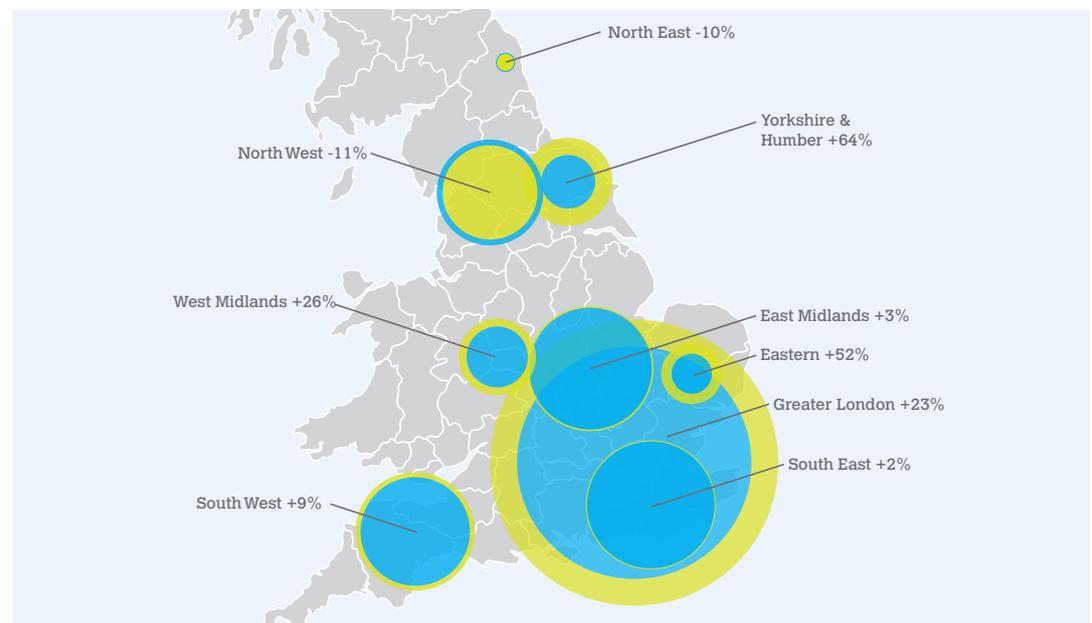
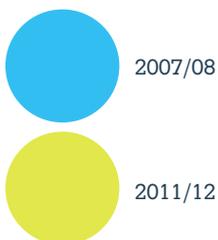
A growing proportion of students on undergraduate craft HE courses are from overseas. Students from outside the UK accounted for 13% of all students in 2011/12, up from 10% in 2007/08. Almost two thirds of overseas students on undergraduate craft HE courses in 2011/12 were studying textiles disciplines, a similar proportion to previous years.

The number of UK students from black and minority ethnic communities has risen faster than the number from white ethnic backgrounds, especially in 'other' undergraduate courses. 17% of bachelor degree students and 23% of those on 'other' undergraduate courses in 2011/12 were from BME communities (up from 16% and 17% in 2007/08 respectively). In this regard, HE is demonstrating progress in engaging a diverse student body in studying craft. BME participation at undergraduate level is increasing at above average rates, which suggests a widening of access and a positive outlook in terms of greater diversity in craft practice.

The number of students with learning difficulties has risen, while the number with physical disabilities has remained relatively unchanged. 15% of bachelor degree students and 12% of 'other' undergraduate students in 2011/12 had learning difficulties. 4% of bachelor degree students and 5% of 'other' undergraduate students had physical disabilities.

More undergraduate students study craft in London than in any other region. Few study in the North East. The number of textiles students in the North East is low compared with other regions, reflecting the relative lack of provision available here.

**Figure 6.22**  
Undergraduate learners in craft HE by region of institution



Source: HESA (TBR ref: W2/S5)

# Case study J

## The viability of craft courses in Higher Education Institutions

Our evidence suggests that the number of craft courses in universities are diminishing, particularly in core subjects. The overall number of courses available in the Midlands and North West fell by more than 50% between 2007/08 and 2011/12.

This case study represents the responses to our findings by two interviewees: one the Dean of a Faculty of Art and Design in a university in the north of England ('University N'); the other, the Head of School of Art and Design in a Midlands university ('University M').

Universities are concerned to promote the quality of their offer, their facilities, perceived value and graduate employment success rates – all of which may influence student choice. The quality of student experience is also a major consideration for universities and other HEIs. University N recently discontinued a postgraduate course, which had only recruited three students: "It wasn't just the economics, but the insufficiency of students to form a good, supportive, peer group".

Recruitment activities at University M indicate that undergraduates are more likely to seek a degree to enhance their employment prospects than those at University N. The prospect of employment was more pressing for postgraduates at both universities. Salaried jobs in crafts, 3D and design are few and far between, and practitioners are disproportionately likely to work in small companies.

Other strategic drivers include Local Enterprise Partnerships. Course validation at University N requires some reflection of local identities and the cultural infrastructure. But, while this is important on the supply side, the demand side may not be so responsive: the history of local potteries near University M is insufficient to stem the decline in undergraduate applications. At undergraduate level even "brilliant provision" isn't sufficient to stem the decline in student numbers: "Nowadays there are more kilns than there

are students".

The demographics of the two universities' undergraduates are very different. University N is located in a city with a major student population. Its craft courses attract undergraduates from all over the UK. Only a small percentage comes from the city itself. Craft undergraduates at University M are predominantly local and many are from rural areas. Half to two thirds commute from their family homes, often attracted by a specific course offer rather than the city itself.

University N's crafts applicants "have the highest tariff scores<sup>106</sup> in the university, they tend to be female and middle-class" and are motivated by "love of the subject". 3D design courses currently attract four to five applicants per place. In stark contrast, the majority of University M students "score low on the points scale" and are motivated by the opportunity to improve their employment prospects.

Both universities acknowledged a gender bias among their students. At University N this is particularly evident in textiles: over 90% of students are female. However, "What's positive is that we're getting more female students in graphic design. It used to be more like architecture is now. The only issue for us is whether the gender bias in our courses goes against the national trends". At University M ceramics, jewellery and creative arts students are overwhelmingly female; those working in wood, principally male.

