



**A Manifesto for  
Craft in Scotland  
Report**

Prepared by Panel for the  
Craft Development Network  
2018

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*MAKE - A Manifesto for Craft in Scotland*  
is dedicated to the memory  
of Roanne Dods.

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## Summary

The practice of craft is global and contemporary. It is woven into our social, cultural, educational and economic agendas. Craft also articulates our essential human connection to objects, their systems of value and their narrative capacity as forms of remembrance, experience and identity.

MAKE is a manifesto for contemporary and heritage craft in Scotland. It follows, builds upon and is complimentary to existing research, resources and work that is currently supporting the sector. It is drawn from the aspirations, ambitions and concerns of Scotland's many-sided craft community and has the overarching aim to positively influence the perception of craft in Scotland.

MAKE is generated from a series of conversations across the country. It is a collective call for change and is purposeful, outlining a set of action points and a set of recommendations that directly reflect the issues of makers living and working in Scotland today.

MAKE has been informed by and is led directly by makers and will evolve as makers' ambitions for the sector in Scotland develop. It is for makers, both professional and non-professional, learners, retailers, cultural venues and organisations and independent facilitators supporting the sector.

MAKE represents an independent space and aims to develop useful resources and case studies. Crucially it proposes a 'ground up' approach that can be widely shared and that is representative of the people who have taken part in shaping it. In this way, the manifesto has the potential and the capacity to develop and evolve to represent a collective but diverse voice for craft in Scotland.

## Introduction

In May 2017 The Craft Development Network made the decision to build upon the outcomes of the ‘Craft World Café’, a craft sector-focused event facilitated by Roanne Dods, which took place in April 2016, managed by Craft Scotland and advertised through the Craft Scotland contacts database. The World Café, a simple, flexible format for hosting a large group discussion, welcomed over 65 people from across Scotland’s craft sector. The intentions of the event are summarised below:

“The overarching theme of the day will be to co-create a vision for craft in Scotland for the next ten years. Its aim is to create meaningful, transformative conversations. Additionally we hope to generate ambitious (but achievable!) projects and ideas. We will record these on post-its throughout the day: they will be collated and shared for everyone to use, interpret and work from.” *Roanne Dods*

Working closely with this material and building directly onto its outcomes, Panel has worked with people involved in the craft sector (on behalf of the Craft Development Network) to develop an enhanced manifesto for craft in Scotland - a declaration of intentions, motives and views on the sector. The overarching aim of this manifesto is to positively influence the perception of craft in Scotland and do so from the ‘ground-up’. A series of priorities, actions, outcomes and related aims underpin this fundamental focus.

This report presents a ‘first draft’ and has been designed to encourage wider dissemination and active participation. The current and modest format is drawn from information from 214 responses gathered through three different forms of interrelated survey. Though focused in its reach, this piece of work is not tokenistic. It represents a collective voice and encompasses a wide geographical spread, across craft form and across roles and positions within the sector. It pools the aspirations, intelligence and expertise of craft makers, curators, gallery managers, retailers, facilitators, academics, educators, policy makers and audiences, all of whom play vital roles in shaping Scotland’s craft sector.

Following the values and approach of the Craft World Café this report is not directly associated with or owned by any one organisation, rather it aims to capture and concentrate a shared vision for craft in Scotland. Panel anticipates that it will be useful to, or complimentary to the research of, the following people and organisations:

- All craft makers, both professional and non-professional, across Scotland
- Professional maker organisations
- Independent curators
- Independent facilitators
- Scotland's cultural venues and organisations
- Scotland's museums and collections
- Creative Scotland
- Craft Scotland
- Applied Arts Scotland
- Visit Scotland
- Scottish Enterprise
- The Scottish Government
- Creative and Cultural Skills Scotland
- The Cultural Enterprise Office
- Skills Development Scotland
- The National Trust
- The Crafts Council
- The British Council
- Business Gateway
- Highlands & Islands Enterprise
- Creative Industries Federation
- Scottish Artists' Union
- SCAN
- Engage
- Arts & Business Scotland
- Creative Carbon Scotland
- Scotland's Universities & Colleges

The report is timely. The information and responses presented in this piece of work aim to position craft as central to the conversations taking place as part of the development of the Scottish Government's forthcoming Culture Strategy and aim to inform continued conversations about the profile of the sector as an art form and creative industry, in lieu of a sector survey, with Creative Scotland's Creative Industries team.

The report is guided by a ten-year timeframe and therefore the intelligence we have gathered considers the UK's withdrawal from the EU, the possibility of a Scottish Referendum and general political uncertainty as very real risks, opportunities and challenges to the cultural infrastructure of Scotland. In acknowledgement, it sets out to address a gap within Scotland's cultural provision by being experimental in its approach and by testing new ideas and opportunities. Analysed findings, across three survey methodologies, undertaken as part of this report, have illustrated that there is a desire to achieve this by building outward-looking perspectives and by nurturing craft in a way that challenges and explores our current context through the careful development of a nine-point set of priorities, related aims, recommended actions and identified key outcomes.

Finally, this work also considers recent reports and studies, focused on the Scottish craft sector, in order to locate findings into a broader survey of the sector.

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# MAKE Manifesto

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## MAKE

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**We celebrate Scotland's makers as a diverse, inclusive, pioneering force for quality.**

*We will*

- Work to promote Scotland as internationally acknowledged for quality craft through a culture rooted in making, material, creative and critical thinking.
- Present exemplars of work, process, places and individuals to describe the values and quality of the sector clearly, celebrating and embracing diversity as a unifying strength.
- Celebrate objects, ideas, process, sole traders, grass-roots collectives, organisations, enterprises and new models for working as craft's key offers.
- Recognise craft's parity, connection and collaborative relationship with visual art, design, engineering, technology and industry.
- Encourage makers to embrace and learn from other cultures and other art forms.
- Work to promote, as a priority, the development of a more diverse craft workforce through the introduction of craft in early years and primary schools, through access to craft at secondary level and through formal and informal apprenticeships.
- Seek opportunities to promote the work of Scotland-based makers abroad as a way of defining our many-sided community and multifaceted identity.

2

**We identify craft as an art form and as a creative industry.**

*We will*

- Ensure that this aim is heard by our MSPs, civil servants and funding bodies as well as the people of Scotland.
- Recognise and celebrate craft's influence as an art form and as a creative industry.

- Celebrate the quality, purity and principles of craft through an understanding of its history, its evolution, its geographical and cultural context.
- Understand making as a process and a set of approaches to design and materials that are fundamental to many strands of visual culture and professional design activity.
- Recognise the inclusivity and democracy of making and its valid contribution to the cultural public programmes of other art forms.
- Recognise the inclusivity and democracy of making and its valid contribution to a wide spectrum of professions including medicine, science, technology and architecture.
- Recognise the inclusivity and democracy of making and its valid contribution to Heritage through our support of the Heritage Crafts Association.
- Recognise the inclusivity and democracy of making and its valid contribution to health and well-being.
- Recognise the inclusivity and democracy of making and its valid contribution to education and skills development.
- Encourage partners and agencies to develop research around the way that craft is publically experienced and presented in line with our societal expectations of culture (through exhibitions, presentations and venues). How can we work collectively to expand societal expectations of how culture can be experienced through process and through objects?

