



**Scottish Arts Council
Strategic Review
A framework for development**

**Crafts Department
Optimum Scenario**

1. Optimum Scenario

Planning Guidance approved by Council in June 2005: to support all arts and development work for the sector to maximum effect – providing a fully costed and evidence based case for the next comprehensive spending review

1.1 Aim – support for artists (optimum)

The crafts sector makes a measurable contribution to the Scottish economy. There are thought to be around 3000 crafts enterprises in Scotland which in 2001 were estimated to have a joint annual turnover of up to £150 million. While earnings for some are low (nearly half the respondents to the 2001 survey reported a turnover of less than £10,000 per annum) this provides a healthy base for development provided the Scottish context is understood:

- tertiary education provision covers only some areas of practice and about half the crafts population is self taught
- opportunities for continuing professional development are patchy
- there are gaps in the availability of workshops and open access facilities
- Scottish makers have to be more resourceful than their peers in England and Wales and use more numerous channels to reach markets; many look to the markets elsewhere in UK and abroad for significant elements of their income.

The intention, taking the above factors into account, is to direct resource towards creating an increasingly confident, skilled and professional community of craftspeople and additional opportunities for them to create, promote and sell their work.

➤ **The Individual artist**

Description

Scottish Arts Council's direct support to individual craftspeople to establish and develop their practice focuses on makers across Scotland with the highest levels of creativity and skill. This support includes provision for travel, networking and research abroad. The success of recipients in international awards and competitions and selection for key events outside Scotland provides evidence of the effectiveness of this framework. The sector also accesses funding and information from other public-sector sources, notably local authorities and local enterprise companies, but this support is inconsistent across Scotland. Recognising that only a small proportion of makers can benefit from national funds, pilot schemes are being run in 3 local authorities through which modest devolved Scottish Arts Council funding levers partnership funding from local sources. Extending this

provision nationwide could raise artistic and professional standards across the sector and provide a stepping stone for individual practitioners to national support. Assuming wide geographic coverage, an opportunity would be provided to re-structure provision so that Scottish Arts Council direct funds are available for ambitious artists' development projects while requests for lower levels of support would be handled locally.

Benchmarks (known or to be established)

Around 45 makers per year benefit from schemes of direct support, which are over-subscribed by factors of up to 3 and sometimes more. Around 20 makers are projected to benefit from the 3 small pilots in 2005/6.

Budget assumptions (description)

- Scottish Arts Council direct support enhanced from £110,000 to £150,000 by 2008/09.
- Funding for devolved schemes increased from £15,000 to £100,000 by 2008/9, leveraging matching funding from local authority/ development agency funds plus in kind administrative support.

Capacity (implications for staffing and skills)

Additional officer time to work with all 32 local authorities and the enterprise structure – see Summary below.

Outcomes

- Awards: aim to treble the number of makers benefiting through direct and devolved funds by 2008/9 (i.e. 65 to 195 per annum).

➤ **Organisational infrastructure**

Description

Creative and Technical Development:

North Lands Creative Glass (NLCG), the single dedicated Crafts CFO, is a national resource for all artists working creatively in glass which also attracts artists working in other fields. It has excellent studio facilities and provides a link to higher education in glass across the UK and an important meeting point with international artists.

Improvements in the staffing structure are in progress, including the appointment of a chief executive in 2006, but additional support to strengthen marketing and education capacity is needed in the near future to ensure the most effective use of the facilities, extend the range of development opportunities and reduce the amount of time spent fundraising (see also 1.3 below for Education). Because of the quality and reach of the organisation, including its contribution to the International strategy, and as a resource for artists and the community in an area of low arts provision (see 1.3 below), it is regarded as an essential element of the crafts infrastructure and a priority for enhanced funding. NLCG is the only media-specific centre of excellence for crafts in Scotland. During the 3 years of this plan the case will begin to be examined, with appropriate key players, for similar centres devoted to other media such as ceramics.

Makers' associations in Scotland, of which there are around 50, are a significant resource for mutual development and support; a number regularly organise master classes, workshops and networking events. This provision is particularly important in indigenous crafts for which the possibility of formal education is the exception rather than the rule. Although the voluntary nature of most of the organisations limits the scope of what can be

undertaken, useful progress has been achieved through project funding. A modest level of support for this will be continued.

Professional and Business Skills:

The establishment of the Cultural Enterprise Office in Glasgow, a joint project between Scottish Enterprise and Scottish Arts Council (supported with central funds) and the current roll-out of the concept to 3 other cities is an important initiative. It has proved helpful in business development to both emergent and established practitioners, including those working in crafts, as the advice is based on knowledge of the specific context in which creative businesses operate (as compared with the more generic business advice usually available from the local enterprise network). Scottish Arts Council should take a leading role in ensuring the continuation and extension of the service (perhaps in partnership with the Creative and Cultural Skills Council) after the completion of current project support in November 2007.

www.craftscotland.org, the recently established national crafts web resource initiated by Scottish Arts Council as part of its Creative Industries strategy, provides a mechanism for makers to promote their work nationally and internationally, and to develop a brand for Scottish crafts. It is also structured to be a future vehicle for professional skills training which would have national reach, universities and the Crafts Council being likely partners for content. In recognition of the service it offers to the whole sector and to access for the audience, craftscotland is regarded as an essential feature of the crafts infrastructure (see 1.2 below).

Selling and Promotion:

Over 40% of makers are reported as using galleries/exhibitions as a conduit to sell their work, although, given the pattern of their income, only a proportion of these outlets will be in Scotland. Recent research in England has found that the number of commercial crafts galleries is less than half that for fine art and that action is needed to secure a stronger gallery sector for crafts. Although there is a lack of comparable data for Scotland, experience suggests that the gallery sector here for crafts is also under-developed. Partnership with Visual Arts has allowed action to strengthen the market for contemporary work in Scotland through the Own Art interest-free credit scheme for private buyers, which operates through both public and private sector galleries. Sustained support is required to build on this initial benefit. For Crafts further supply-side development is needed, in partnership with specialists such as the Crafts Council. This would include assistance for commercial galleries to attend fairs; training and studio visits for staff; encouragement to public sector galleries to be more professional in selling; and support for commissioning critical writing and events. Crafts would expect to continue contributing to Own Art administration and marketing costs over the next 3 years. In addition, a Council-wide solution is needed to secure the capital to underpin interest payments.

A significant gap in the organisational infrastructure is the lack of a major crafts promotional event in Scotland – a successor to Artisan which was ultimately unable to access a sufficient market for the event to be viable. Recent research has revealed strong support for the idea within the sector but found that the components for an event which would be uniquely Scottish have yet to emerge. The recommendation is to begin immediately to build the foundations for such an event through a national market development programme – a package of measures to strengthen the reputation of Scottish crafts internally and externally. These would include outward missions, inward missions for external buyers and curators, and internal and external promotional events.

This is a good fit with the planned off-line activities of *craftscotland* which offers both a means of implementing the programme and a mechanism for achieving partnership funding from development agencies and trusts. Scottish participation in the 2003 Smithsonian Folklife Festival in Washington DC exposed Scottish craftspeople to over one million visitors. The aim is to work towards achieving in Scotland an event with similar impact.

Benchmarks (known or to be established):

- NLCG – 2005/06 artists' programmes (126 participants) and education and outreach (172 participants); associated exhibitions 2
- Own Art – 24 galleries showing crafts accepted on scheme by October 2005
- Selling and promotion: use participant surveys on year 1 programme to set benchmark for sales/column inches/opportunities achieved

Budget assumptions (description)

- NLCG to receive £17,503 uplift in core funding in 06/07; core funding further increased to £119,000 (£37,500 over 06/07 baseline) by 2008/09. (Note: this includes enhanced education/outreach support described in 1.3).
- NLCG: assumes support from Capital in current year (around £85k) to update equipment and refurbish the old workshop to provide dedicated outreach and small-scale exhibition facilities to enable outreach programme to be scheduled in parallel with main artists' programme.
- Support for mutual development activity by makers' organisations continued but reduced to £20,000 per annum
- That the Council will advocate to ensure the continuance and extension of the work of the Cultural Enterprise Office network beyond November 2007
- Continue Crafts' £15,000 per annum contribution to Own Art administration and marketing but the capital to underwrite the interest to be found from other Scottish Arts Council budgets.
- National Market Development and Promotional programme £300,000 over 3 years

Capacity (implications for staffing and skills)

Additional officer time to oversee the development and implementation of the National Market Development programme – see Summary below.