Craft courses are costly to run. Arts and creative technologies is the most expensive faculty at University M. Sharing costs across the faculty and supporting start-ups in ceramics, wallpaper, textiles, media and film production helps to mitigate costs. But amalgamation is always on the cards. At undergraduate level, ceramics is now presented as one component of 3D design – alongside plastics, metal and wood. University N, meanwhile, compared the cost of its craft courses to those of communications, design and media. The latter are "laptop-based" and require minimal space; crafts, by comparison,

require specialist equipment and “are space hungry” in terms of workshops and storage. Existing facilities require maintenance and generate high technical costs, quite apart from any establishment costs (expensive hot glass equipment, for example). “Once the equipment goes, it’s prohibitively expensive to replace. So we shrank book-binding, glass, letterpress and dark rooms”. As a city centre campus, University N has no potential for expansion and its options are determined by space.

However, at postgraduate level the picture is quite different: University M’s reputation is a critically positive factor and its Masters course breaks even. Recruitment has improved over the past few years: students from China and Europe are attracted by the university’s equipment and “artisanal”, old-style, art school spaces. The department deliberately maintains its links with a number of local potteries. Some of its PhD students focus on local industry-based projects.

University N also reported that postgraduates were attracted by the facilities related to particular craft areas. Students also regard their university experience as a career route.

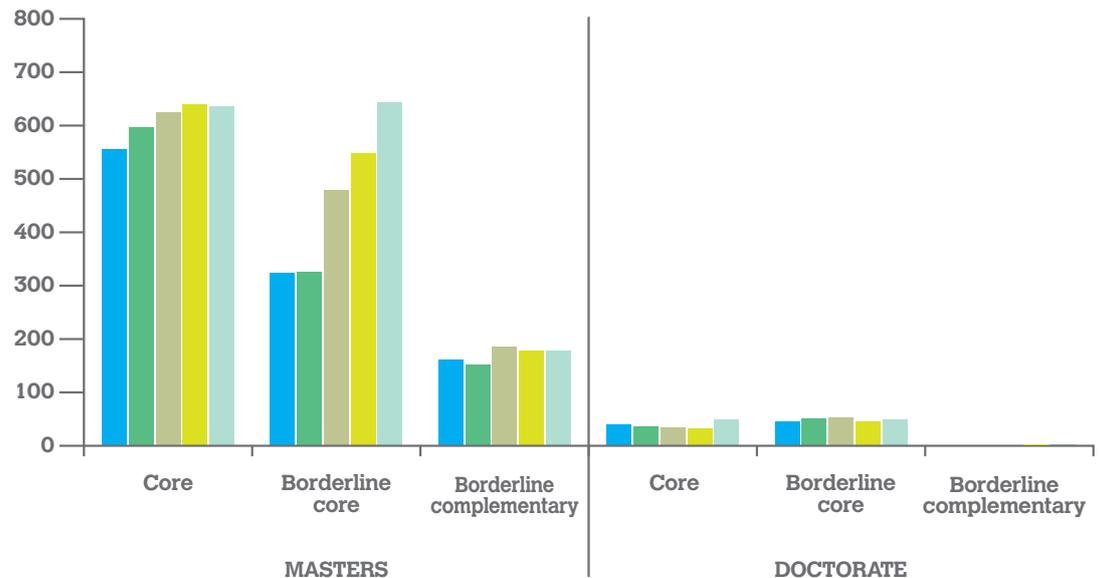
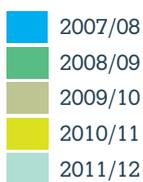
Both universities describe the future of their craft courses as uncertain: “It’s currently a shifting landscape – things are resettling”. Courses in University M may have to be less specialist, and broader ranging. At the time of writing, University N’s focus was on marketing its new discrete postgraduate programmes in glass and ceramics. It is also developing new technologies which should drive craft’s relationship with industry and stabilise numbers: “There’s a call to reintroduce textiles manufacturing back to the city. Innovation is central to that. It won’t be competitive on terms of volume or price, but it could produce bespoke quality”. “Bringing digital in alongside materiality will help to change the image of the crafts, and bring it into the 21st century”.

### Postgraduate participation

The number of students on craft-related postgraduate HE courses rose by 34% between 2007/08 and 2011/12, to 1,600. Most postgraduate students (92% in 2011/12) undertake Masters degrees, with a much smaller number (6%) on Doctorate programmes.

- The number of students on Masters programmes rose by 40%, from around 10,000 to almost 15,000.
- The number of students on Doctorate programmes rose by 14%, but remains slightly below 100.
- The number of students on ‘other’ postgraduate programmes (such as postgraduate diplomas/certificates) is small, and falling.

**Figure 6.23**  
Postgraduate learners in craft HE by category



Source: HESA (TBR ref: W2/S6)

The number of Masters students on core craft programmes showed a slight rise between 2007/08 and 2010/11. This was not as large as the rise in the number of Masters students on borderline craft courses.

- The number of students on general craft, textiles and combined jewellery and silversmithing programmes in particular has increased.
- The number of students on furniture and glass programmes, while small, has fallen.
- A small number of students on model making programmes was recorded between 2007/08 and 2009/10, but has not been recorded since.

The number of Doctorate students on core craft programmes showed a slight fall between 2007/08 and 2010/11, but recovered in 2011/12. The number of Doctorate students on borderline craft courses rose in 2008/09, but has fallen below 2007/08 levels since.

- The number of students on combined ceramics and glass programmes has risen.
- The number of students on general craft programmes has held steady. Similarly, the small number of students on ceramics programmes has remained steady.
- The number of students on textiles programmes has declined.
- A small number of students was recorded on furniture programmes in 2007/08, but has not been recorded since. Similarly, a small number of students was recorded on metal crafts courses until 2010/11, but no metal crafts students were recorded in 2011/12.

Most postgraduate students study full-time (91% in 2011/12). Students on ‘other’ postgraduate programmes, such as postgraduate diplomas/certificates, are far more likely to study part-time than those studying for Masters or Doctorate qualifications (52% in 2011/12). Students on ceramics, glass, jewellery or furniture courses are more likely to study part-time than those in other disciplines.

As might be expected, postgraduate students tend to be older than undergraduates.