## 3

**We share our resources and we are collectively responsible for acting on our own ideas.**

*We will*

- Help to connect the existing craft infrastructure and actively seek ‘buy in’ and partnership with craft-focused agencies and organisations across Scotland, the UK and internationally.
- Promote Scotland as a positive, thriving and inviting place to live and work as a maker.
- Promote lifelong learning by sharing information about short courses, professional development and opportunities for makers.
- Advocate for a joined-up and open source approach to infrastructure, physical resources, tools and equipment, facilities, venues, retail and public programmes through innovative partnerships.
- Help makers to harness and understand better the creative potential of digital platforms to share ideas and resources and to connect globally.

## 4

**We strive for fair access to craft and making for all.***We will*

- Position objects, material culture and making at the very centre of our culture, our economy and our society.
- Define craft as both an art form and a creative industry, celebrating its links to culture and to our industrial and manufacturing legacy.
- Connect our work to the health, well-being and resilience of our diverse communities in Scotland.
- Work in partnership with craft organisations, agencies and local authorities to make visible the diverse career opportunities available via craft education.
- Campaign for a basic universal income or tax breaks for micro businesses to increase diversity within the craft workforce in Scotland.
- Encourage and promote partners and agencies to ensure equality of access to training through apprenticeships and internships.
- Campaign for craft education in primary, secondary and tertiary education in Scotland.

## 5

**We develop pioneering minds through lifelong learning.***We will*

- Encourage partners and agencies to develop CPD craft and making training for teachers at primary and secondary level, creating opportunities for craft businesses and educators to work together.
- Campaign for targeted investment in schools, colleges, universities and beyond – making Scotland a place where you can define quality practice through craft.
- Build on exemplars of excellence to celebrate craft and making as essential to rounded learning.
- Create case studies that help to evaluate Scotland's further and higher education courses.
- Support craft bodies and agencies to develop apprenticeship schemes for craft makers.

## 6

**We support new models for promoting craft commercially.***We will*

- Support new models, working with the buildings and venues of other art forms to present Scottish craft through cultural commissioning and retail.
- Provide resource for makers to harness and understand better the creative and innovative potential of digital platforms for selling work locally and internationally.
- Recognise the potential of temporary selling platforms alongside more strategic and sustainable platforms for selling.
- Encourage partners and agencies to develop research around a national marque of quality for craft in Scotland.

## 7

**We nurture audiences.***We will*

- Advocate quality for audiences through supporting cultural and critical presentations of craft.
- Advocate for quality by building partnerships with venues and institutions to research the potential of curatorial internships for craft.
- Celebrate our craft history and our collections, across various public spaces alongside selling showcases, locally and internationally.
- Develop audiences and future makers by campaigning for integrated approaches to craft education in schools, colleges and communities.
- Develop audiences and future makers by highlighting the access to, and benefit of, making workshops, courses and skills development.
- Highlight the loss of specialist expertise in high-level curatorial positions and closure of regional cultural venues and buildings, regarding both as damaging to the presentation of craft in a cultural context in Scotland.
- Encourage Creative Scotland to address the lack of craft-focused organisations within the Regularly Funded network.
- Campaign for the presentation of international craft exhibitions in Scotland through partnership programming with other art forms.

- Encourage the buildings, venues, galleries and institutions of the five recognised art forms to programme craft in culturally innovative and imaginative ways.
- Actively acknowledge and promote cross art form working and the visibility of craft alongside other art forms within their programmes and cultural venues.

## 8

**We recognise craft as a leader in ethical, environmental and sustainable business practice.***We will*

- Advocate for the crucial role craft has in leading the way in sustainable and ethical best practice to policy makers, funders, business and cultural organisations.
- Highlight examples of best practice, platforming Scotland's makers as innovative and relevant to wider conversations around sustainability at government level.
- Highlight the essential and significant role that craft has as both an art form and a creative industry in providing models to take forward in advance of wider shifts taking place in societal demographics.
- Recognise that traditional craft communities, which so often embody healthy relationships between people, place, and living systems, can be important partners for learning and innovation as new economy's emerge.
- Understand rapidly evolving and more affordable digital fabrication technologies and the potential of working across digital and manual production within the field of craft practice.

## 9

**We identify makers as enterprising entrepreneurs.***We will*

- Encourage craft's network of micro-businesses and sole traders to innovate and invent.
- Present craft's important role at the frontline of wider employment and business trends, as a crucial model in developing employment policies around Scotland's growing freelance work force, set to expand during the next 10 years.
- Present craft's important role in the 'slow' and 'maker' movements, as a crucial model in developing wider environmental policies in Scotland.
- Campaign to reduce barriers for micro businesses to access significant business development resources in Scotland.
- Lobby funders for funding (in partnership with other craft bodies) to support small focused grants, bursaries, residencies and hothouse programmes for early career craft makers, to help establish strong and sustainable business modeling for craft in Scotland.
- Lobby funders such as Creative Scotland, Scottish Enterprise and SCIP for funding (in partnership with other craft bodies) to support modest professional development grants for mid-late career makers, encouraging innovation and creative excellence.
- Encourage the embedding of enterprise into higher and further education courses.

## Recommended Actions

The idea to propose MAKE and the resulting discussions across the craft sector about what such conversations should focus upon, has highlighted that the outcome must be more than simply a report of findings. As such we have distilled responses, from the survey's undertaken so far, as a series of recommended 'Actions'. These are to:

Be clear, useful and accessible to all. Responders felt that outcomes should take the form of an independent website that everybody can subscribe to - a democratic and inclusive way that supporters can show their support.

Bring together a committee or steering group to implement and action the aims on behalf of the sector. Responders recommended that the website is led by a rolling committee or steering group – custodians and managers of the website and of the manifesto.

Help to join up the existing craft infrastructure and actively seek 'buy in' and partnership with agencies and organisations such as the UK Crafts Council, The British Council, Craft Scotland, Creative Scotland and Applied Arts Scotland.

Develop and share case studies, exemplars of quality and best practice.

Share and link to other resources made available through Scottish and UK agencies, bodies and institutions - in order to collect and share information - to lobby, to influence, to advocate.

Promote the initiatives and activities of other craft bodies and organisations, for example, Craft Scotland's 'Meet Your Maker' Programme, and Applied Arts Scotland's 'Apprenticeship scheme' among others.

Create and disseminate online petitions, sharing them with MAKE subscribers and more widely through linked social media, as a mechanism to lobby governmental and funding bodies and to raise awareness of challenges and opportunities rooted within the priorities of the manifesto.