Outcomes

- NLCG – participants in artists' programmes and education and outreach increased by 21%; associated exhibitions increased from 2 to 7.
- Own Art – galleries continue to be brought within initiative; need for further supply-side development assessed and progressed in partnership with Crafts Council.
- Work of Cultural Enterprise Office network sustained and extended after November 2007
- New selling and promotional opportunities for makers, offsetting the loss of Crafts Council international services, and allowing them to be presented under a Scottish rather than UK banner

➤ **Key partnerships**

Description

Partnership with local authorities, local enterprise companies and other agencies has levered partnership funding and in-kind support from these sources to enable the initiation

of dedicated Crafts Officer posts able to work strategically with the makers and the audience. In areas of Scotland where these have been established (Dumfries and Galloway; the Ayrshires and Arran, Falkirk, Dundee and Shetland) there have been demonstrable improvements in opportunities for makers to develop in both artistic and business terms (e.g. see 2005 Todd Lewis evaluation of Dumfries and Galloway Arts and Crafts Trade Development Project) and matching opportunities for audiences to access contemporary work. It is anticipated that this network will continue to be extended on a rolling programme basis. Experience suggests that a multi-skilled approach (e.g. combining responsibility for visual arts and crafts in one post) is too broad to be fully effective, although this would not rule out placing posts in creative teams.

Active partnership with the Crafts Council in London has given the opportunity to buy into services which Crafts department has not previously had the resources to provide directly. Through this, crafts in Scotland has benefited from promotion through *Crafts* magazine, and makers and galleries are able to participate in Crafts Council promotional and trading activities in England and abroad. The Crafts Council will shortly be implementing a strategic shift which will involve withdrawal from aspects of service provision (including international promotional activity – a role to be taken over by *craftscotland* for makers here) towards an enabling role. Participation in the premier UK events organised by the Crafts Council – Collect, and the replacement for Chelsea Crafts Fair - will continue to be important to Scottish makers. This apart, it is expected that the emphasis in the partnership will move to a shared approach to professional development for artists and gallery staff, as outlined above, and audience development (see 1.2).

Benchmarks (known or to be established)

- Crafts Officers: 5 dedicated posts in 2005/06; 2 currently supported per year on rolling programme basis
- Benchmarks for Crafts Council to be established when new framework of activity in place

Budget assumptions (description)

- Continued investment in seeding Crafts Development Officer posts on rolling programme basis, leveraging matching funding from local sources, with modestly enhanced funds to allow pace of initiation to increase.
- Continued partnership with the Crafts Council, but with a reduced budget as the national market development programme in Scotland comes on stream

Capacity (implications for staffing and skills)

Current capacity adequate

Outcomes

- Additional opportunities for creative and business development in 3 new areas through initiation of 3 crafts officer posts over 3 years.

➤ **Physical infrastructure**

Description

Over two-thirds of respondents to the 2001 study of crafts businesses in Scotland, Dr Andrew McAuley, Dr Ian Fillis, Department of Marketing, University of Stirling, January

2002 were found to operate from a workshop based at home. That this was not necessarily through choice was indicated by nearly 50% of respondents citing the provision of low cost premises among measures which they considered as priorities to assist the sector. Accommodation appears to be a generic issue, as relevant in rural areas as in the cities. As for visual artists, the WASPS studio network, currently in 15 locations across Scotland, is the most significant provider of affordable studio space for makers. Extensions to the network in the form of modest 7-8 studio units is proving successful in addressing needs in areas with lower-density populations; small-scale capital assistance is needed to continue this expansion. See also Visual Arts Scenario.

➤ **Summary of Aim to support artists (Optimum)**

By enhancing existing mechanisms, partnerships and structures there is potential to improve opportunities for makers for creative and professional development, international working, promotion and marketing. The outcome would be an improved climate for all crafts practitioners and the extension of direct support to a wider group.

Additional capacity: one officer to work with all 32 local authorities and related development agencies on devolved funding schemes and other projects to enhance opportunities for individual makers

Additional costs:

- Direct and devolved awards to makers for creative and professional development additional £125,000 per annum by 2008/09 (£180,000 over 3 years)
- Additional support to North Lands Creative Glass, £87,500 over 3 years (and capital support in current year to achieve provide dedicated outreach and small-scale exhibition facilities)
- National Market Development and Promotional programme £300,000 over 3 years
- capital to underwrite Scottish Arts Council element of Own Art interest
- A rolling programme of small-scale capital investment to extend the studio network outside metropolitan areas.

1.2 Aim – audiences (optimum)

➤ **Organisational infrastructure**

Description

Promotion:

The national crafts web resource www.craftscotland.org, a priority within Crafts strategy, was launched in 2004 as a single gateway to crafts activity around Scotland. In addition to its services to makers (described in 1.1 above), the resource highlights opportunities for the audience through events listings, searchable databases, editorial etc; it also proves a promotional mechanism supportive of the activities of promoting and presenting venues. This initiative has national reach and is seen as a key mechanism for future audience development to be sustained and developed beyond the end of the existing service-level agreement in September 2007.

Network of promoting and presenting venues:

There is a network of publicly-funded galleries, arts centres etc around Scotland which incorporate contemporary crafts in their programmes, educational as well as exhibiting.

Currently around 12 venues present crafts within their programmes at least twice during the year, and as many more on a more occasional basis. In terms of serving the audience across Scotland the current pattern of provision has considerable limitations:

- With the exception of 3 CFO's funded to include crafts in their core activities (Shetland Arts Trust, An Tuireann, An Tobar), support is based on project funding. This makes it difficult to achieve continuity and coherence in presentation and touring, or working towards goals in education, presentation of international work, equalities and wider audience development.
- Although this network is relatively well-developed in rural areas it is thin in the central belt, thus large sections of the population are not adequately served
- There is a shortage of hosts for large-scale shows.
- The pool of those with crafts expertise who can be a conduit between the makers and the audience – curators, writers, critics as well as crafts officers – is still small
- There is a shortage of high quality product, both large and small scale, originated in Scotland
- Compared with current practice in visual arts, little use is being made of non-conventional spaces to reach new audiences

An immediate improvement to the extent to which contemporary crafts are shown across Scotland can be achieved by requiring organisations which are core-funded by Scottish Arts Council from other budgets to present visual culture, to include within this a defined crafts component consistent with the artistic policy of the organisation. Additionally, for contemporary crafts to be shown more widely in Scotland a greater pool of curatorial expertise is required. To address this, with additional funds it is proposed to offer assistance for packages of travel to venues, events, studios etc based on the model of the National Collecting Scheme for Scotland, to engage visual curators in crafts whether or not they are involved in collecting. Delivery may be facilitated in partnership with the Crafts Council (see 1.1 above). This assistance could be linked with additional funds for programme development (exhibitions and associated outreach), offered over a period of, say, 3 years. Applicant presenting venues would be required to commit a stated level of resource and demonstrate how they would give crafts a more consistent presence in their programme and develop the audience. In addition to describing strategies for curatorial development, proposals would include addressing equalities issues and referencing international work. The aim of this more strategic approach would be to create, in partnership with the Visual Arts department, local authorities and other, a group of geographically-dispersed centres with improved expertise and programming to provide a more secure foundation for the extension of provision across Scotland. This would include venues able to realise and/or host large-scale shows.

Crafts exhibition commissioning agency:

As an additional measure to address some of the above issues, a new non-building based organisation is proposed to initiate new shows for touring and make interventions in non-conventional spaces to reach new audiences. It would work to complement the activities of the promoting and presenting network and could potentially become part of the role of an eventual National Centre for Crafts (see Physical Infrastructure below).

Benchmarks (known or to be established)

- current Programming and New Work funds: around 13 exhibitions (including some in development phases) supported per annum, with combined estimated audience of 77,000 and 3000 participants in education and outreach programmes

Budget assumptions

- craftscotland: maintenance of agreed level of investment (£125,000 per annum) to September 07; enhancement thereafter
- network of venues: continued core funding of current Visual Arts/Area Development CFOs to include requirement in funding agreement to maintain and enhance existing crafts provision (An Tuireann, Shetland Arts Trust, Crawford Arts Centre) or incorporate a defined commitment to crafts in their programme (including An Lanntair, DCA, Inverleith House/RBG network, Pier Arts Centre, Taigh Chearsabhagh, Talbot Rice Gallery, Travelling Gallery)
- network of venues: existing exhibitions budget maintained but at a modestly reduced level as targeted programme meets some demand; targeted programme and curatorial development additional £375,000 over 3 years
- exhibition commissioning and touring agency £225,000 over 3 years

Capacity (implications for staffing and skills)

Existing staff commitment to venue-related activity accounts for around 50% of one officer post. This to be increased to full-time to build new partnerships across Scotland, negotiate programme and training packages, and evaluate the outcomes.