45% of Masters students in 2011/12 were aged 24 or under, while 5% were aged 50 or older. In contrast, 18% of Doctorate students were aged 24 or under, while 19% were aged 50 or older. 77% of Masters students in 2011/12 were female. This proportion falls to 58% among Doctorate students.

The number of Masters students from overseas has risen faster (79%) than the number from the UK (10%). Students from outside the UK accounted for 55% of Masters students in 2011/12, up from 45% in 2007/08. Most Masters students from overseas are studying textiles disciplines (39% in 2011/12) or general craft disciplines (31%). The number of Doctorate learners from overseas rose slightly faster (15%) than the number from the UK (13%). 46% of Doctorate students in 2011/12 were from outside the UK, the same proportion as in 2007/08. Most Doctorate students from outside the UK are studying general craft disciplines (52% in 2011/12) or ceramics and glass disciplines (39%). The rise in international students coming to the UK to study craft at HE level suggests that the student body will increasingly be drawn from overseas. Yet the increase in overseas students may be masking an underlying issue of decreasing participation in the pathways leading to Higher Education, a risk to the pipeline of future makers.

Compared with undergraduate students, relatively few postgraduate students are from black and minority ethnic communities, which may suggest challenges in terms of access. The number of postgraduate students from BME communities has remained steady. 13% of Masters students in 2011/12, and 4% of Doctorate students, were from BME communities.

Students with learning difficulties or disabilities accounted for 14% of Masters students in 2011/12, a similar proportion to previous years. Students with learning difficulties or disabilities accounted for 6% of Doctorate students in 2011/12, a slightly higher proportion than in previous years.

More than half the students on Masters programmes in 2011/12 studied in London, with smaller proportions in other regions. Only 1% of Masters students studied in the North East. Doctorate provision appears less London-centric. Just 11% of Doctorate students in 2011/12 studied in London, a similar proportion to the South West. Interestingly, 18% studied in the North East, though 2011/12 was the first year in which Doctorate students were recorded in the North East region. On investigation, it is clear that doctoral studies tend to be linked to traditional regional specialisms. For example, those in the North East were all related to glass and ceramics, which is likely to be driven by the specialism in glass in Sunderland.

## **6.7 Community Learning**

Community Learning is commonly referred to as 'adult education'. Its key feature is that it is delivered in the community (e.g. in local schools and community centres), often on a part-time, evening basis. Historically, Community Learning has included many short, informal courses.

Community learning is often a key starting point for those looking to start a second career in craft and is therefore an important component of the training landscape for the sector.

### **6.7.1 Availability**

The number of craft courses available in Community Learning more than doubled between 2007/08 and 2010/11, but fell slightly in 2011/12. The number of courses available in 2011/12 remains almost twice as high as the number available in 2007/08. In comparison, the number of all courses available in Community Learning rose twice as quickly. As such, the proportion of community learning that is in craft has reduced.

# Case study K

## Student recruitment in craft subjects at postgraduate level

Our evidence suggests that increasing numbers of overseas Masters degree students and those studying for doctorates are being recruited by universities and other HEIs outside London. But while provision in disciplines such as ceramics and glass is declining across England, there appears to be an increase in doctoral students in the north east. This case study considers what influences provision, demand and take up of postgraduate, craft-related opportunities.

The case study is based on an interview with the Team Leader responsible for the postgraduate MAs in Glass and Ceramics at a university in the north of England. The university is internationally recognized as a major provider of postgraduate degrees in glass and ceramics. It claims to be “the largest Glass and Ceramics Department in Europe”. As such, it generally has a population of around 100 students, currently comprising about 60 undergraduates, 15 MA students and 30 PhD students.

The Department actively promotes itself. It has “excellently well-equipped studios” and world-class facilities, which include “26 glass kilns, a state-of-the-art water-jet cutter, a hot glass workshop, two cold working studios, a glass mould-making workshop, architectural glass studio and glass and ceramics print studio”. Specialist teaching is provided by award-winning, internationally recognised artists. Their specialisms include glassblowing, print for glass, kilnforming, and digital fabrication methods. The staff also promote the department by organising and participating in international conferences. By definition, “staff are out and about”. The university’s Institute for International Research in Glass “promotes and facilitates glass research” and its Ceramics Arts Research Centre “aims to develop, support and disseminate new knowledge and scholarly activity while also providing a platform both practically and theoretically for discussion aligned to the ceramic arts”.

Launching new courses requires market research, and validation by a panel comprising academics and industry representatives. The viability of courses ultimately depends on the number of students and the relative costs. Ceramics and glass share teaching across the two disciplines.

The number of postgraduate students has increased in recent years. This may reflect the fact that an increasing number of staff themselves hold PhDs, and the length of time for which the department has had block grant awards from the Arts & Humanities Research Council. There have been times when all the full-time postgraduates have been international: currently overseas students account for the majority. Students’ places of origin include Asia and Eastern Europe. But despite the fact that China, the Czech Republic and Slovakia all have national traditions of glass production, this appears not to be a major driver in prompting applications.

Recruitment does not necessarily depend on applicants’ previous experience in glass. “The course has always been open to students from different artistic disciplines – painters, jewellers, graphic designers. Some have come from further afield – even engineering”. Not all postgraduates have ambitions for a career in glass. Some come because “the staff are internationally known and because they are really committed to the subject, and want to get networked”; others, because the course allows them to “refresh their practice”. However, students also regard getting a Masters qualification “as putting them in a higher echelon”. In the case of more mature students, the qualification may mark a change of direction in life.

Masters courses are likely to be subject to greater financial pressures in the future. At the time of the interview (January 2014), the department had no hard plans for the future.

Gender bias was said to be evident in ceramics and glass at postgraduate level. Women were reported to account for about 80% of students.