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# Executive Summary of Findings

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## Craft in Scotland

‘The State of the Sector’ Report (2017) prepared by Dr. Joanna Bletcher and commissioned by Craft Scotland provides a current overview of demographic, field of practice and income level ranges and through this analysis, measures the confidence and optimism of the sector. This overview defines our understanding of who the craft sector is today in Scotland. In general, to guide this report, information has been gathered from makers understood to be operating within the structures described within ‘The State of the Survey’ report as follows:

‘Craft businesses are small-scale, widely distributed across Scotland and reasonably well established, with few employing other people. Craft businesses often comprise several activities including the making and selling of objects, and profits remain modest. Portfolio working therefore dominates.’

The report also confirms that, within the craft sector, gender is balanced towards women and that jewellery is the most common field of practice, followed by textiles and ceramics. It also notes that ‘The capacity of social media tools has allowed exposure to new audiences as never before with likely growth in the coming years.’ Interestingly, within the survey, it was reported that ‘There was a sense that craft has a value as a satisfying career option’ within Scotland and more so than in England or Wales (as reported in ‘Craft in an Age of Change’, 2012).

The Craft World Café event in 2016 and its associated surveys in 2017 build upon this existing evaluation and extend involvement to contributions from the wider craft sector. Alongside Business Development, social and economic factors and Enterprise and Entrepreneurialism (measured within the ‘State of the Sector’ report) it broadens the field of enquiry to include the identified priorities of:

- Education
- Cultural programming and Audience Development
- Ethical, Environmental and Sustainable practice
- Collections and Heritage

We also recognise that there is further work to be undertaken in the following areas:

- Leadership
- Young people
- Diversity and Inclusion

Overall findings, focused on these priorities, across 214 responders are filtered into four distinct categories. A synopsis of views with direct quotations for each is summarised below. This information steers MAKE, its priorities, its aims, recommended actions and identified key outcomes.

## *1. What is craft in Scotland currently doing well?*

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*Context* - All three of the survey methodologies found that generally Scotland is a good place to work, with adequate studio provision and capability for craft makers to work in urban and rural areas and across mainland and island regions. The size of Scotland and its cultural set-up was felt to encourage collective working and entrepreneurialism. Making facilities and resources were also generally felt to be good, though there was a collective desire to join these up through innovative partnerships (not just within the sector itself), open source sharing and more effective networks. It was felt that there is a good understanding of Scotland's unique geographical position and landscape as a place of making and a place to inspire.

**“It’s a small country and I think there is a very high quality and rich community of craft practitioners. There are a number of different support organisations and infrastructure such as galleries that are promoting work and there’s the national agency Craft Scotland, Applied Arts Scotland, there’s Visual Arts Scotland who include craft and design.”**

**“Scotland is a great place to learn to make, with lots of expertise available. There are lots of quality short courses in which you can learn aspects of craft. In terms of sustaining making, we are quite good as a country on the whole.”**

*Ethical Making* - Many responders commented that the craft sector generally has the capacity to lead the way in ethical best practice and to be an evolving model for a sustainable production. It was thought that Scotland should capitalise on opportunities in this area to lead the field. The new tools and business models shaping our global future, such as Community Ownership; Co-ops; Fair Trade; The Maker Movement; Civic Ecology; Circular Economy and Bioregions look to traditional and contemporary craft micro-businesses, sole-traders and communities as innovators in this emerging economy. Responders considered how this particular position should be 'held up' and developed in Scotland.

**“If you think about national and international shifts in societal demographics, and how to find ways for an individual or community to prosper without it being based on consumerism and capitalism, then craft has got quite a significant role. It is important to show through this work that craft isn't just an art form that is playing around the edges, but that craft is a way back to the Geddes theory of 'hand, head and heart', local resources and the skills of applying creativity. It is essential.”**

**“Craft must also harness and capitalise on the growth of audience's interest in slow, sustainable and ethical making and consumption. Scottish craft must lead in this shift, not simply follow it. This should happen at governmental level, across policy. There is a willing audience out there.”**

**“If we want to build a society in which how we work with the material environment around us and develop ideas with one another is fundamental then craft has quite a lot to offer.”**

*Identity and Internationalism* - Responders commented that Scotland's craft community considers itself outward looking and international in perspective, and that it actively desires opportunities to embrace and learn from other cultures and to promote the work of Scotland-based makers abroad as a way of defining Scotland's multifaceted identity.

**“[The sector needs] to develop an identity for craft in Scotland. We have to allow makers to explore and travel and introduce their work to others. The more they meet other people, the more acknowledgments are received for their work. It is through experiencing work via outside perspectives that we create the identity for Scotland. It is the work that speaks first.”**

## *2. What are we concerned about in connection to craft in Scotland over the next 10 years?*

*Defining Craft* - It was generally felt that clarity around the terminology of 'craft' should be more clearly defined, particularly as craft, design, making and manufacturing transform in the 21<sup>st</sup> Century. Responders suggested that concrete examples of work, process and individuals could be used as exemplars to describe the values, quality and diversity of the sector clearly. Connected to this, many responders felt there were misperceptions in definition between the 'professional' and the 'non-professional' craft maker. Finally, in discussions around the terminology of 'craft' many discussed craft's connection and collaborative relationship with visual art, design, engineering, technology and industry and felt that parity was required in crafts perceived value at education, funding and policy level in order to shift, historically ingrained, cultural perceptions of craft in Scotland.

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**“I think advocacy and evaluation are important. This would enable a collective voice or a shared vision. I think craft struggles with the mobility of its definition and maybe this is a key thing that the sector can do for itself: to try and find a definition and a position that it is comfortable with, that talks about its quality, its purity, its principles. Something defining but that allows it to be owned by many.”**

**“Craft in a critical context sits within a highly professionalised visual arts sector, or maybe it sits on the edges of it, yet it also sits, uncomfortably, within the voluntary art and craft movement, where anyone can 'do it'. It is almost marginalised because of its democratic content, but maybe there is a way for the manifesto to use this to its advantage? There is positivity within a democratising force as long as you have that criticality and language around it.”**

**“My real concern is that it becomes detached from others forms of expression. That it becomes locked in its own silo rather than being seen as a process and a set of approaches to design and materials that are fundamental to many strands of visual culture and professional design activity.”**

*Audience Development* - Audience development around craft was felt to be precarious, with a loss of specialist expertise in high-level curatorial positions and the closure of regional cultural venues and buildings being regarded as damaging to the presentation of craft in a cultural context and in turn, the sector.

**“Where will craft exhibitions be shown? The closure of public exhibiting venues across Scotland is leading to a decline of the visibility of craft out-with a retail context. Is this a pressure that should be applied to local authorities?”**

**“Do we need to look critically at capital projects and consultancy around the importance of physical centres? Is this the best use of public money – would this be better spent on adequately staffing and resourcing the venues that we have?”**

*Funding* - Responders felt that the craft sector would benefit hugely from small, dedicated pots of funding, with priority on business development. Conversations were focused around Creative Scotland and local authority funding and the barriers for micro businesses in accessing significant business development resources. Low-interest loans and tax breaks for creative industries focused business were also touched upon.