Outcomes

- more coherent approach to SAC development areas including international and equalities
- progress towards enhancing the pool of curatorial expertise
- greater access for the audience to crafts through improved crafts programmes at a number of regional hubs.
- new audiences for crafts achieved through exhibition commissioning agency touring projects /interventions in non-conventional spaces.
- Combined impact of the above projected as a gain of 15 exhibitions, an additional audience of 130,000 and 3,570 additional participants in education and outreach programmes.

➤ Research

Description

The Arts Attendance Participation and Attitudes in Scotland, TNS Transport and Tourism, June 2005 (APA Survey) suggested that a relatively small proportion of Scottish adults (around 6%) attends crafts events – a figure which in may in part be accounted for by limited opportunity. A more substantial number (15%, that is over 600,000 people if the results are extrapolated across Scotland) were found to have participated in crafts in the previous 12 months – by practising a craft and/or by purchasing a work of art or craft object. The survey suggested that participation is more likely amongst women, and people aged 45-54. This accords with conventional wisdom, but the findings of the recent Young Scot survey found that 18% of their respondents (aged 11-21) practised crafts in their spare time. Since their interest is already established, participants may present a significant audience which could be engaged more deeply with crafts and one which includes young adults as well as those who are more mature.

Although the APA survey gives some social and geographical data about those most likely to attend or participate, we do not have a clear view of the definition of the audience and its motivations, the relationship between attendees and those who participate, and

the barriers to closer involvement. Funding has been secured 2005/06 to define and segment the audience for crafts in Scotland. The results will feed into the programming and curatorial initiatives described above and inform future proposals for audience development. (See Audience Development Scenario).

➤ **Physical infrastructure**

Description

There is a shortage of venues able to realise or host significant large-scale shows, including those of international work. This is not necessarily due to a lack of spaces (Inverness would be an exception), but rather that existing larger-scale arts venues which might be expected to show at least some aspects of craft do not include it within their presentation of visual culture. The proposed improved partnership with Visual Arts to encourage appropriate existing visual arts-based CFO's to extend their vision, outlined above, is one way forward.

With the exception of the Royal Museum, which has revived its small crafts and design gallery and a replacement for which is provided for in the National Museums of Scotland's development plan, there is no dedicated space where the public can access contemporary work on a year-round basis. A National Centre for Crafts, a priority within crafts strategy, remains the single most important required structural development to improve and sustain the promoting and presenting network. Intended to complement the *craftscotland* web resource which is the virtual gateway to crafts in Scotland, it is envisaged as a venue, probably in Glasgow or Edinburgh, for international work of the highest quality, a physical focal point for referencing Scottish craft and a source of touring exhibitions and associated programmes for venues throughout the country. There are powerful arguments against pursuing this objective in current conditions. In the absence of a strong promoting and presenting network there is a likelihood that such a centre would drain resource from existing venues rather than being the equal partner intended. The objective therefore remains, but to be followed up beyond the immediate 3-year budget period when the initiatives proposed to strengthen the network have come in to effect.

➤ **Summary of Audiences Aim (Optimum)**

To achieve greater impact in audience development the existing promoting and presenting network for crafts, which has limited reach and lacks strategic continuity and coherence, requires extension and consolidation. This will be attained through new partnerships with agencies, venues and local authorities, informed by the outcomes of current research. The goal is truly national coverage with at least one hub venue in each region (and in the longer term a National Centre as a flagship) reaching out to defined audiences.

Additional capacity: 50% officer post to build new partnerships across Scotland, negotiate programme and training packages, and evaluate the outcomes

Additional costs:

- Exhibition commissioning and touring agency £225,000 over 3 years
- Curatorial and programme development £375,000 over 3 years

1.3 Aim – Education and Lifelong learning (optimum)

➤ Organisational infrastructure

Description

Schools:

The objective within Crafts strategy to improve opportunities to experience crafts in education and lifelong learning was in part based on the understanding that children often have a poor exposure to crafts in schools, with a lack of significant experience of making. This not only influences career and college choices but, more fundamentally, deprives children of a means of self-expression and understanding of an aspect of contemporary visual culture. There has been a Scotland-wide interest in the crafts residencies in schools fund, open to all local authorities and now entering its third year. Successful projects, which have often benefited from the expertise and enthusiasm of Cultural Co-ordinators and Links Officers, incorporate personal development for teachers to ensure a legacy, and spread the benefit by engaging with the wider school community. The limitation is that the fund is unable to address demand: applications in 2004 outpaced funds available by a factor of 5 to 1. On this scale of funding only some 5-6 local authorities can be assisted each year. Additional dedicated funding will enable all local authorities to be brought within the initiative more quickly and provide greater possibility to follow up pilot residencies with more ambitious projects to achieve integrated programmes across all schools in a given area.

Longer-lasting, more pervasive results, reflected in curriculum changes, will depend on influencing the bodies in overall charge of education. Rather than additional Crafts Officer input, this is best achieved through the work the Education department is already undertaking in relation to the Curricular Review and the Arts Across the Curriculum programme. To support this, one possibility is that part of the funds for crafts residencies could in future be used for demonstration cross-curricular projects.

Wider community

North Lands Creative Glass, the single dedicated Crafts CFO, is developing a relationship with Highland Council and taking first steps in work with communities in the Highlands alongside its prime role in advanced training for artists. This has included programmes with primary schools, secondary schools and teachers in the region and the establishment of a Lybster Glass Week providing opportunities for the local community. Initial events have established demand but extension of this range of local provision is dependent on strengthening the capacity of the core staff to organise and administer the programme. Provision for this is made within 1.1 above. Delivery of the proposed programme will also depend on the availability in the current year of small-scale capital assistance to provide dedicated outreach facilities and small-scale exhibition space to allow the programme to be delivered alongside the main artistic programme (also included in 1.1 above).

The education and outreach activities undertaken in association with the crafts programmes in presenting venues have considerable potential to improve the presence of crafts in lifelong learning for the wider community, but currently suffer from the same limitations of lack of continuity and coherence. Provision for improved education and outreach is included in the programme development outlined in 1.2 above.

Benchmarks (known or to be established)

- Schools: typically, around 10 residencies in schools funded per annum engaging a total of 1,500 participants and 10,000 audience
- NLCG: see benchmark included in Organisational Infrastructure in 1.1 above

Budget assumptions

- Schools: support for Crafts Residencies in Schools raised from £50,000 to £150,000 per annum by 2008/09
- Schools: that the network of Cultural Co-ordinators and Links Officers is maintained
- NLCG: availability of small-scale capital funding to allow refurbishment of Old Workshop as dedicated outreach studio (included in 1.1 above)

Capacity (implications for staffing and skills)

Minimal if Education staff maintained.

Outcomes

- Schools: projected increase over benchmark by 18 residencies, 2,700 participants and 15,000 audience
- NLCG: Included in 1.1 above
- A more secure place for crafts in the curriculum

➤ **Research**

Description

The 2005 APA survey, suggested that the existing number in Scotland of attenders at crafts events is quite modest but there is a much more substantial body of participants. Although there are opportunities to pursue a craft through local authority and college life-long learning provision and the apparently numerous voluntary groups, particularly for textile-based activity, a relatively small proportion of participants were found to be members of clubs or classes. This suggests that for many participation is largely a domestic activity and self taught or based on skills passed on through the family or possibly originally learnt at school. As with attenders, little is known about motivations, barriers, and opportunities for participants and the research being undertaken in 2005/06, described in 1.2 above will be crucial to guiding future action.

➤ **Key partnerships**

Description

Taking forward provision for education and lifelong learning is regarded as integral to wider programme development described in 1.2 above. If this is to be fully effective in engaging the audience, it will need to be accompanied by equivalent development of the skills and number of education staff in venues. Visual Arts department currently funds Engage to deliver a limited programme of professional development to gallery staff and would enhance this to achieve optimum performance. Crafts will share in the enhancement of the role of Engage and a general improvement in the structure of gallery education.

Responsibility for wider provision for informal learning must rest with other bodies, especially local authorities, but subject to the outcomes of research there may be an advocacy role for Scottish Arts Council.

Benchmarks (known or to be established)

- benchmark for current skills level amongst gallery education officers to be established through Engage
- benchmark for number of gallery education staff in arts centres to be established with Visual Arts

Budget assumptions (description)

- assist professional development for gallery education officers £60,000 over 3 years
- in partnership with Visual Arts enhance the number of education posts within arts venues £75, 000 over 3 years

Capacity (implications for staffing and skills)

Minimal.

Outcomes

- greater provision of crafts-related gallery education through introduction of 3 new posts
- enhanced crafts expertise amongst gallery education staff

➤ **Summary of Education and Learning (optimum scenario)**

Although Crafts strategy recognised the importance of this area of work, implementation to date has been modest because of the level of resource available. Greater impact may be achieved in schools by a twin track approach of providing extended opportunities for local authorities to participate in the crafts residencies initiative and, through the Council's Education department, advocating at national level for curriculum changes. By building on existing key partnerships and capacity within the promoting and presenting network there is potential for much improved provision for the wider public to engage with contemporary work and, through this, to achieve enhanced understanding and appreciation of crafts.