**Table 6.13:**  
Craft courses available in Community Learning

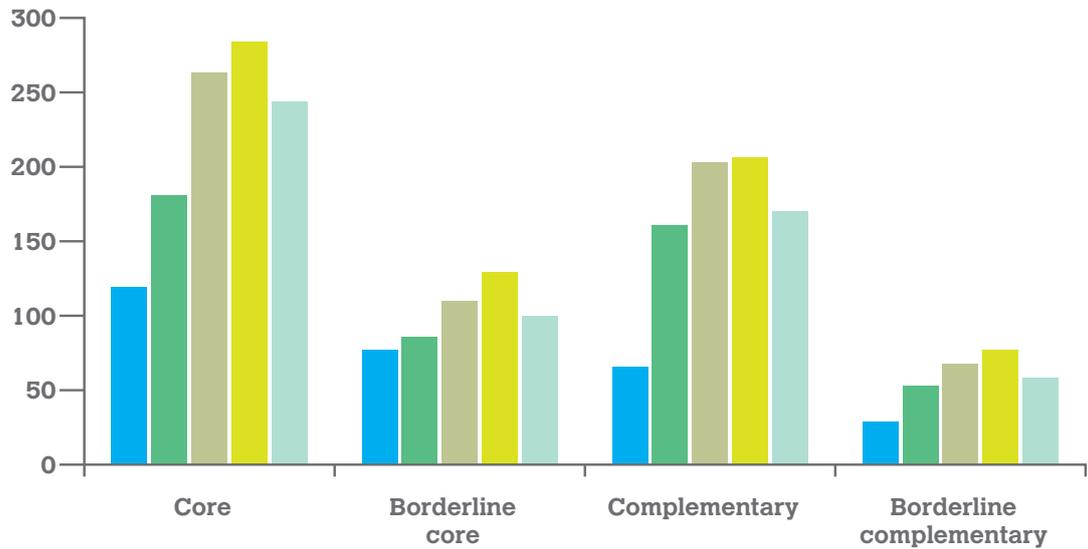
	2007/08	2008/09	2009/10	2010/11	2011/12
All craft courses	291	481	644	696	572
As proportion of all courses	2%	3%	3%	2%	1%

Source: Learning Aims Reference Application / Learning Aims Database (TBR ref: W1/S2)

This growth reflects the increasing utilisation of provision. Increases in the number of short courses leading to QCF awards were particularly notable. This is reflected in the categorisation of craft courses, with high growth in complementary courses as well as in core courses.

**Figure 6.24**  
Craft courses available in Community Learning by category

2007/08  
2008/09  
2009/10  
2010/11  
2011/12

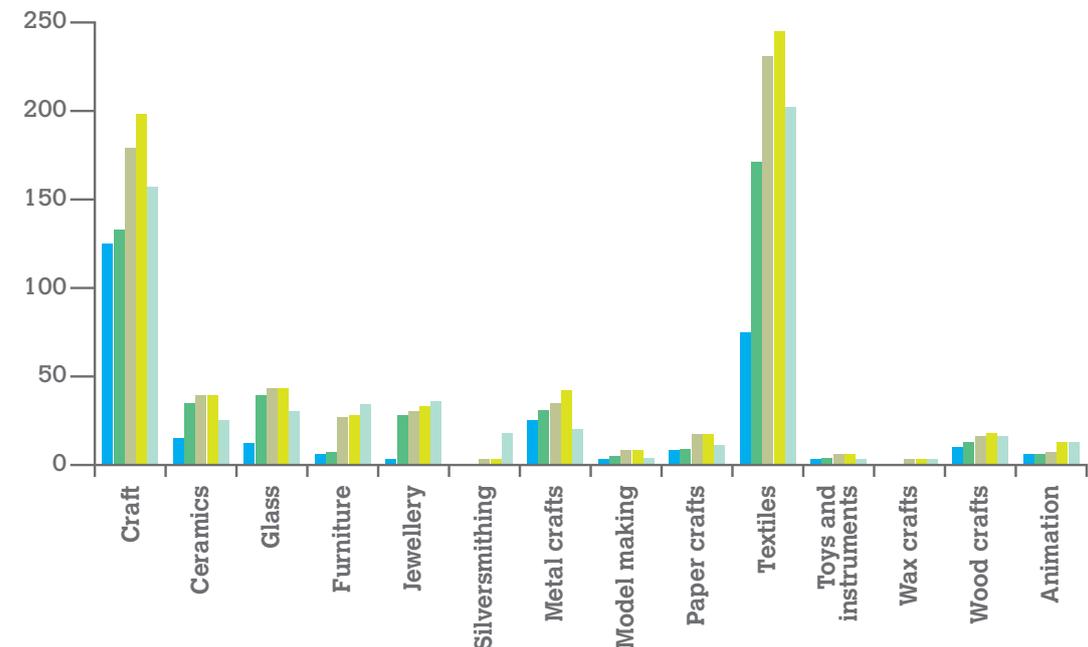


Source: Learning Aims Database / Learning Aims Reference Application (TBR ref W1/S6)

The introduction of QCF units has led to increases in availability in many disciplines. Growth is particularly notable in textiles disciplines, as well as in general craft courses. By comparison, the number of courses available in other disciplines remains relatively small. The average length of craft courses available in Community Learning has fallen from 230 guided learning hours in 2007/08 to 146 guided learning hours in 2011/12. Unitisation has meant that the number of short courses available has risen faster than the number of longer courses. The number of courses available in Community Learning of 750 guided learning hours or more, while already small, has fallen.

**Figure 6.25**  
Craft courses available in Community Learning by category

2007/08  
2008/09  
2009/10  
2010/11  
2011/12



Source: Learning Aims Database / Learning Aims Reference Application (TBR ref W1/S6)

Courses at Level 3 accounted for 43% of all craft courses available in Community Learning in 2011/12. This proportion has remained relatively unchanged since 2007/08. Courses at Entry Level and Level 1 accounted for 21% of craft courses in 2011/12; again, this proportion is relatively unchanged. The number of courses available at Level 2 has risen faster than the number available at Entry Level and Level 1, or at Level 3. The proportion of courses available at Level 2 has therefore risen, from 29% in 2007/08 to 36% in 2011/12. Very few courses are available at Level 4 or above in Community Learning.

### 6.7.2 Participation

There was a large rise in the number of learners participating in craft courses in Community Learning between 2007/08 and 2009/10, from 150,900 to 248,800. Learner numbers fell slightly in 2010/11, to 236,100<sup>107</sup>. As a proportion of all learners, the number of adults participating in craft courses in Community Learning rose from 21% in 2007/08 to 31% in 2008/09, with a further increase to 34% in 2010/11.

Almost all learners (99% in 2010/11) undertake core craft courses, and almost all (99% in 2010/11) engage in general craft disciplines. Despite the rise in availability of craft courses in other disciplines, these engage relatively few learners in Community Learning.