**“The Open Fund is difficult for individuals because they are up against organisations. A protected fund of smaller grants would be of huge benefit to the craft sector. I would like to see Scottish Enterprise change the way that they support small businesses and see them consider sole traders.**

**How do we best manage support and subsidy for makers with small businesses – when should they get support? – perhaps this needs to be more clearly defined. For example, a ‘setting out’ fund or a ‘time out’ fund. Low cost loans could be a way to help people manage cash flow for exhibitions, trade shows etc.”**

**“I am on quite a positive trajectory in terms of what I am doing just now. I really benefitted from the craft grant when I started – which was funding to allow me to buy equipment and so on. I don’t like that this is no longer available to young makers. I am also concerned about a lack of craft development officers in local authority regions now, which is connected to funding too. Do we need to look at the way that money is divided to more directly support these set up costs?”**

*Markets* - Sales and trade within Scotland was felt to be weak in comparison to international markets. It was widely understood that this is symptomatic of a lack of development in physical spaces where buyers can experience quality, objects and support the makers that they champion, as part of our wider culture. Discussion focused upon museum spaces, independent retail and other culturally high profile events and presentations.

**“Where will craft be sold? Who is stocking what and where – there is no real strategy around this. Are local craft makers represented well in their local retail outlets? Is there a way to encourage and educate around a national / local making community? Is there a stamp of quality and a marketing vehicle that we can develop - in a sensitive and broadly supportive way?”**

*Education* - The position of craft within education was marked as significantly concerning across early years, primary, secondary and tertiary education. A lack of understanding at policy level and the resulting disruption to portfolio working, relied upon by craft makers, was acknowledged across the three survey methods. As a part of survey’s responses, investment in teachers’ training in craft skills was felt to be a priority as was the need for more investment in skills throughout craft and education careers.

**“The way that children are taught about how to apply creative skills has changed radically in 20 years. The way art schools teach craft is changing radically, with ceramics being a high-profile example.”**

**“We will need to radically rethink our further education courses in the next ten years as the influx of money from overseas students begins to dry up. I think it will be important that established makers, designers and artists are embedded in any conversation about how art education develops in the next phase from the outset. More stories from makers about their educational backgrounds would be interesting. What they learnt from whom – what do they now see as valuable. It would be interesting to have research from European education institutions in this context. There must be common ground.”**

**“[The decline of] specialist Craft education is a challenge and we have to look at new ways to get craft education through things like apprenticeships and look at different ways of giving training that might be taken away from the art colleges - to get that practical training at a high level you have to be aware of new ways to do that and to ensure people have access to training at a high level.”**

*Digital* - It was also felt that a greater understanding of digital innovation, particularly use of social media as a selling platform, should be investigated as social media platforms and their associated corporations evolve.

Responders considered the provision of resource for makers to harness and understand better the creativity of digital platforms and their changing role in communication, intellectual property and retail for sole traders. Digital platforms as evolving resource bases to source local fabricators, material suppliers and open-access workshop facilities were viewed as a positive area of development to be built upon.

**“[Social Media] is currently a major selling platform. There is increasing concern about the integrity of Facebook, Twitter, Instagram and other companies growing into corporations with unique powers. Copyright and IP issues are inherent in this. Social media will change dramatically over the 10-year period. How do we provide education on social media to small-making businesses? What are the future implications of heavily relying on social media as a sole selling platform?”**

*Quality commissioning* - Responders expressed concern about criticality and cultural quality in the public presentation of craft. An understanding of the fragility of this area and its lack of regular funding was viewed as concerning. Conversations covered a lack of risk around the presentation of craft, a lack of cultural and narrative -based commissioning (and an understanding that when this work is publically funded it is within ‘project funded’ streams only), the narrowing of venues dedicated to craft and in turn the narrowing and decline of curatorial development. This formed an overall view that the sector is not supported sufficiently to commission in comparison to other art forms. However, it was also acknowledged that craft does find huge benefit through cross art form working – injecting craft into other programmes and cultural venues. This was viewed as a key area for development.

**“The most positive experience I have had around making work that I feel has been ambitious has been working with arts organisations (Atlas and Yorkshire Arts space for example) which are both cross disciplinary – they work with poets, with theatre – they have an engaged way of thinking about things. So when you come in as an individual there is a sense of possibility and a sense that you can be ambitious- and I feel hugely supported by their infrastructure.”**

**“Events like Dundee Design Festival and Xpo North are great for celebrating design/craft and making and it would be amazing to see them stay around every year like Clerkenwell Design Week, London Design Week.”**

*The perception of craft* - Fundamentally, responders felt that a general shift in the perception of craft needed to be developed, particularly in education, retail, funding and policy. All of these linked intrinsically to conversations about quality and how quality is understood within culture and the current way that culture is funded and experienced. Does the way that craft is publically experienced and presented fit into our societal expectations of culture? If not, how can we work collectively to expand societal expectations?

**“Can it be okay for craft to be this massively democratising force that we have in libraries and town halls for ageing arts groups etc, but also relate to, for example Edmund De Waal and intellectual ideas of beauty, purity and how it is applied with material? Maybe the biggest challenge is finding a way for craft to be both. But I think in the public’s mind and perhaps in the policy writers mind, craft is way down in the list of priorities. I think at the top is institutions and buildings. I think [the sectors priority] is about trying to give voice to the object.”**

### *3. What should we develop for craft in Scotland over the next 10 years?*

*Connecting craft* - Many responders felt that it would be critical to articulate the importance of the particular kinds of knowledge that are held within craft and the different ways that these make an important contribution to Scotland’s education system and to Scotland’s creative economy. It was acknowledged that craft needs to connect to other forms of culture and other fields of human knowledge and expression in order to flourish. Responders felt that it must not be siloed, squeezed out of education or go overlooked within the developing culture strategy.

**“Craft is not currently critically regarded on the same level as design and it has so much potential in representing ideas of quality, historical context and trades, our education and learning through making – and yet there are still very limited access points for curators and audiences. The manifesto could usefully address this point.**

*Enterprise and Entrepreneurialism* - Comments were also gathered that focused upon craft's important role in developing policy around Scotland's growing freelance workforce, set to expand during the next ten years. With high levels of micro-enterprises and self-employment, craft was viewed at the frontline of wider employment and business trends. Funding and policy issues were also tackled within the following areas - support for bursaries, residencies and 'Hothouse' programmes for early career craft makers, to help establish strong and sustainable business modeling for craft in Scotland. Enhancing the current education system through craft advocates, craft residencies and CPD opportunities for primary, secondary and tertiary education, across making and theoretical studies (curatorial development) were also posited.