Capacity: influencing the ability of venues to provide greater educational opportunities can be pursued through the mechanisms described under Audience Development and may not need further staff resource beyond that outlined above.

Additional costs:

- expand the crafts residencies in schools scheme £250,000 over 3 years
- assist professional development for gallery education officers £60,000 over 3 years
- in partnership with Visual Arts enhance the number of education posts within arts venues £75, 000 over 3 years

1.4 Optimum – Budget totals

Bring totals forward from detailed budgets on template – appendix 2. Please also refer to “Budget assumptions” section in Guidance paper.

Total budgets by Aim	2005-06 Actual * £	2006/07 + 15% (exc cfos)	2007/08 Estimates (optimum)	2008/09 Estimates (optimum)
Artists	423,949	481,183	619,000	724,000
Audiences	340,000	345,000	470,000	595,000
Learning	50,000	100,000	217.500	217.500
Total funding budgets	813, 949	926,183	1,306,500	1,536,500
Operational budgets	126,826	tbc	tbc	tbc

1.5 Summary of optimum scenario

Scottish Arts Council has been taking a leading role in creating an infrastructure which supports the vision of crafts as a dynamic contributor to contemporary culture and the economy, valued and understood by people throughout Scotland, and Scottish craftspeople as a confident professional community whose work is recognised for excellence both here and abroad.. As almost all aspects of the infrastructure are immature, working within the framework of Scottish Arts Council aims there is extensive potential for greater impact including:

- improved opportunities for the audience across Scotland to engage with contemporary crafts
- more consistent place for crafts in the curriculum and provision for lifelong learning
- more spaces/channels for displaying and selling work
- a more coherent image for Scottish contemporary crafts nationally and internationally
- a more professional and confident crafts community with greater sustainable income



**Scottish Arts Council
Strategic Review
A framework for development**

**Crafts department
Standstill Scenario**

2. Standstill Scenario

Planning Guidance approved by Council in June 2005: to propose any changes required to maximise the impact on our corporate objectives based on a **standstill budget**

2.1 Aim – support for artists (standstill)

The crafts sector makes a measurable contribution to the Scottish economy. There are thought to be around 3000 crafts enterprises in Scotland which in 2001 were estimated to have a joint annual turnover of up to £150 million. While earnings for some are low (nearly half the respondents to the 2001 survey reported a turnover of less than £10,000 per annum) this provides a sound base for development provided the Scottish context is understood:

- tertiary education provision covers only some areas of practice and about half the crafts population is self taught
- opportunities for continuing professional development are patchy
- there are gaps in the availability of workshops and open access facilities
- Scottish makers have to be more resourceful than their peers in England and Wales and use more numerous channels to reach markets; many look to the markets elsewhere in UK and abroad for significant elements of their income.

The intention, taking the above factors into account, is to direct available resource towards the objective of an increasingly confident, skilled and professional community of craftspeople and opportunities for them to create, promote and sell their work.

➤ **The Individual artist**

Description

Recognising that only a small proportion of makers can benefit from national funds, pilot schemes are being run in 3 local authorities through which modest devolved Scottish Arts Council funding levers partnership funding from local sources. The intention was to extend this provision nationwide to raise artistic and professional standards across the sector and provide a stepping stone for individual practitioners to national support. With standstill funds and no additional staff resource, the pilots cannot be followed up and will be withdrawn. The funds allocated to the pilots will be re-directed to strengthening the network of regional crafts officers as an alternative means of extending benefit to artists (see below).

Benchmarks (known or to be established)

Around 45 makers per year benefit from schemes of direct support - which are over-subscribed by factors of up to 3 and sometimes more. Devolved funds (3 pilots): estimated 20 makers benefiting in 05/06.

Budget assumptions (description)

- Scottish Arts Council direct support maintained at around current level and enhanced slightly to take account of inflation to allow the offer of one or two more substantial awards.
- Funding for devolved schemes (£15,000) withdrawn and transferred to Crafts Officer budget.

Capacity (implications for staffing and skills)

Minimal implications.

Outcomes

- Direct Awards: benchmark not exceeded; number of awards against benchmark may be reduced if a decision is taken to increase the maximum value of some awards to encourage more ambitious programmes of personal creative development.
- Reduced opportunities for makers to access support for creative and professional development at local level.

➤ **Organisational infrastructure**

Description

Creative and Technical Development:

North Lands Creative Glass (NLCG), the single dedicated Crafts CFO, is regarded as an essential element of the crafts infrastructure and a priority for enhanced funding. As only a partial uplift is feasible in this scenario, this will be directed to some strengthening of the staffing, but will only have a limited impact on the need for fundraising to utilise facilities to the full. NLCG is the only media-specific centre of excellence for crafts in Scotland: the intention to examine, with appropriate key players, the case for similar centres devoted to other media such as ceramics would not be followed up within the 3 years of this plan.

Makers' associations in Scotland, of which there are around 50, are a significant mechanism for mutual development and support; a number regularly organise masterclasses, workshops and networking events. This provision is particularly relevant in indigenous crafts for which the possibility of formal education is the exception rather than the rule. Although useful progress has been achieved through project funding, the voluntary nature of most of the organisations limits the scope of what can be undertaken. Funding for this will be withdrawn, greater priority being given to initiatives such as craftscotland and Own Art which potentially improve the climate for the whole sector.

Professional and Business Skills:

The establishment of the Cultural Enterprise Office in Glasgow, a joint project between Scottish Enterprise and Scottish Arts Council (supported with central funds) and the current roll-out of the concept to 3 other cities is an important initiative. Scottish Arts Council should take a leading role in advocating the continuation and extension of the service (perhaps through Creative and Cultural Skills Council) after the completion of current project support in November 2007.

www.craftscotland.org: In recognition of the service it offers to the whole sector and to access for the audience, craftscotland is regarded as an essential feature of the crafts infrastructure (see 2.2 below).

Selling and Promotion:

Crafts would expect to continue contributing to Own Art administration and marketing costs over the next 3 years, but this will be dependent on a Council-wide solution to securing the capital to underpin interest payments. Nor does this scenario secure the further supply-side development needed for Crafts, which assumes partnership with specialists such as the Crafts Council (see below), to achieve enhanced crafts knowledge and selling skills amongst gallery staff, and support for commissioning critical writing and events.

A significant gap in the organisational infrastructure is the lack of a major crafts promotional event in Scotland – a successor to Artisan which was ultimately unable to access a sufficient market for the event to be viable. Recent research has revealed strong support for the idea within the sector but found that the components for an event which would be uniquely Scottish have yet to emerge. The recommendation is to begin immediately to create these through a national market development programme – a package of measures to strengthen the reputation of Scottish crafts internally and externally. In principle these would include outward missions, inward missions for external buyers and curators, and internal and external promotional events. Standstill funding does not allow full implementation but the selling and promotion budget will be retained and enhanced to allow progress to be made, including support for one new showcase in Europe and another in Scotland. This is a good fit with the planned off-line activities of *craftscotland* which offers both a means of implementing the programme and a mechanism for achieving partnership funding from development agencies and trusts. There will be limited scope within this, however, to replace international opportunities formerly offered through the Crafts Council (see below).

Benchmarks (known or to be established)

- NLCG – 2005/06 artists' programmes (126 participants) and education and outreach (172 participants); associated exhibitions 2
- Own Art: 24 galleries selling crafts accepted by October 2005
- Selling and promotion: use participant surveys on year 1 programme to set benchmark for sales/column inches/opportunities achieved and targets for future years.

Budget

- NLCG to receive £17,503 in development funding in 06/07, to be consolidated in core funding and slightly enhanced in 2007/08 and 2008/09. (Note: this includes enhanced education/outreach support described in 3.3).
- NLCG: assumes support from Capital in current year (around £85k) to update equipment and refurbish the old workshop to provide dedicated outreach and small-scale exhibition facilities to enable outreach programme to be scheduled in parallel with artists' programme.
- Support for mutual development activity by makers' organisations withdrawn.

- That the Council will advocate to ensure the continuance and extension of the work of the Cultural Enterprise Office network beyond November 2007.
- Continue Crafts' £15,000 per annum contribution to Own Art administration and marketing, dependent on the capital to underwrite the interest being found from other Scottish Arts Council budgets.
- Selling and promotion budget enhanced to £90,000 per annum to allow partial implementation of National Market Development and Promotional programme.

Capacity (implications for staffing and skills)

No change.