**Table 6.14**  
Learner numbers in Community Learning by discipline<sup>108</sup>

Individualised Learner Record 2007/08–2010/11 (TBR ref W2/S4). Totals may not sum due to rounding.

Discipline	2007/08	2008/09	2009/10	2010/11
Craft	150,860	235,000	248,580	235,850
Ceramics		50	40	40
Glass				10
Jewellery				21
Model making		20	10	
Paper crafts				10
Textiles	40	30	160	140
All craft learners	150,900	235,100	248,800	236,100

The number undertaking textiles courses has risen. Few learners undertake courses in other specific disciplines, though there were small numbers of learners on ceramics, glass and jewellery courses in 2010/11 and this appears to reflect the introduction of new courses.

Community Learning has an older age profile than other FE provision. 25% of learners in 2010/11 were aged 65 and over. A further 31% were aged 50–64 years old. Less than 10% were aged under 30 years old. Most learners in craft-related Community Learning (82% in 2010/11) are female. 10% of learners are from black and minority ethnic communities.

## 7. Concluding remarks

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Our purpose in commissioning this report is to contribute to the debate about how best to secure creative education in general, and craft education in particular, supporting makers through all levels of our education system and into the creative economy. The findings paint a complex and evolving picture of craft education and training, with some compelling messages about new opportunities to explore, as well as worrying areas of declining participation to address.

The overriding question is how we collectively secure a stable and sustainable future for craft skills, with clear progression pathways along both vocational and academic routes. We urge you to join this dialogue, to share with us your views on the findings and to support a call to action for the future of craft education and training.

## 8. Appendix: Methodology

Data on education and training is rich and complex. Data coverage, however, varies across education stages and developing a consistent analysis is a complex process. The appendix describes our approach to identifying and categorising craft courses, and describes some of the challenges involved.

**Table 8.1**  
Data sources

Stage	Measure	Source
Key Stage 4	Provision	Learning Aims Reference Application / Learning Aims Database
	Participation, Attainment	National Pupil Database
Key Stage 5 / 16–18 FE	Provision	Learning Aims Reference Application / Learning Aims Database
	Participation, Attainment – School Sixth Forms	National Pupil Database
	Participation, Attainment, Funding – FE	Individualised Learner Record
Apprenticeships	Provision	Learning Aims Reference Application / Learning Aims Database
	Participation, Attainment, Funding	Individualised Learner Record
Further Education (adults)	Provision	Learning Aims Reference Application / Learning Aims Database
	Participation, Attainment, Funding	Individualised Learner Record
Higher Education	Provision	Universities and Colleges Admissions Service
	Participation	Higher Education Statistics Agency
Community Learning	Provision	Learning Aims Reference Application / Learning Aims Database
	Participation	Individualised Learner Record

Craft courses were identified using a keyword search. This approach was taken as an alternative to using subject classifications, the more traditional (and more common) approach to sectoral analysis of education and training. Subject classifications, however, can be too broad to allow detailed identification of the courses relevant to a particular sector. This is especially the case for sectors which span a number of subjects as in the case of craft. Using keywords allows a more refined approach, enabling the identification of specific courses not only in the subject areas traditionally associated with craft, but also in subjects which might otherwise have been overlooked because most other courses in that subject are not craft-related.

The keyword approach is not without its challenges. Most importantly, developing the set of keywords to define a sector involves repeated testing and refinement. This process of refining was undertaken with significant support from the Crafts Council and members of the steering group. Keywords were designed to reflect a broad definition of craft, and to capture a wide range of courses relevant to makers at all stages of their career.

The list of keywords developed was used to search course titles to identify relevant courses. All courses whose title contained any of the keywords were flagged. The resulting lists of courses identified by our keywords then underwent further checking to ensure a clear focus on craft. In Key Stage 4, Key Stage 5 and FE, a set of ‘excluded keywords’ were developed to facilitate this process – again, this was subject to considerable testing and refinement. In HE, where the number of course titles flagged by our keywords was much shorter, a manual approach was taken to this filtering.

Key Stage 4, Key Stage 5 and Further Education courses were identified using the Learning Aims Reference Application (LARA)<sup>109</sup> and its predecessor, the Learning Aims Database (LAD). Both databases include additional details of the type of qualification of each course, its level, eligibility for funding, etc. LARA and the LAD list all courses approved by the Department for Education (DfE) and the Department for Business,

Innovation and Skills (BIS), and their funding agencies, for delivery by schools and Further Education providers. In other words, these databases list the courses available to schools, colleges and other education and training providers to choose from as they design their curriculum – not the courses actually offered by providers. Not all the courses available to providers will be available to every student.

Most, but not all, of the courses listed in LARA and the LAD attract public funding. Many lead to a formal qualification, recognised by the government and subject to its rigour, though funding reforms mean that increasingly, the courses listed are units that combine to allow a learner to achieve a particular qualification, but are not full qualifications in themselves.

LARA and the LAD do not include courses funded by other government departments, such as employment-related training funded by the Department for Work and Pensions (DWP), unless these are also recognised by DfE and/or BIS. Similarly, they do not include a significant number of informal courses available from a wide range of providers, including many providers who also deliver publicly-funded education and training. These courses may lead to a certificate, but not to a recognised qualification. Detailed and consistent data on the availability of such courses is not available. This is a particular issue in relation to adult FE, but less of a concern in relation to Key Stage 4 and Key Stage 5 where provision is tightly regulated by DfE.

The list of craft courses identified from LARA and the LAD was used to identify craft courses in Key Stage 4 and school sixth form participation data, and in FE participation data. Key Stage 4 and school sixth form participation data was extracted from the National Pupil Database, supplied by the Department for Education. FE data was extracted from the Individualised Learner Record (ILR), supplied by the FE Data Service. ILR data was matched to data from LARA and the LAD to add richness to the data.

HE courses available in England were identified with a second set of keywords using data from the Universities and Colleges Admissions Service (UCAS). UCAS supports the application process for most HE institutions in the UK. UCAS does not hold a historical record of all courses offered by HE institutions, but records the courses which have received applications from students. It is possible that some courses are offered which receive no applications, and are therefore not recorded in the data. Additionally, a few universities do not require applications through UCAS at all and many others offer courses which do not require applications through UCAS. Data on the availability of these courses is not available.