**"It would also be great if the priorities could instigate support for early career craft makers, through residencies, bursaries or hot houses. Scotland seems to lack this level of opportunity. How can we develop this in the right way?"**

**"In our Environmental policy we should be thinking about craft and production. In our Economic policy, micro-businesses should have a platform. In connection to Scottish Enterprise, Edge Fund etc - a more progressive policy should be defined. Establishing a Universal Basic Income would solve many problems for makers and individual artists to develop their practice - to research, travel, think and take sabbaticals as part of their practice. There is also a need for the craft sector to understand the importance of why they should champion such a model. The craft sector also requires access to good mental health care, maternity and childcare for makers."**

**"CPD training and support for people after they are qualified is an issue - there is currently very patchy support. A good example is the HIE funded programme, however the future for that is uncertain in the next three years. The Crafts Council Hothouse and injection programmes have been successful and Craft Scotland has supported that so that there have been distinct Scottish cohorts, but the Crafts Council is apparently now reviewing Hothouse. We are not sure what new shape it will take and there could be a year without it happening."**

**"Those kinds of programmes [Crafts Council Hothouse Programme], participants say, are invaluable in terms of business acumen and in confidence raising, however only a small number of people have access to them. The Highlands and Islands version probably reached more craft artists geographically than the national Hothouse one."**

**“It’s a very dynamic situation for craft in Scotland right now. There are a lot of influencers but there is no cohesion in terms of how it moves forward. You’ve still got a situation where people are coming out of art school and not able to get a job locally or in Scotland at all, and are faced with the choice of having to not practice what they do, or the craft they’ve graduated with, but to have to apply skills in a different way and get a job in a different part of the UK. If they do want to stay in Scotland they are looking at becoming self-employed and maybe making a product out of what they have learnt. And yet they have no training in enterprise, or how to sell, or how to apply that knowledge in a commercial way.”**

*Joining up facilities and networks* – Responders commented widely on ways to encourage makers, craft organisations and other businesses to come together to develop a joined up and open source approach to resources, facilities, venues, retail and public programmes through innovative partnerships.

**“The support and understanding and then the economic flow around this work [craft making] is possibly still quite fragile. And some of the most interesting thinking is going on in Scotland around group studio projects, which have their roots in printmaking studios on Scotland. It is crucial that this is nurtured correctly.”**

**“I would love to see a network of places for making, showing and selling craft. A model is the network of printmakers workshops and sculpture workshops across Scotland. They bring together people who make and share facilities and resources. Can we recreate some of the facilities that people have in art schools to support emerging makers – rather than just studio blocks. Like the printmaking studios and sculpture studios these could have galleries attached and the opportunity to buy work through mixed economy models.”**

**“We are not a huge country and we must use our networks to our advantage. How can the manifesto be fleet of foot and how can organisations and networks collaborate, partner and share the network that the manifesto will forge together?”**

**“Practically I think this is also about developing infrastructures for craft. Studio space, platforms for dialogue and collaboration, platforms to sell and show, space for debate, support around communication and explorations into internationalism are key. In the context of this work, Scotland must occupy an outward looking space and present itself as open and hospitable to new ideas from elsewhere.”**

*Talent Retention* – Connected to this, many comments indicated a desire to publically join up informal education, creative practice and enterprise as a way of supporting craft practice holistically and as a way of strengthening talent retention nationally.

**“If we really want to develop Scotland as a place for supporting makers through exhibiting and selling, then we need to set up high quality platforms, both digitally and physically in spaces across Scotland as opposed to concentrating on exports or trade fairs (whilst retaining these vital elements). Could this be a physical centre?”**

**Could there be a space that was like an active national museum for craft, with an education programme and a space for contemporary craft – with criticality and a selling platform? How would this look and could the manifesto work towards developing strategy in this area?**

**It feels as if there is a need for change in this area – how we educate people about the value of making and the value of craft. This would translate into positive sales. How can we engender a cultural shift in how people view craft generally? Does this lie in curatorial rigour and criticality in how we export our national ‘brand’?”**

*Retail* - Survey comments also reflected upon how support, for retail to take more risks in presenting the best of local craft excellence, could support the sector more widely and this thinking expanded into heritage and tourism retail platforms.

**“Scottish makers rely on English selling platforms. Scotland would benefit from a level of support that could come from a crafts council or a centre for craft.”**

**“Scotland seems very poor at selling its own craft. Perhaps it is better at selling abroad – generally it feels behind what is happening in the rest of the UK. Less focus on ‘pop-up’ and more on long term selling from retail platforms – so that the two selling platforms are not competing against each other (with the retailer having to mark up).**

**There is a missed opportunity in hotels across Scotland. We should galvanise and each could represent one piece from a local maker. Could this be a movement? Could this link to Visit Scotland or the Heritage sectors in partnership?”**

*Presenting Craft* - All three of the survey methodologies gathered responses that advocated for quality for audiences through support of cultural and critical presentations of craft, across various public spaces, within our historic and heritage collections and alongside selling showcases, locally and internationally. Ideas in this area include aspirational aims including a national touring exhibition, a national centre for craft and the return of a Scottish Crafts Council, to scaled approaches including the reinstatement of craft as an art form within Scottish cultural policy.

**“In a curatorial context – through institutions and museums – our traditional spaces for looking at objects are suffering from a funding crisis. There is a loss of curatorial strength in terms of collections’ knowledge. This is having an impact on the sorts of things that are happening in museums, outside of blockbuster exhibitions. This is a Europe-wide phenomenon. Generationally this will increase and so this issue of how to see craft as part of a long human history of material expression feels quite fragile. The future of smaller or more inventive exhibitions of craft within these institutions will suffer.”**

**“The marks and traces that we leave through the objects we make become the thing that future generations use to understand us and their own journey, so looking at the collections policy of smaller museums and galleries is also really important. What is the potential for collections within the manifesto?”**

**“Who are the next generation of curators and managers for craft? How shall we bring the next generation through to drive the sector? Craft is under threat of being sidelined into the creative industries arena. We have a huge diversity in practice – for example many people working as fine artists using craft materials and skills through to people that are working in batch production. I think it is important that all these sides of craft are represented across art form.”**

**“We need to develop and push an understanding of the contemporary in object making. Where is Scotland in terms of thinking about the value of objects and of makers’ ideas? A nation’s health and well-being is judged on its sense of creativity.”**

*Diversity and Inclusion* - Responders were also generally concerned about diversity and inclusion within craft. Generally, comments around diversity and inclusion focused on fair access to culture and fair access to making as a valid starting point for the sector. The development of a more diverse craft workforce and in turn audiences for craft through the introduction of craft in early years and primary schools, access to craft at secondary level and through formal and informal apprenticeships were viewed as a priority. Craft was considered widely as being a marginalised art form in itself, with a small and focused public output.

**“Craft like other artforms will deliver outcomes in other areas in terms of health and wellbeing, economy and profile. It can only achieve on diversity and inclusion when its foundation is strong, otherwise it becomes cultural social work.**

**What does craft do for society / what does society do for craft? So here there are big issues with craft practitioners not being able to make decent salaries, so one can make assumptions that those that go into it have access to other forms of income. Therefore you are never going to get a diverse workforce. It is never going to be an inclusive employer and therefore people who have come from certain types of background are going to be unable to take the risk on it. We need to look again at our human rights to culture, to access it and to be able to participate in it. Can everybody access craft? Who is responsible for ensuring that they can? The only way for audiences to change is if the sector changes.**

**There is also work to be done around the craft heritage that is coming into Scotland from other places. This kind of working could also be developed through travel bursaries. There is lots of opportunity here.**

**This could also be connected to what is seen as affordable and what is not. Can craft be seen as accessible to some people? Can craft be bought in a different way? Craft could lead a broader ethical conversation around buying, consumerism and capitalism and how on a very broad level, things will shift as we move into the future.”**

#### *4. Should we have a Manifesto or a Movement for craft? What should it be and who should it be for?*

It was generally felt that the idea of a manifesto itself is important, that it must be independent and a resource for makers across Scotland and across forms of making. People felt strongly that it should be clear, useful, democratic, inclusive, relevant and action-focused and that it must be generated from a broad cross-section of people. Responders commented that it should directly involve makers and illustrate crafts' significance through examples of best practice.