Outcomes

- NLCG: participants in artists' programmes and education and outreach increased by 15%; associated exhibitions increased from 2 to 6.
- Own Art – galleries continue to be brought within initiative but uncertain scope for further supply-side development.
- Reduced scope for makers to undertake mutual development activity through makers' organisations.
- New selling and promotional opportunities for makers in the form of one showcase in Europe and one in Scotland, but partially offset by loss of Crafts Council international services.

➤ **Key partnerships**

Description

Crafts Officers: within standstill resource the continued extension of this network on a rolling programme basis to bring the benefits to new areas remains a priority. Experience suggests that a multi-skilled approach (e.g. combining responsibility for visual arts and crafts in one post) is too broad to be fully effective, although this would not rule out placing posts in creative teams.

Active partnership with the Crafts Council in London has given the opportunity to buy into services which Crafts department has not previously had the resources to provide directly. Through this, crafts in Scotland has benefited from promotion through *Crafts* magazine, and makers and galleries are able to participate in Crafts Council promotional and trading activities in England and abroad. The Crafts Council will shortly be implementing a strategic shift which will involve withdrawal from aspects of service provision (including international promotional activity) towards an enabling role. Participation in the premier UK events organised by the Crafts Council – Collect, and the replacement for Chelsea Crafts Fair - will continue to be important to Scottish makers, but within standstill resource the scope for new partnership activity to take advantage of Crafts Council specialist knowledge through a shared approach to professional development for artists and gallery staff (as outlined above), and audience development (see 2.2), will be limited.

Benchmarks (known or to be established)

- Crafts Officers: 5 dedicated posts in 2005/06; 2 currently supported per year on rolling programme basis.

- Benchmarks for partnership with Crafts Council to be established after clarification of CC's future programme (benchmarks from current partnership not relevant).

Budget

- Continued investment in seeding Crafts Development Officer posts on rolling programme basis, leveraging matching funding from local sources, with funds enhanced to allow programme to support 3 posts in each year.
- Continued partnership with the Crafts Council, but with budget reduced to £40,000.

Outcomes

- Additional opportunities for creative and business development in 3 new areas through initiation of 3 crafts officer posts over 3 years.

➤ **Summary of support for artists (standstill scenario)**

In the context of standstill best impact towards creating, with partners, an environment which supports professional development, encourages international working and increases opportunities for makers to promote and sell their output can be achieved by:

- maintaining opportunities for individual creative and professional development through direct awards
- continued, enhanced support for North Lands Creative Glass as a centre of excellence and meeting point for Scottish and international artists, and as a regional arts resource
- developing the Scottish domestic market through sustaining support for the Own Art interest-free credit scheme (subject to capital to underwrite the interest being found from other Scottish Arts Council funds)
- fostering the opportunities for national and some international promotion through consolidating the role of craftscotland and modest implementation of the national market development and promotional programme
- increased opportunities for creative and business development through extending the crafts officer network.

The negative impact will be

- reduced opportunities for makers to access awards at local level through withdrawal of support for devolved schemes; and no increase the number of awards at national level
- withdrawal of support and hence reduced scope for makers to undertake mutual development activity through makers' organisations
- only modest progress towards strengthening the reputation of Scottish crafts externally
- very limited scope to replace the opportunities for international working previously offered through the Crafts Council.

2.2 Aim – audiences (standstill)

➤ Organisational infrastructure

Description

Promotion:

The national crafts web resource www.craftscotland.org, a priority within Crafts strategy, was launched in 2004 as a single gateway to crafts activity around Scotland. In addition to its services to makers (described in 2.1 above), the resource highlights opportunities for the audience through events listings, searchable databases, editorial etc; it also proves a promotional mechanism supportive of the activities of promoting and presenting venues. This initiative has national reach and is seen as a key mechanism for future audience development, to be sustained and developed beyond the end of the existing service-level agreement in September 2007.

Network of promoting and presenting venues:

An immediate improvement to the extent to which contemporary crafts are shown across Scotland can be achieved by requiring organisations which are core-funded by Scottish Arts Council from other budgets to present visual culture, to include within this a defined crafts component consistent with the artistic policy of the organisation.

Concurrently, several existing Crafts budget heads (the open fund for exhibitions and related education programmes; new work; and the sum ear-marked towards a public art agency which has not been utilised) will be pooled, and used more proactively. In place of support for single projects spread over a range of venues, a small number of programme/curatorial development grants will be offered for a period of 3 years. Applicant venues will be required to commit to a stated level of resource from their own or other sources and demonstrate how they will give crafts a more consistent presence in their programme and develop the audience: this will include describing strategies for curatorial development, collecting (where relevant), addressing equalities issues and referencing international work. As noted above, there is potential to buy into future Crafts Council continuing professional development programmes for curators, to benefit both curators participating directly in the curatorial and programme development initiative and others within the Scottish network.

The aim of this more strategic approach will be to create in partnership with Visual Arts, local authorities and others a small geographically-dispersed group of centres with improved expertise, which although not offering Scotland-wide coverage will provide a more secure foundation for the extension of provision across Scotland in the longer term. Additionally some support will be directed to a (currently emerging) non-building based organisation to initiate shows for touring and make interventions in non-conventional spaces to reach new audiences. This agency will work to complement the activities of the promoting and presenting network and could potentially become part of the role of an eventual National Centre for Crafts (see Physical Infrastructure below).

Benchmarks (known or to be established)

- Current Programming and New Work funds: around 13 exhibitions (including some in development phases) supported per annum, with combined estimated audience of 77,000 and 3000 participants in education and outreach programmes.

Budget

- craftscotland: modestly enhanced level of investment (to £140,000) after completion of current contract in September 2007
- network of venues: continued core funding of current Visual Arts/Area Development CFOs to include requirement in funding agreement to maintain and enhance existing crafts provision (An Tuireann, Shetland Arts Trust, Crawford Arts Centre) or incorporate a defined commitment to crafts in their programme (including An Lanntair, DCA, Inverleith House/RBG network, Pier Arts Centre, Taigh Chearsabhagh, Talbot Rice Gallery, Travelling Gallery)
- network of venues: open Exhibitions budget phased out over two years and funds combined with current New Work and Public Art Agency funds to create consolidated programme/curatorial development fund focussed on small number of organisations.
- New support of £50,000 per annum over 3 years to exhibition commissioning agency

Capacity (implications for staffing and skills)

Existing staff commitment to venue-related activity accounts for around 50% of one officer post. The more strategic approach, requiring the building of new partnerships, is likely to require more officer input but this will be offset by the capacity released by the closure of the crafts residencies in schools fund (see 3.3 below).

Outcomes

- more coherent approach to Scottish Arts Council development areas including international and equalities
- progress towards enhancing the pool of curatorial expertise
- greater access for the audience to crafts through improved crafts programmes at a small number of regional hubs (although partially offset by reduced opportunities for the audience to access crafts in some regions in the short-medium term); similar number of exhibitions (13) projected but with combined estimated audience of 94,500 and around 3,700 participants in associated education and outreach programmes
- new audiences for crafts achieved through exhibition commissioning agency touring projects /interventions in non-conventional spaces.

➤ Research

The Taking Part Arts Attendance, Participation and Attitudes in Scotland, TNS Transport and Tourism, June 2005 (APA Survey) suggested that a relatively small proportion of Scottish adults (around 6%) attends crafts events – a figure which in may in part be accounted for by limited opportunity. A more substantial number (15%, that is over 600,000 people if the results are extrapolated across Scotland) were found to have participated in crafts in the previous 12 months – by practising a craft and/or by purchasing a work of art or craft object. The survey suggested that participation is more likely amongst women, and people aged 45-54. This accords with conventional wisdom, but the findings of the recent Young Scot survey found that 18% of their respondents (aged 11-21) practised crafts in their spare time. Since their interest is already established, participants may present a significant audience which could be engaged more deeply with crafts and one which includes young adults as well as those who are more mature.

Although the APA survey gives some social and geographical data about those most likely to attend or participate, we do not have a clear view of the definition of the audience and its motivations, the relationship between attendees and those who participate, and the barriers to closer involvement. Funding has been secured in 2005/06 to define and segment the audience for crafts in Scotland. The results will feed into the programming and curatorial initiatives described above and inform future proposals for audience development. (See Audience Development Scenario).