UCAS data on the availability of HE courses is not consistent with data on participation in HE, supplied by the Higher Education Statistics Agency (HESA). UCAS and HESA follow different data standards, and use different coding systems. Additionally, as HESA do not require validation of the course titles submitted in HE Institutions' data returns, there is no requirement for the course titles supplied to HESA by HE institutions to reflect the titles of courses used in their prospectuses and by UCAS. This meant that the list of available craft courses identified from UCAS data could not be used to identify relevant courses in participation data from HESA. A third set of keywords was therefore developed, based on the UCAS keywords but refined for use with HESA data.

Key Stage 4, Key Stage 5 and FE data was supplied as separate files for each year. These were merged to create a single dataset covering the full five-year period of the research. Where data definitions had changed from one year to another (e.g. to reflect funding reforms in FE), historical data was reworked using current definitions.

Despite their complexities, these datasets remain the best source of information on publicly funded craft education and training in England, enabling a rich and detailed analysis of the nature of the provision available, the subject areas and types of provision in which learners engage, and the characteristics of learners themselves.

**Table 8.2**

Keywords used to identify craft provision in Key Stage 4, Key Stage 5 and FE

Note: The % symbol is used as a wildcard in searches to capture variations such as 'and' and '&'.

3d design	design%technology	jewellery	soft furnishings
3d materials	design%make	knitted fabric	soldering
animation	doll making	knitting	stage design
apparel	dolls house	knitwear	stained glass
applied art	dress making	lace	stencilling
applied creative design	dressmaking	lampshade making	stoneware
applique	dyeing	lapidary	strawcraft
architectural glass	embroidery	lettering	stringed instrument making
architectural metalwork	enamelling	making%furniture	suede
art%design	fabric hat	marbling	surface%design
automata	fabricated metalwork	marquetry	surface pattern
basketry	fashion and textiles	metal craft	tailoring%practical skills
batik	fashion forecasting	metal work	tailoring%techniques
blacksmith	felt work	metalwork	tapestry
book binding	feltwork	millinery	tassel making
bookbinding	fibre art	model making	tatting
brazing	fittings	mosaic	taxidermy
cabinet making	forge work	musical instrument making	textile design
calligraphy	furniture design	needlecraft	textiles
candle making	furniture making	needlework	theatre wardrobe
cane work	furriery	nvq in leather goods	three%dimensional design
canework	gemstone	origami	three%dimensional studies
carpentry	glass art	ornamental	tile making
carpet making	glassblowers	paper craft	tilemaking
CDT	glass blowing	paper making	toy making
ceramics	glass design	papier mache	toymaking
china	glass making	patchwork	trimmings for bespoke tailoring
clay	glass painting	pattern cutting	upholstery
constructed textiles	glassmaking	plastics	violin making
contemporary ceramic	glassware	porcelain	weaving
costume	glasswork	pottery	welding
craft	goldsmithing	precious metal	wood
creative%art	guitar making	puppet making	wood carving
creative practice design	hand craft tailoring	quilling	woodwork
creative skills	hand-based	quilting	woven fabric design
creative studies	handcraft tailoring	ribbon craft	wrought iron
crochet	hat making	rug making	
decoration	illumination	saddlery	
decorative	introduction to footwear	silver	
decoupage	ironwork	silversmithing	

**Table 8.3**

Keywords used to identify craft provision in HE

animation	decoration	innovation	sculpture
apparel	decorative	interior architecture	set design
applique	design	interior design	silversmithing
architectural design	development	jewellery	spatial design
art	drawing	knitting	stage design
blacksmith	embroidery	knitwear	tailoring
calligraphy	fabric	leather	textile design
carpentry	fashion and textiles	lithography	textile engineering
carving	fashion design	marquetry	textile products
ceramics	footwear	metal craft	textile technology
clock making	furniture design	metalwork	textiles
clockmaking	furniture making	modelmaking	theatre design
clothing technology	furniture restoration	needlecraft	theatre wardrobe
communication design	glass art	painting	typography
computer aided design	glass design	pattern cutting	visual arts
concept	glassmaking	photography	visual communication
constructed textiles	goldsmithing	print design	watchmaking
costume	graphic communication	printing	welding
craft	graphic design	printmaking	
crafts	gunsmithing	product design	
creative arts	hatmaking	puppet making	
creative imaging	illustration	puppeteering	

**Table 8.4**

Keywords used to identify craft courses in HE participation data

3 dimensional design	creative and performing art	fash design	jewellery
3d design	creative art	fashion design	knitwear
animation	creative design	fashion accessory design	leather
applied art	creative enterprise	fashion and textiles	metalwork
applied design	creative fashion	fashion design	model design and making
book art	creative industries	fashion footwear	model design for film
calligraphy	creative product design	fashion innovation	modelmaking
carpentry	creative studies	fashion knitwear	ocn welding
ceramic	decorative	fashion product innovation	pattern cutting
clothing design and technology	decorative craft	fashion: design	silversmithing
clothing design technology	design & make	fashion; design	surface decoration
clothing technology	design (craft	fib art	surface design
clothing technology and design	design (fashion)	footwear production	surface pattern
constructed textiles	design (fashion)	furn design	tex design
contemporary craft	design (interdisciplinary)	furniture	textile design
cordwainers	design and craft	furniture design	textile engineering
costume construction	design craft	furniture making	textiles
costume des & making	design: craft	glass	three dimensional design
costume design & construction	design: fash	goldsmithing	toy design
craft	design: interior products	integrated craft	
creative & performing art	embroidery	interior products design	