**“I hope [a] manifesto will be in a final form that makers can identify with. What would it look like? What it looks like is important. A report that people have to wade through will not work. A manifesto has to be as simple as possible to speak to as many people as possible. We need a good plan to communicate with effect what the manifesto is and who it is for.”**

**“[A] manifesto should not marginalise craft or fence in the discipline – craft should be seen as an integral part of any making. An aim would be to come to a broader but clearer definition of what craft should represent.”**

**“I don't think craft has the profile it needs in policy at the moment. Perhaps [a] manifesto can suggest to the policy makers where the sector wants it to sit. Previously decisions have probably been made on its behalf.”**

**“I have contributed to things like this before, I wonder what happens to these beyond something that is just ‘interesting’ for the sector? How effective are documents like these for wider policy making or making influence? The Craft World Café is a lovely way for the community to get together – but how do you get people from outside the sector to contribute their thoughts. We all have our internal views but those dialogues have been going on for some time, so is it about going further afield to see how people generally think about the sector?”**

**“In the context of a manifesto, 10 years is a long time, particularly because we are so used to three-year funding streams and three-year projects. 10 years is a good amount of time to reflect, to regroup and to create a critical mass.”**

**“I think craft is a broad church and it is about individuals - we don’t necessarily need a cohesive community. We need to celebrate diversity. For example, visual art and music are not seen as cohesive. Rather there should be a reflective and effective network that supports individuals and workshops and studios. It supports the mechanism but does not seek to unify.”**

**“Grass roots activity is burgeoning through venue-less events and collectives – particularly through new generations adopting new models. This is exciting and could be harnessed.”**

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# Appendices

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## Methodology

In preparing this report, Panel has adopted a focused, subjectively tailored, creative and reflective framework. The primary outcome of the report set out to define priorities for craft in Scotland, focusing on a timescale of 10 years: 2018 – 2028.

This report analyses and distills the following information, gathered during the Craft World Café event:

- Six draft manifestos for the craft sector in Scotland
- Recorded responses and reactions to five group tasks/questions from six groups

Inviting further focused responses from the following key groups in Scotland:

- Craft makers
- Craft retailers
- Craft educators - school, further, higher and other
- Craft venues
- Craft groups and organisations
- Policy makers
- Collectors
- Audiences

Panel elected to invite these further responses in order to build upon information already gathered from the Craft World Café event in order to give as many people as possible, with a connection to the craft sector in Scotland, the opportunity to participate in expressing their opinion. This work has been undertaken within the capacity of a set resource and timescale and is described here as focused. Therefore the methodology employed is not restricted to a ‘closed’ or ‘known’ group, and is designed to be as inclusive as possible within the limitations of Craft Scotland’s and Panel’s own network of contacts during 2016 and 2017.

In total the responses gathered encompass:

- A review of material gathered as part of the Craft World Café in April 2016, which encompassed **65** people.
- An online survey, accessible via a web link and targeted via email, which was answered by **126** people.
- A series of **24** telephone conversations with targeted questions.

As a result, the manifesto is drawn from **214** responses across Scotland and across the craft sector.

The online survey was promoted via Craft Scotland's website, via email from Panel to 2,000 people and via the Craft Scotland eNewsletter. The survey achieved 126 responses between 23 May and 30 August 2017. A series of 24 targeted telephone conversations and interviews were carried out in June 2017 with craft makers and professionals working across Scotland.

Panel acknowledges this concentrated number inline with the important issues surrounding diversity within the craft sector and understands that this report does not directly address those particular issues, especially relating to gender, cultural, social and economic diversity. Panel also acknowledges that the Scottish craft sector encompasses undergraduate makers, makers across differing stages in career, makers without formal training and makers that are professionally categorised. This piece of work has drawn information principally from mid-to-late career professional makers and additionally professional cultural, retail, business development and educational workers, operating within the craft sector.

Therefore the responses can't be stated as being wholly 'representative of' the craft sector however, they do provide a 'view from' the sector in 2016 and 2017. Within this report, Panel has suggested further work to be undertaken by the sector along with those responsible for the development of the craft sector in Scotland.

## Making the Manifesto

### A Vision for Craft in Scotland World Café Event

The Craft World Café event produced six manifestos for a vision for Craft in Scotland, built upon outcomes garnered from activities delivered throughout the day including:

- Recorded responses and reactions to five group tasks/questions from six groups;
- Impressions on craft campaigns connected to government and organisational policy;
- Impressions on craft campaigns and projects connected to public programming;
- Impressions on craft campaigns and projects connected to education and health;
- Craft's local, national and international profile;
- #craftvisionscot
- An understanding of the intersectionality of all of the above considerations, enabled by the World Café format.

Working directly with this information, a distilled manifesto was proposed by Roanne Dods:

#### *Craft World Café Event Joint Manifesto*

1. We want Scotland to become internationally acknowledged for the quality of its craft and its makers, rooted in making, material, creative and critical thinking.
2. We work to make craft an art form in its own right as well as a creative industry and we will campaign to do make sure this is understood among our MSPs, civil servants and funding bodies as well as the people of Scotland and of course other art forms.
3. We present a confident communication with one voice of the current assets of craft.
4. Craft in Scotland will become a leader in ethical and sustainable practices, through investment and incentives and inline with the whiskey, gin and renewables sectors.
5. We celebrate Scotland's craft community as a diverse, connected, pioneering force for quality and imagination of work, processes and relationship to material.

6. We connect craft and making to the public developing new stories and new conversations of craft from their perspective including craft as a gift, memory, legacy, luxury, community, health, wellbeing, beauty, imagination, learning, thinking through making and building bridges.
7. We develop pioneering minds within our makers through lifelong learning and deep research, and campaign for investment in schools, colleges, universities and beyond – making Scotland a place where you can define quality practice through craft, quality of experience, skill.
8. We connect our work to the health, wellbeing and resilience of our diverse communities in Scotland – touch, physicality, flow, learning through making, all being intrinsic to craft.
9. We live, act and make through our values in action: open communication both in Scotland and internationally, respect for each other, embracing community, integrity, warmth, curiosity, humanity, spark, difference and determination.
10. Craft is a profound way of experiencing the physical world - We recognise the intrinsic value of our geography, identity, place, and the environment in all our work.

## Online Survey

Five questions were selected from the Craft World Café event, to be extended to a range of respondents and audiences through an online questionnaire. The questions developed the Craft World Café event focus upon a manifesto for craft in Scotland. Within the questionnaire there was the opportunity to submit individual comments. The findings are summarised as follows:

### Question 1

What do you think a manifesto for craft in Scotland should consider or develop?