➤ **Physical infrastructure**

Description

With the exception of the Royal Museum, which has revived its small crafts and design gallery and a replacement for which is provided for in the National Museums of Scotland's development plan, there is no dedicated space where the public can access contemporary work on a year-round basis. A National Centre for Crafts, a priority within crafts strategy, remains the single most important required structural development to improve and sustain the promoting and presenting network. Intended to complement the *craftscotland* web resource which is the virtual gateway to crafts in Scotland, it is envisaged as a venue, probably in Glasgow or Edinburgh, for international work of the highest quality, a physical focal point for referencing Scottish craft and a source of touring exhibitions and associated programmes for venues throughout the country. There are powerful arguments against pursuing this objective in current conditions even in an optimum scenario as in the absence of a strong promoting and presenting network, there is a likelihood that such a centre would drain resource from existing venues rather than being the equal partner intended. In a standstill scenario the achievement of a national centre remains as an objective, but to be followed up beyond the immediate 3-year budget period when the initiatives proposed to strengthen the network have come in to effect and can be evaluated.

➤ **Summary of Audiences Aim (standstill scenario)**

Informed by the outcomes of audience development research improved impact towards enhanced public access to and understanding of contemporary crafts can be achieved through:

- continued support for the *craftscotland* national web resource as a tool for venues and audiences
- focussing funding on the development of a small group of promoting and presenting venues to create centres of improved expertise and provision
- the establishment of a crafts exhibition agency to enhance the product available for touring in Scotland and seek new audiences

This more strategic use of funds will have the benefit of enabling a more coherent approach to Scottish Arts Council policy development areas and providing a more secure foundation for extending provision in the future.

The negative aspects will be:

- reduced geographical coverage in the short-to-medium term

- little flexibility to respond to new developments
- only modest progress towards a National Centre for Crafts

2.3 Aim – Education and Lifelong learning (standstill)

➤ **Organisational infrastructure**

Description

Schools:

There has been a Scotland-wide interest in the crafts residencies in schools fund, open to all local authorities and now in its third year. The intention had been to enable all local authorities to be brought within the scheme and to obtain additional funds to follow up pilot residencies with more ambitious projects to achieve integrated programmes across all schools in a given area. With standstill resource, and in the context of what could be achieved under other headings, the programme will be abandoned.

Longer-lasting, more pervasive results, reflected in curriculum changes, will depend on influencing the bodies in overall charge of education. This is best achieved through the work the Education department is already undertaking in relation to the Curricular Review and the Arts Across the Curriculum programme. Crafts will continue to provide advice to inform this advocacy.

Wider community

North Lands Creative Glass, the single dedicated Crafts CFO, is developing a relationship with Highland Council and taking first steps in work with communities in the Highlands alongside its prime role in advanced training for artists. This has included programmes with primary schools, secondary schools and teachers in the region and the establishment of a Lybster Glass Week providing opportunities for the local community. Initial events have established demand but extension of this range of local provision is dependent on strengthening the capacity of the core staff to organise and administer the programme. Provision for this is made in the uplift of core funding noted in 2.1 above. But delivery of the proposed programme will also depend on the availability in the current year of small-scale capital assistance to provide some dedicated outreach facilities to allow the programme to be delivered alongside the main artistic programme.

Promoting and presenting venues make a contribution to improving the presence of crafts in lifelong learning for the wider community, through the education and outreach activities provided in association crafts exhibitions. This provision currently suffers from the same limitations of lack of continuity and coherence as the exhibition programmes. It is expected that elements of education and outreach will be provided for in the programme development initiative outlined in 2.2 above, thus allowing for improvements in a few centres, but there will be no resource to improve education and outreach in other contexts.

Benchmarks (known or to be established)

- Schools: typically, around 10 residencies in schools funded per annum engaging a total of 1,500 participants and 10,000 audience
- NLCG: see benchmark included in Organisational Infrastructure in 2.1 above

Budget

- Schools: support for Crafts Residencies in Schools withdrawn
- NLCG: availability of small-scale capital funding in 05/06 to allow refurbishment of Old Workshop as dedicated outreach studio (included in 2.1 above).

Capacity (implications for staffing and skills)

Officer time will be released by closure of crafts residencies in schools funds: this to be diverted to audience development.

Outcomes

- Schools: no support available for crafts residencies
- NLCG: Included in 2.1 above
- A more secure place for crafts in the curriculum dependent solely on advocacy at national level

➤ **Research**

Description

As noted in 2.2 above, the 2005 APA survey suggested that the existing number in Scotland of attenders at crafts events is quite modest but there is a much more substantial body of participants. Although there are opportunities to pursue a craft through local authority and college life-long learning provision and the apparently numerous voluntary groups, particularly for textile-based activity, a relatively small proportion of participants were found to be members of clubs or classes. This suggests that for many participation is largely a domestic activity, and self taught, based on skills passed on through the family, or possibly originally learnt at school. As with attenders, little is known about motivations, barriers, and opportunities for participants. The outcomes of the research being undertaken in 2005/06 will inform the programme development initiative but there will be no scope for further action.

➤ **Key partnerships**

Description

Taking forward provision for education and lifelong learning is regarded as integral to wider curatorial and programme development initiative described in 2.2 above. To be fully effective in engaging the audience, it would need to be accompanied by an equivalent development of the skills and number of education staff in venues. Visual Arts department currently funds Engage to deliver a limited programme of professional development to gallery staff and would enhance this to achieve optimum performance. In a standstill scenario there is inadequate resource for Crafts to share in the enhancement of the role of Engage and a general improvement in the structure of gallery education.

Outcomes

- No increase in opportunities for the audience to participate in crafts education and lifelong learning provision
- No improvement to strength/skills of gallery-based education staff.

➤ Summary of Education and Lifelong Learning (standstill scenario)

Although Crafts strategy recognised the importance of this area of work, implementation to date has been modest because of the level of resource available. It is acknowledged with regret that in a standstill scenario continuing to pursue all strands of Crafts strategy is not the most effective option. Except tangentially, through the education element integral to the audience development programme described above (2.2) and the work of North Lands Creative Glass (2.1), there is insufficient scope to address the issue of crafts in education and lifelong learning in other than the most peripheral way. Action will be limited to:

- working through Scottish Arts Council staff to improve the position of crafts within the curriculum
- using the results of research to inform the education aspects of the curatorial and programme development initiative

The negative aspects are

- support for craft residencies in schools withdrawn, with resultant loss of opportunities on the scale indicated by the benchmark.
- no scope to strengthen education staffing/skills in the presenting network
- no resource to follow up research by implementing programmes to enhance the experience of participants.

2.4 Standstill - budget totals

Bring totals forward from detailed budgets on template – appendix 2. Please also refer to “Budget assumptions” section in Guidance paper.

Total budgets by Aim	2005-06 Actual *	2006/07	2007/08 Estimates (based on 2006/07)	2008/09 Estimates (based on 2006/07)
Artists	423,949	426,006	422,006	428,006
Audiences	340,000	340,000	359,000	373,000
Learning	50,000	50,000	35,000	15,000
Total funding budgets	813,949	816,006	816,006	816,006
Operational budgets	126,826	tbc	tbc	tbc

2.5 Summary of standstill scenario

The best impact towards achieving Scottish Arts Council aims within standstill scenario requires acknowledgement that the resources available to Crafts are insufficient either to meet all 3 Council aims or to pursue the whole programme set out in Crafts strategy. With the intention to do less better, the department will withdraw from most actions under Education and Lifelong Learning and re-focus actions under the other 2 aims, to provide a balanced approach to Artists and Audiences. The positive outcomes will include:

- improved opportunities for the audience to engage with contemporary crafts in the longer term through a more securely-founded promoting and presenting network and an enhanced pool of curatorial expertise
- some progress towards strengthened channels for makers to display, promote and sell work
- steps towards a more coherent image nationally for Scottish crafts (but limited progress internationally)
- securing and developing two key components of the crafts infrastructure (NLCG and craftscotland) to the benefit of artists and the audience

The negative aspects will include:

- reduced opportunities for the audience to access contemporary crafts in some areas of Scotland
- reduced opportunities for makers to access development support locally and undertake mutual development activity
- withdrawal from dedicated activity to address Education and Lifelong Learning objectives including the loss of the crafts residencies in schools programme
- action towards a National Centre for Crafts, a priority within Crafts Strategy 2002-2007, postponed to beyond the current plan



**Scottish Arts Council
Strategic Review
A framework for development**

**Crafts department
Reduced Scenario**

3. Reduced Scenario

Planning Guidance approved by Council in June 2005: to propose any changes required to maximise the impact on our corporate objectives based on a **15% budget reduction**.

3.1 Aim – support for artists (reduced)

The crafts sector makes a measurable contribution to the Scottish economy. There are thought to be around 3000 crafts enterprises in Scotland which in 2001 were estimated to have a joint annual turnover of up to £150 million. While earnings for some are low (nearly half the respondents to the 2001 survey reported a turnover of less than £10,000 per annum) this provides a sound base for development provided the Scottish context is understood:

- tertiary education provision covers only some areas of practice and about half the crafts population is self taught
- opportunities for continuing professional development are patchy
- there are gaps in the availability of workshops and open access facilities
- Scottish makers have to be more resourceful than their peers in England and Wales and use more numerous channels to reach markets; many look to the markets elsewhere in UK and abroad for significant elements of their income.