# 9. Notes

1. See the Crafts Council's research strategy and reports on our website: <http://www.craftscouncil.org.uk/professional-development/research-and-information/r-and-i/>
2. BOP Consulting (2012) *Craft in an Age of Change*. London: Crafts Council
3. Yair, K (2011) *Crafting Capital: New technologies, new economies*. London: Crafts Council
4. BOP Consulting (2012) *Craft in an Age of Change*. London: Crafts Council
5. DCMS (2014) *Creative Industries Economic Estimates Statistical Release*. London: DCMS
6. DfE and DCMS (2013) *Cultural Education: A summary of programmes and opportunities*. London: DfE/DCMS
7. Miller, M (2014) *What makes our hearts sing: Keynote arts and culture speech, 22 January 2014*. London: DCMS
8. DfE (2013) *List of Qualifications that Count in the Ebacc*. London: DfE
9. Henley, D (2012) *Cultural Education in England*. London: DCMS
10. BOP Consulting (2012) *Craft in an Age of Change*. London: Crafts Council
11. Availability of data means that for Key Stage 4, Key Stage 5 and Community Learning, change is calculated between 2007/08 and 2010/11. For all other stages change is calculated between 2007/08 and 2011/12.
12. Cultural Learning Alliance (2013) *Arts GCSE Entries research*. London: Cultural Learning Alliance
13. Joint Council for Qualifications (2013) *GCE A-level trends*. London: Joint Council for Qualifications
14. Courses combining glass with other disciplines (such as courses titles 'ceramics, glass, metals') are coded as general craft.
15. This very much reflects the current nature of craft as a taught subject, rather than a field for research
16. Issues with data relating to Community Learning provided for 2011/12 mean that we are unable to consider it over the full five year period
17. Even down to the gender of teachers. In our case study 'Decline in GCSE participation' all the art department staff in the school were female, which it was felt had a negative impact on boys choices
18. DCMS (2014) *Creative Industries Economic Estimates Statistical Release*. London: DCMS
19. Gove, M (2013) *Curriculum, exam and accountability reform: Oral statement to Parliament, 7 February 2013*. London: DfE
20. DfE and DCMS (2013) *Cultural Education: A summary of programmes and opportunities*. London: DfE/DCMS
21. Miller, M (2014) *What makes our hearts sing: Keynote arts and culture speech, 22 January 2014*. London: DCMS
22. DfE (2013) *List of Qualifications that Count in the Ebacc*. London: DfE
23. Henley, D (2012) *Cultural Education in England*. London: DCMS
24. BOP Consulting (2012) *Craft in an Age of Change*. London: Crafts Council
25. Creative & Cultural Skills (2012) *Mapping Heritage Craft: The Economic Contribution of the Heritage Craft Sector in England*. London: BIS
26. BIS and DfE (2013) *Rigour and responsiveness in skills*. London: BIS/DfE
27. *ibid.*
28. Crafts Council (2011) *Craft and Higher Education: an update*. London: Crafts Council
29. *ibid.*
30. Yair, K. (2012) *From Cell to System: making innovation work*. London: Council for Higher Education in Arts and Design
31. The Arts and Humanities Research Council (AHRC) has committed £16m (covering 80% of full economic costs) during the period 2011/12–2015/16 to support four Knowledge Exchange Hubs for the Creative Economy. Working as consortia, these Knowledge Exchange Hubs will connect excellent research in the arts and humanities with a range of creative and cultural organisations to generate new and exciting knowledge exchange opportunities, foster entrepreneurial talent and stimulate innovation and contribute to the development of the UK's Creative Economy. For more information, see <http://www.ahrc.ac.uk/What-We-Do/Strengthen-research-impact/Knowledge-Exchange-and-Partnerships/Pages/KE-Hubs-for-the-Creative-Economy.aspx>.
32. DfE (2010) *Academies Act 2010*. London: HMSO
33. DfE (2013) *Increasing the number of academies and free schools to create a better and more diverse school system*. London: DfE
34. *ibid.*
35. DfE (2014) *Raising the achievement of disadvantaged children*. London: DfE
36. EFA (2012) *e-bulletin issue 1*. London: DfE
37. DfE and BIS (2012) *Consultation on extending access to independent careers guidance: Summary of consultation responses*. London: DfE
38. DfE and Ofsted (2014) *Making inspections of schools, colleges and children's services more effective*. London: DfE/Ofsted
39. DfE (2014) *Pupil Premium*. London: DfE
40. DfE (2013) *Participation of young people: education, employment and training*. London: DfE
41. DfE and DCMS (2013) *Cultural Education: A summary of programmes and opportunities*. London: DfE/DCMS
42. DfE (2013) *National curriculum*. London: DfE
43. DfE (2013) *Technical Baccalaureate measure for 16 to 19 year olds*. London: DfE
44. DfE (2013) *GCSE reform from 2015*. London: DfE
45. DfE (2013) *Changes to A-levels*. London: DfE
46. DfE (2014) *Raising the achievement of disadvantaged children*. London: DfE
47. BIS (2010) *Skills for sustainable growth: strategy document*. London: BIS
48. For further information on the QCF, see <http://ofqual.gov.uk/qualifications-and-assessments/qualification-frameworks/>
49. DfE and BIS (2011) *Review of vocational education: the Wolf Report*. London: DfE/BIS
50. DfE (2011) *Wolf Review of Vocational Education: government response*. London: DfE
51. DfE and Ofsted (2014) *Making inspections of schools, colleges and children's services more effective*. London: DfE/Ofsted
52. Richard, D (2012) *The Richard Review of Apprenticeships*. London: School for Startups
53. National Apprenticeship Service (2013) *Apprenticeship Grant for Employers of 16 to 24 year olds (AGE 16 to 24)*. Coventry: National Apprenticeship Service
54. National Apprenticeship Service (2012) *Apprenticeship Agreement*. Coventry: National Apprenticeship Service
55. BIS and DfE (2013) *Rigour and responsiveness in skills*. London: BIS/DfE
56. DfE and BIS (2012) *16 to 19 funding formula review: funding full participation and study programmes for young people*. London: DfE/BIS
57. DfE (2013) *16 to 19 study programmes*. London: DfE
58. BIS and DfE (2013) *Funding system for further education: 24+ advanced learning loans*. London: BIS/DfE
59. BIS (2013) *The future of Apprenticeships in England: Implementation plan*. London: BIS
60. BIS (2013) *Future of Apprenticeships in England: guidance for trailblazers*. London: BIS
61. DfE (2013) *Information about the new 14 to 16 provision*. London: DfE
62. DfE (2013) *Traineeships*. London: DfE
63. DfE (2013) *Post-16 work experience as a part of 16 to 19 study programmes*. London: DfE
64. BIS and DfE (2013) *Technical Level qualifications*. London: BIS/DfE. BIS and DfE (2013) *Applied General qualifications*. London: BIS/DfE
65. Browne, J (2010) *Securing a sustainable future for Higher Education: an independent review of Higher Education funding and student finance*. London: independent.gov.uk
66. BIS (2011) *Students at the heart of the system*. London: BIS
67. BIS (2010) *The National Scholarship Programme*. London: BIS
68. Academic age is the individual's age on 31st August immediately before the start of the academic year.
69. DfE (2013) *Academy curriculum factsheet*. London: DfE