Answered: 124      Skipped: 2

	Very important	Important	Not important	Total
The professional development of Craft makers	71.31% 87	27.05% 33	1.64% 2	122
A strategy for craft in Scotland delivered by policy	48.76% 59	43.80% 53	7.44% 9	121
The promotion of excellence and quality	83.87% 104	13.71% 17	2.42% 3	124
Projects to make craft more accessible to all	46.72% 57	47.54% 58	5.74% 7	122
Projects to link education with established makers in various ways	59.84% 73	35.25% 43	4.92% 6	122
Sustainable funding streams and/or markets for craft makers to thrive	87.60% 106	12.40% 15	0.00% 0	121
An appreciative and informed audience for craft	66.94% 81	29.75% 36	3.31% 4	121
The fundamental role of craft practice and discourse in maintaining a healthy cultural ecology in Scotland	63.41% 78	31.71% 39	4.88% 6	123
The potential that craft and making has for wellbeing and the circular economy	62.60% 77	32.52% 40	4.88% 6	123
The potential that craft has in communicating Scotland's position to our tourism and heritage industries	53.72% 65	38.02% 46	8.26% 10	121

Other comments (summarised):

- Support innovation within the craft sector.
- Provide more opportunities for makers to access support for Professional development.
- We should be inclusive in our definitions of excellence, and how we perceive audiences.
- Make a difference through doing.

### Key Priorities

*A manifesto for craft in Scotland should consider or develop*

1. The professional development of makers.
2. The promotion of excellence, quality and innovation.
3. Sustainable funding streams / or markets for makers to thrive.
4. Develop audiences for craft.
5. An action-led manifesto.

## Question 2

What is your biggest concern for Scotland's craft sector over the next 10 years?

Answered: 124

Skipped: 2

	A major concern	A concern	I don't think this is a concern for the sector	Not a personal concern	Total
Financial stability for makers and small craft businesses	64.46%	34.71%	0.00%	0.83%	
	78	42	0	1	121
A lack of creative and cultural platforms for selling work and for developing audiences for craft work	45.45%	41.32%	7.44%	5.79%	
	55	50	9	7	121
Appropriate funding opportunities, tailored for individual craft makers	43.80%	50.41%	1.65%	4.13%	
	53	61	2	5	121
The accessibility of residency, workshop and studio space for craft makers	28.93%	57.85%	9.09%	4.13%	
	35	70	11	5	121
A lack of networking workshops and events for craft makers	9.92%	45.45%	33.88%	10.74%	
	12	55	41	13	121
The decline of curators, galleries and venues dedicated to showcasing craft	44.26%	44.26%	8.20%	3.28%	
	54	54	10	4	122
The decline of specialist craft education	67.21%	27.87%	4.10%	0.82%	
	82	34	5	1	122
A loss of skill and tacit knowledge across specialised craft disciplines	60.98%	32.52%	4.07%	2.44%	
	75	40	5	3	123

Equality of access to training through craft apprenticeships	37.29%	43.22%	11.86%	7.63%	
	44	51	14	9	118
A declining audience for contemporary craft exhibitions, publications and other cultural activity	26.45%	42.98%	26.45%	4.13%	
	32	52	32	5	121
The lack of an international context for Scottish craft makers	32.52%	45.53%	17.07%	4.88%	
	40	56	21	6	123
A failure to articulate and position crafts particular range of intelligence and knowledge to policymakers and participants	36.44%	45.76%	12.71%	5.08%	
	43	54	15	6	118

#### Other comments (summarised):

- Need to address changes in craft education and skills development.
- Decline in support for quality public venues for craft.
- Sustainability of craft businesses/ craft business modeling.

#### Key Priorities –

*Our biggest concern for Scotland's craft sector over the next 10 years is*

1. Financial stability and sustainability for makers and small craft businesses.
2. Decline of specialist craft education and skills development.
3. Decline of critical and cultural platforms for supporting and presenting craft.
4. Developing audiences for craft.

### Question 3

How do you view Scotland as a place for making, selling, exhibiting and celebrating craft? Answered: 123 Skipped: 3

	I strongly agree	I agree	I don't agree	Total
A leader in ethical and sustainable practice	11.02% 13	55.93% 66	33.05% 39	118
A place where you can define quality practice through craft	26.45% 32	59.50% 72	14.05% 17	121
A place that celebrates diversity in craft and skills development	22.31% 27	45.45% 55	32.23% 39	121
A culture where craft is used as a method of communication across forms in society	13.56% 16	42.37% 50	44.07% 52	118
A place to learn throughout your life	31.40% 38	46.28% 56	22.31% 27	121
A marketplace for high quality craft as connected to our heritage and our tourism industries	23.14% 28	42.15% 51	34.71% 42	121
A place that celebrates the social, political and cultural relevance of craft practice	19.67% 24	43.44% 53	36.89% 45	122

Other comments (summarised):

- Support for craft is inconsistent across Scotland.
- Craft needs to reach a wider audience beyond the gallery or exhibition model.

Key Priorities –

*We view Scotland as*

1. A leader in ethical and sustainable practice.
2. Defined by quality practice.
3. A place to learn throughout your life.

## Question 4

Please select the statements that you feel are relevant when thinking about the development of a manifesto for craft in Scotland?

Answered: 124      Skipped: 2

	Relevant	Not relevant	Total
Scotland will become internationally acknowledged for the quality of its craft rooted in making, material, creative and critical thinking	98.37% 121	1.63% 2	123
Scotland will position craft as an art form in its own right as well as a creative industry	85.00% 102	15.00% 18	120
The Scottish craft sector will confidently communicate with one voice about the current assets of craft	66.38% 77	33.62% 39	116
Craft in Scotland will become a leader in ethical and sustainable practices	87.80% 108	12.20% 15	123
Scotland will celebrate its craft community as a diverse, connected, pioneering force for quality	97.56% 120	2.44% 3	123
Scotland will connect craft and making to the public, developing exhibitions, events and other critical activity with a focus on craft alongside developing high quality platforms for the sale of craft	94.31% 116	5.69% 7	123
Scotland will develop pioneering minds within our makers through lifelong learning and research	90.16% 110	9.84% 12	122
Scotland's craft makers will connect to the health, wellbeing and resilience of our diverse communities in Scotland	79.83% 95	20.17% 24	119
Scotland's Craft makers will live and make through values in action	61.61% 69	38.39% 43	112
Craft is a profound way of experiencing the physical world – We recognize the intrinsic value of our geography, identity, place, and the environment in all our work	82.50% 99	17.50% 21	120

Other comments (summarised):

- Craft can be encompassing, communicative and inclusive through excellent practice and promotion.
- Makers need more opportunities to reach wider audiences.
- We need a strong voice speaking on behalf of Scotland but we want to encourage a variety of voices and opinions.
- A manifesto must also consider the development of digital approaches and the use of new smart materials.