The intention, taking the above factors into account, is to direct available resource towards the objective of creating an increasingly confident, skilled and professional community of craftspeople and opportunities for them to create, promote and sell their work.

➤ **The Individual artist**

Description

Recognising that only a small proportion of makers can benefit from national funds, pilot schemes are being run in 3 local authorities through which modest devolved Scottish Arts Council funding levers partnership funding from local sources. The intention was to extend this provision nationwide to raise artistic and professional standards across the sector and provide a stepping stone for individual practitioners to national support. With reduced funds and no additional staff resource, the pilots cannot be followed up and will be withdrawn. The funds allocated to the pilots will be re-directed to strengthening the network of regional crafts officers as an alternative means of extending benefit to artists (see below).

Benchmarks (known or to be established)

Around 45 makers per year benefit from schemes of direct support - which are over-subscribed by factors of up to 3 and sometimes more. Devolved funds (3 pilots): estimated 20 makers benefiting in 05/06.

Budget assumptions (description)

- Scottish Arts Council direct support continued, but reduced by around 10%
- Funding for devolved schemes (£15,000) withdrawn and transferred to Crafts Officer budget

Capacity (implications for staffing and skills)

Minimal implications

Outcomes

- Direct Awards: reduced by around 10% against benchmark; may be reduced further if a decision is taken to increase the maximum value of some awards to encourage more ambitious programmes of personal creative development.
- Reduced opportunities for makers to access support for creative and professional development at local level

➤ Organisational infrastructure

Description

Creative and Technical Development :

North Lands Creative Glass (NLCG), the single dedicated Crafts CFO, is regarded as an essential element of the crafts infrastructure and a priority for enhanced funding. As only a partial uplift is feasible in this scenario, this will be directed to some strengthening of the staffing, but will have only a limited impact on the need for fundraising to utilise facilities to the full. NLCG is the only media-specific centre of excellence for crafts in Scotland: the intention to examine, with appropriate key players, the case for similar centres devoted to other media such as ceramics would not be followed up within the 3 years of this plan.

Makers' associations in Scotland, of which there are around 50, are a significant resource for mutual development and support; a number regularly organise masterclasses, workshops and networking events. This provision is particularly relevant in indigenous crafts for which the possibility of formal education is the exception rather than the rule. Although useful progress has been achieved through project funding, the voluntary nature of most of the organisations limits the scope of what can be undertaken. Funding for this will be withdrawn, greater priority being given to initiatives such as craftscotland and Own Art which potentially improve the climate for the whole sector.

Professional and Business Skills:

The establishment of the Cultural Enterprise Office in Glasgow, a joint project between Scottish Enterprise and Scottish Arts Council (supported with central funds) and the current roll-out of the concept to 3 other cities is an important initiative. Scottish Arts Council should take a leading role in advocating the continuation and extension of the service after the completion of current project support in November 2007.

www.craftscotland.org: in recognition of the service it offers to the whole sector and to access for the audience, craftscotland is regarded as an essential feature of the crafts infrastructure (see 3.2 below).

Selling and Promotion:

Crafts would expect to continue contributing to Own Art administration and marketing costs over the next 3 years, but this will be dependent on a Council-wide solution to securing the capital to underpin interest payments. Nor does this scenario secure the further supply-side development needed for Crafts, which assumes partnership with specialists such as the Crafts Council (see below), to achieve enhanced crafts knowledge and selling skills amongst gallery staff, and support for commissioning critical writing and events.

A significant gap in the organisational infrastructure is the lack of a major crafts promotional event in Scotland – a successor to Artisan which was ultimately unable to access a sufficient market for the event to be viable. Recent research has revealed strong support for the idea within the sector but found that the components for an event which would be uniquely Scottish have yet to emerge. The recommendation is to begin immediately to create these through a national market development programme – a package of measures to strengthen the reputation of Scottish crafts internally and externally. In principle these would include outward missions, inward missions for external buyers and curators, and internal and external promotional events. The reduced scenario does not allow full implementation but the selling and promotion budget will be retained and modestly enhanced to allow some implementation including one showcase in Europe. This is a good fit with the planned off-line activities of *craftscotland* which offers both a means of implementing the programme and a mechanism for achieving partnership funding from development agencies and trusts. There will not be scope within this, however, to replace the international opportunities formerly offered through the Crafts Council (see below).

Benchmarks (known or to be established)

- NLCG – 2005/06 artists' programmes (126 participants) and education and outreach (172 participants); associated exhibitions 2
- Own Art – 24 galleries selling crafts accepted by October 2005
- Selling and promotion: use participant surveys on year 1 programme to set benchmark for sales/column inches/opportunities achieved and targets for future years

Budget

- NLCG to receive £17,503 in development funding in 06/07, to be consolidated in core funding but not further enhanced in 2007/08 and 2008/09. (Note: this includes enhanced education/outreach support described in 3.3).
- NLCG: assumes support from Capital in current year (around £85k) to update equipment and refurbish the old workshop to provide dedicated outreach and small-scale exhibition facilities to enable outreach programme to be scheduled in parallel with artists' programme.
- Support for mutual development activity by makers' organisations withdrawn
- That the Council will advocate to ensure the continuance and extension of the work of the Cultural Enterprise Office network beyond November 2007
- Continue Crafts' £15,000 per annum contribution to Own Art administration and marketing, dependent on the capital to underwrite the interest being found from other Scottish Arts Council budgets.
- Selling and promotion budget enhanced to £75,000 per annum to allow modest start on National Market Development and Promotional programme.

Capacity (implications for staffing and skills)

No change.

Outcomes

- NLCG – participants in artists' programmes and education and outreach increased by 15%; associated exhibitions increased from 2 to 6.
- Own Art – galleries continue to be brought within the initiative but uncertain scope for further supply-side development.
- Reduced scope for makers to undertake mutual development activity through makers' organisations
- Modest increased selling and promotional opportunity for makers through one showcase in Europe, but only partially offsetting the loss of Crafts Council services internationally.

➤ **Key partnerships**

Description

Crafts Officers: Within reduced resource the continued extension of this network on a rolling programme basis to bring the benefits to new areas remains a priority. Experience suggests that a multi-skilled approach (e.g. combining responsibility for visual arts and crafts in one post) is too broad to be fully effective, although this would not rule out placing posts in creative teams.

Active partnership with the Crafts Council in London has given the opportunity to buy into services which Crafts department has not previously had the resources to provide directly. Through this, crafts in Scotland has benefited from promotion through *Crafts* magazine, and makers and galleries are able to participate in Crafts Council promotional and trading activities in England and abroad. The Crafts Council will shortly be implementing a strategic shift which will involve withdrawal from aspects of service provision (including international promotional activity) towards an enabling role. Participation in the premier UK events organised by the Crafts Council – Collect, and the replacement for Chelsea Crafts Fair - will continue to be important to Scottish makers, but within reduced resource the scope for a new partnership in the form of a shared approach to professional development for artists and gallery staff (as outlined above), and audience development (see 3.2), will be very limited.

Benchmarks (known or to be established)

- Crafts Officers: 5 dedicated posts in 2005/06; current rolling resource supports two posts.
- Benchmarks for partnership with Crafts Council to be established after clarification of CC's future programme (benchmarks from current partnership not relevant)

Budget

- Continued investment in seeding Crafts Development Officer posts on rolling programme basis, leveraging matching funding from local sources, with funds enhanced to allow programme to support 3 posts in each year.
- Continued partnership with the Crafts Council, but with budget reduced to one third current level.

Outcomes

- Additional opportunities for creative and business development in 3 new areas through initiation of 3 crafts officer posts over 3 years.

➤ Summary of support for artists (reduced scenario)

In the context of reduced resource best impact towards creating, with partners, an environment which supports professional development, encourages international working and increases opportunities for makers to promote and sell their output can be achieved by:

- maintaining opportunities for individual creative and professional development through direct awards (although at a reduced level)
- continued, enhanced support for North Lands Creative Glass as a centre of excellence and meeting point for Scottish and international artists
- developing the Scottish domestic market through sustaining support for the Own Art interest-free credit scheme (subject to capital to underwrite the interest being found from other Scottish Arts Council funds)
- fostering the opportunities for national and some international promotion through consolidating the role of craftscotland and modest implementation of the national market development and promotional programme
- increased opportunities for creative and business development through extending the crafts officer network

The negative impact will be

- reduced opportunities for makers to access awards at local level and reduced support at national level
- reduced scope for makers to undertake mutual development activity through makers' organisations
- only minor progress towards strengthening the reputation of Scottish crafts externally
- very limited scope to replace the opportunities for international working previously offered through the Crafts Council.