70. We also identified a small number of craft AS-level and A-level qualifications available at Key Stage 4. Although these are generally considered Key Stage 5 qualifications and are examined in section 6.2 (page 22), which looks at Key Stage 5, they are approved for earlier phases of education to allow gifted and talented pupils to progress faster if appropriate. We would expect small numbers of learners in AS-level and A-level provision at Key Stage 4
71. Progression Pathways are part of the Foundation Learning Tier (FLT), designed to help learners progress to a full Level 2 qualification (equivalent to five GCSEs at grades A\*–C). Prior to the introduction of the FLT, which is funded through the mainstream FE programme, similar Entry to Employment provision was funded through the Work Based Learning programme which funds Apprenticeships
72. See <https://www.gov.uk/types-of-school/academies> for further detail
73. Recent research for Arts Council England and Creative & Cultural Skills considered that the teaching of art and design GCSEs at KS4 could be improved by stronger links to STEM subjects and digital learning
74. DfE (2013) [The English Baccalaureate](#). London: DfE
75. Cultural Learning Alliance (2013) [Arts GCSE Entries research](#). London: Cultural Learning Alliance
76. Creative & Cultural Skills (2012) [Mapping Heritage Craft: The Economic Contribution of the Heritage Craft Sector in England](#). London: BIS
77. Studio Schools Trust (2011) [What is a Studio School?](#) Manchester: Studio Schools Trust
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80. Studio Schools Trust (2011) [What is a Studio School?](#) Manchester: Studio Schools Trust
81. Evans, J, Birkin, G and Bowes, L (2013) [Arts Subjects at Key Stage 4: A review of current GCSE provision and the development of programmes of study](#). Leicester: CFE Research
82. Laws, D (2013) [Reforming the accountability system for secondary schools: Oral statement to Parliament, 14 October 2013](#). London: DfE
83. DfE (2013) [The English Baccalaureate](#). London: DfE
84. Data is not available for 2011/12
85. Guided learning includes lectures, tutorials and supervised study in, for example, Open Learning Centres and learning workshops. It also includes time spent by staff assessing a learner's achievements, for example in the assessment of competence for National Vocational Qualifications (NVQ's). It does not include time spent in the day-to-day marking of assignments and homework where the learner is not present. Time where supervision is of a general nature and not specific to the course of study is also not counted. A short-course GCSE is expected to be delivered in 50 guided learning hours (glh); a full GCSE is expected to be delivered in 100 glh. An A-level is expected to be delivered in 300 glh. Longer courses include Access to HE certificates, NVQs and A-level double awards
86. University Technical Colleges (2013) [About University Technical Colleges](#). London: Baker Dearing Trust
87. University Technical Colleges (2013) [The government increases number of UTCs to 45 by approving 13 more](#). London: Baker Dearing Educational Trust
88. University Technical Colleges list of UTCs: <http://www.utcolleges.org/utcs?page=0> (accessed January 2014)
89. DfE (2013) [Technical Baccalaureate measure for 16 to 19 year olds](#). London: DfE
90. The planned guided learning hour figure is used for funding purposes, and is specified for most courses in LARA and the LAD. Funding for some courses requires providers to specify planned glh within an allowable range. An actual figure is not specified for these courses; an average has been calculated for the purposes of our analysis
91. EFA (2013) [Overview of the 16–19 funding formula: Funding full participation and study programmes for young people](#). London: DfE. EFA (2013) [An update on 16–19 funding for the 2014 to 2015 academic year](#). London: DfE
92. FE colleges often deliver Level 4 courses funded by the Higher Education Funding Council for England (HEFCE). Data on these courses is collected through the Individualised Learner Record, and is analysed alongside Higher Education Statistics Agency (HESA) data on participation in HE institutions
93. BIS (2102) [Loans in Further Education](#). London: BIS
94. EFA (2013) [Overview of the 16–19 funding formula: Funding full participation and study programmes for young people](#). London: DfE. EFA (2013) [An update on 16–19 funding for the 2014 to 2015 academic year](#). London: DfE
95. Numbers are rounded to the nearest 10. An individual learner may undertake courses in more than one discipline; therefore numbers may not sum to the total
96. In general, 16–18 year olds tend to undertake Intermediate Apprenticeships while those aged 19 and over tend to undertake Advanced Apprenticeships
97. Quality Assurance Agency for Higher Education (2008) [The framework for higher education qualifications in England, Wales and Northern Ireland](#). Gloucester: Quality Assurance Agency for Higher Education
98. Further information on UCAS can be found at <http://wwwucas.com/>
99. Courses combining glass with other disciplines (such as courses titles 'ceramics, glass, metals') are coded as general craft
100. BBC Radio 4 (2014) [In Business: Stitch in Time](#). First broadcast 9 January 2014
101. The Clothworker's Company (2012) [A new dawn: Rebuilding UK textile manufacturing: Notes from Conference at Clothworkers' Hall on 2 November 2012](#). London: The Clothworker's Company
102. HEFCE (2012) [New web-site will help students decide what and where to study](#). Bristol: HEFCE
103. Hill, F (2012) [National Policy context and HEI strategies for student employability](#). York: The Higher Education Academy.
104. Witty, A (2013) [Encouraging a British Invention Revolution: Sir Andrew Witty's review of Universities and Growth](#). London: BIS
105. Animation is included where courses might feasibly include model making, which brings together making and creative design. Digital animation courses and others where research identified that model making was not part of the curriculum are excluded.
106. The UCAS points system is used as a means of giving students from the UK and Republic of Ireland places at UK universities based on grades achieved in various post-GCSE qualifications
107. 2011/12 data is not available
108. Numbers are rounded to the nearest 10. An individual learner may undertake courses in more than one discipline; therefore numbers may not sum to the total
109. For more information on the Learning Aims Reference Application, see <https://gatewayinservices.org.uk/sites/lara/Pages/Welcome.aspx>

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