## Key Priorities –

*A manifesto for craft in Scotland will consider the following relevant*

1. Scotland will be internationally acknowledged for the quality of its craft- rooted in making, material, creative and critical thinking.
2. Scotland will position craft as an art form.
3. Craft in Scotland will lead in ethical and sustainable practices.
4. Scotland will celebrate its craft community as diverse, connected, inclusive and pioneering.
5. Scotland will connect craft and making to broad audiences, developing high quality exhibitions, selling platforms, events and other critical activity.
6. Scotland will develop pioneering minds within our makers through lifelong learning and research.

## Question 5

The development of a manifesto for craft in Scotland aims to position craft and the creative industries as central to the delivery of the Scottish Government's aims for Arts and Culture. Please select the recommendations and points for a workable Action Plan that you agree with when thinking about the development of a manifesto for craft in Scotland?

Answered: 124      Skipped: 2

	Agree	Don't agree	Total
The development of CPD training for teachers in primary and secondary level, creating opportunities for craft businesses and educators to work together	86.99%	13.01%	
	107	16	123
Making visible the diverse career opportunities available through craft education through visiting lectures and workshops in schools and colleges	95.12%	4.88%	
	117	6	123
Equality of access to training through apprenticeships	95.73%	4.27%	
	112	5	117
Focused business development and networking workshops and events for craft makers	88.89%	11.11%	
	104	13	117

Identification of craft champions who can advocate to Scotland's business communities and the public sector about the effectiveness of craft processes and making as a strategic tool	88.33%	11.67%	
	106	14	120
The delivery of seminars/workshops to promote the interaction of businesses and manufacturers with craft makers and designers across Scotland in collaboration with local business networks	88.79%	11.21%	
	103	13	116
International exchange for craft curators and venues	93.39%	6.61%	
	113	8	121
A national touring exhibition of Scottish craft which has the capacity to tour across Scotland and to international venues and festivals	85.59%	14.41%	
	101	17	118
Exhibitions of international stature invited to Scotland, raising ambition and criticality around the cultural presentation of craft	90.83%	9.17%	
	109	11	120
The creation of an environmental strategy for craft in Scotland	81.90%	18.10%	
	95	21	116
The creation of an ethical strategy for craft in Scotland	83.90%	16.10%	
	99	19	118
The development of the contribution that craft can make to improving the health, wellbeing, confidence and quality of life for our communities	91.53%	8.47%	
	108	10	118
The development and understanding of the value of craft to our heritage and to our tourism industries	83.76%	16.24%	
	98	19	117

#### Other comments (summarised):

- Craft champions can play a role in influencing policy makers about the value of a creative education.
- Mentoring is important for start-up craft businesses.
- Teaching and retention of craft skills should be addressed.
- The craft industry will survive if it is sustainable.

#### Key Priorities –

*A manifesto for craft in Scotland will connect to the Scottish Government's aims for Arts and Culture through*

1. Making visible the diverse career opportunities in craft through creative education and mentoring.
2. The development of CPD training for teachers in primary and secondary level, creating opportunities for craft businesses and educators to work together.
3. Focused business development and networking workshops and events for craft makers.

4. Equality of access to training through apprenticeships.
5. International exchange for craft curators and venues.
6. Raising ambition and criticality around the cultural presentation of craft through exhibitions of international stature in Scotland.
7. The role of craft in improving the health, wellbeing, confidence and quality of life for our communities.

#### Question 6

Please let us know of any other issues, which you think are particularly important in consideration of a manifesto for craft in Scotland

*Selected and combined from the survey responses, the following key priorities were identified as key to the development of a manifesto for craft in Scotland:*

1. Education and training is as much about developing and growing the audience for craft as it is about craft skills and creating the next generation of makers.
2. Craft must identify innovation and be instrumental in articulating the importance of making and ‘thinking through making’ beyond traditional and recognised craft specialisms.
3. The sector needs to develop on all fronts including retail, DIY / collective working, gallery representation / presentation and access to tourists / increase in tourism.
4. Broaden craft’s remit by establishing leaders and exemplars who represent a vision of what best practice might look like.
5. Provide a platform for engagement across schools and in communities to promote both excellence and inclusion.
6. Build on the strength and reputation of our traditional crafts, respecting heritage and culture whilst applying innovative contemporary ideas and practice.
7. The manifesto should be championed by the sector for the sector, yet ensure it is inclusive.

## Targeted Telephone Interviews and Conversations

In line with the online survey and building on the Craft World Café analysis, the following five questions were disseminated to a selected group of 24 craft makers, educators, policy makers and organisers, including producers, curators and venues managers during June and July 2017:

Qu. 1

Do you have in mind any aims, which you think are important for a manifesto for craft in Scotland, to consider or develop?

Qu. 2

What are your concerns for Scotland's craft sector over the next 10 years?

Qu.3

How do you currently view Scotland as a place for making, selling, exhibiting and celebrating craft?

Qu. 4

What do you think we could positively change about Scotland as a place for making, selling, exhibiting and celebrating craft?

Qu. 5

What actions do you think would positively impact the craft sector in Scotland?

- In education
- In policy
- In funding strategy
- In an international context
- To forge a connected and cohesive community
- To promote diversity and inclusion
- For craft audiences
- For craft collectors and buyers

*Selected and combined from the survey responses, the following statements were identified as key priorities for craft in Scotland:*

1. Be independent and a resource for makers across Scotland and across craft-making.
2. Involve makers and illustrate crafts significance through examples of best practice. Be 'maker-led'.

3. Be clear, useful, democratic, inclusive, relevant and action-focused.
4. Help to market and promote the position of craft at the very centre of our culture, our economy and our society.
5. Define and own 'craft' as both an art form and a creative industry by celebrating its diversity and its links to our industrial and manufacturing legacy.
6. Provide resource for makers to harness and understand better the creativity of digital platforms and their changing role in communication, intellectual property and retail for sole traders.
7. Create space for makers, craft organisations and other businesses to come together to develop a joined up and open source to approach to resources, facilities, venues, retail and public programmes through innovative partnerships.
8. Lobby funders and policymakers for funding (in partnership with other craft bodies) to support bursaries, residencies and hot house programmes for early career craft makers, to help establish strong and sustainable business modeling for craft in Scotland.
9. Lobby funders and policymakers to enhance the current education system through craft advocates, craft residencies and CPD opportunities for primary, secondary and tertiary education, across making and theoretical studies.
10. Lobby for the inclusion of craft as part of the curriculum for excellence.
11. Advocate for the crucial role craft has in leading the way in ethical best practice, to policy makers, funders, business and cultural organisations.
12. Support retail to take more risks in presenting the best of local craft excellence.
13. Advocate quality for audiences through support of cultural and critical presentations of craft, across various public spaces, alongside selling showcases, locally and internationally.
14. Celebrate our craft history and our collections.

15. Celebrate both our diversity and cohesiveness by understanding Scotland's unique geographical position and landscape as a place of making and a place to inspire.
16. Be inherently outward looking and international in our perspective, embracing and learning from other cultures and finding opportunities to promote the work of Scottish based makers abroad as a way of defining our multifaceted identity.