3.2 Aim – audiences (reduced)

➤ Organisational infrastructure

Description

Promotion:

The national crafts web resource www.craftscotland.org, a priority within Crafts strategy, was launched in 2004 as a single gateway to crafts activity around Scotland. In addition to its services to makers (described in 3.1 above), the resource highlights opportunities for the audience through events listings, searchable databases, editorial etc; it also proves a promotional mechanism supportive of the activities of promoting and presenting venues. This initiative has national reach and is seen as a key mechanism for future audience development to be sustained and developed beyond the end of the existing service-level agreement in September 2007.

Network of promoting and presenting venues:

An immediate improvement to the extent to which contemporary crafts are shown across Scotland can be achieved by requiring organisations which are core-funded by Scottish Arts Council from other budgets to present visual culture, to include within this a defined crafts component consistent with the artistic policy of the organisation.

Concurrently, several existing Crafts budget heads (the open fund for exhibitions and related education programmes; new work; the Collecting Initiative, and the sum earmarked towards a public art agency which has not been utilised) will be pooled, and used more proactively. In place of support for single projects spread over a range of venues, a small number of programme/curatorial development grants will be offered for a period of 3 years. Applicant venues will be required to commit to a stated level of resource from their own or other sources and demonstrate how they will give crafts a more consistent presence in their programme and develop the audience: this will include describing strategies for curatorial development, collecting (where relevant), addressing equalities issues and referencing international work.

The aim of this more strategic approach will be to create in partnership with Visual Arts, local authorities and others a small geographically-dispersed group of centres with improved expertise, which although not offering Scotland-wide coverage will provide a more secure foundation for the extension of provision across Scotland in the longer term. It had been planned to assist a currently-emerging non-building based organisation to initiate new shows for touring and make interventions in non-conventional spaces to reach new audiences. The intention was for this agency to complement the activities of the promoting and presenting network and potentially become part of the role of an eventual National Centre for Crafts (see Physical Infrastructure below). There would be insufficient funds within reduced scenario for this to be progressed.

Benchmarks (known or to be established)

- Current Programming and New Work funds: around 13 exhibitions (including some in development phases) supported per annum, with combined estimated audience of 77,000 and 3000 participants in education and outreach programmes.

Budget

- craftscotland: maintenance of agreed level of investment (£125,000 per annum) after completion of current contract in September 2007
- network of venues: continued core funding of current Visual Arts/Area Development CFOs to include requirement in funding agreement to maintain and enhance existing crafts provision (An Tuireann, Shetland Arts Trust, Crawford Arts Centre) or incorporate a defined commitment to crafts in their programme (including An Lanntair, DCA, Inverleith House/RBG network, Pier Arts Centre, Taigh Chearsabhagh, Talbot Rice Gallery, Travelling Gallery)
- network of venues: open Exhibitions budget phased out and funds combined with current New Work and Public Art Agency funds to create consolidated programme/curatorial development fund focussed on small number of organisations.

Capacity (implications for staffing and skills)

Existing staff commitment to venue-related activity accounts for around 50% of one officer post. The more strategic approach, requiring the building of new partnerships, is likely to require more officer input but this will be offset by the capacity released by the closure of the crafts residencies in schools fund (see 3.3 below)

Outcomes

- more coherent approach to Scottish Arts Council development areas including international and equalities
- progress towards enhancing the pool of curatorial expertise
- improved access for the audience to crafts through programmes at a small number of regional hubs (but overall the projected number of exhibitions and the estimated audience and participants in associated education and outreach programmes remains similar)
- reduced opportunities for the audience to access crafts in some regions in the short-medium term

➤ **Research**

The Taking Part Arts Attendance Participation and Attitudes in Scotland, TNS Transport and Tourism, June 2005 (APA Survey) suggested that a relatively small proportion of Scottish adults (around 6%) attends crafts events – a figure which in may in part be accounted for by limited opportunity. A more substantial number (15%, that is over 600,000 people if the results are extrapolated across Scotland) were found to have participated in crafts in the previous 12 months – by practising a craft and/or by purchasing a work of art or craft object. The survey suggested that participation is more likely amongst women, and people aged 45-54. This accords with conventional wisdom, but the findings of the recent Young Scot survey found that 18% of their respondents (aged 11-21) practised crafts in their spare time. Since their interest is already established, participants may present a significant audience which could be engaged more deeply with crafts and one which includes young adults as well as those who are more mature.

Although the APA survey gives some social and geographical data about those most likely to attend or participate, we do not have a clear view of the definition of the audience and its motivations, the relationship between attendees and those who participate, and the barriers to closer involvement. Funding has been secured in 2005/06 to define and segment the audience for crafts in Scotland. The results will feed into the programming and curatorial initiatives described above and inform future proposals for audience development. (See Audience Development Scenario).

➤ **Physical infrastructure**

Description

With the exception of the Royal Museum, which has revived its small crafts and design gallery and a replacement for which is provided for in the National Museums of Scotland's development plan, there is no dedicated space where the public can access contemporary work on a year-round basis. A National Centre for Crafts, a priority within crafts strategy, remains the single most important required structural development to improve and sustain the promoting and presenting network. Intended to complement the *craftscotland* web resource which is the virtual gateway to crafts in Scotland, it is envisaged as a venue, probably in Glasgow or Edinburgh, for international work of the highest quality, a physical focal point for referencing Scottish craft and a source of touring exhibitions and associated programmes for venues throughout the country. There are powerful arguments against pursuing this objective in current conditions even in an optimum scenario as in the absence of a strong promoting and presenting network, there is a likelihood that such a centre would drain resource from existing venues rather than being the equal partner intended. In a reduced scenario, which allows only modest

progress towards strengthening the network, the achievement of a national centre must remain a distant ambition.

➤ **Summary of Audiences Aim (reduced scenario)**

Informed by the outcomes of audience development research improved impact towards enhanced public access to and understanding of contemporary crafts can be achieved through:

- continued support for the craftscotland national web resource as a tool for venues and audiences
- focussing funding on the development of a small group of promoting and presenting venues to create centres of improved expertise and provision

This more strategic use of funds will have the benefit of enabling a more coherent approach to Scottish Arts Council policy development areas and providing a more secure foundation for extending provision in the future.

The negative aspects are:

- reduced geographical coverage in the short-to-medium term
- aim to achieve new audiences for crafts through exhibition commissioning agency touring projects /interventions in non-conventional spaces not followed up.
- little flexibility to respond to new developments
- minimal progress towards National Centre for Crafts

3.3 Aim – Education and Lifelong learning (reduced)

➤ **Organisational infrastructure**

Description

Schools:

There has been a Scotland-wide interest in the crafts residencies in schools fund, open to all local authorities and now in its third year. The intention had been to enable all local authorities to be brought within the scheme and to obtain additional funds to follow up pilot residencies with more ambitious projects to achieve integrated programmes across all schools in a given area. With reduced resource, and in the context of what could be achieved under other headings, the programme will be abandoned.

Longer-lasting, more pervasive results, reflected in curriculum changes, will depend on influencing the bodies in overall charge of education. This is best achieved through the work the Education department is already undertaking in relation to the Curricular Review and the Arts Across the Curriculum programme. Crafts will continue to provide advice to inform this advocacy.

Wider community

North Lands Creative Glass, the single dedicated Crafts CFO, is developing a relationship with Highland Council and taking first steps in work with communities in the Highlands alongside its prime role in advanced training for artists. This has included programmes with primary schools, secondary schools and teachers in the region and the establishment of a Lybster Glass Week providing opportunities for the local community. Initial events

have established demand but extension of this range of local provision is dependent on strengthening the capacity of the core staff to organise and administer the programme. Some provision for this is made in the uplift of core funding noted in 3.1 above. But delivery of the proposed programme will also depend on the availability in the current year of small-scale capital assistance to provide some dedicated outreach facilities to allow the programme to be delivered alongside the main artistic programme.

Promoting and presenting venues make a contribution to improving the presence of crafts in lifelong learning for the wider community, through the education and outreach activities provided in association crafts exhibitions. This provision currently suffers from the same limitations of lack of continuity and coherence as the exhibition programmes. It is expected that elements of education and outreach will be provided for in the programme development initiative outlined in 3.2 above, thus allowing for improvements in a few centres, but there will be no resource to improve education and outreach in other contexts.

Benchmarks (known or to be established)

- Schools: typically, around 10 residencies in schools funded per annum engaging a total of 1,500 participants and 10,000 audience
- NLCCG: see benchmark included in Organisational Infrastructure in 3.1 above

Budget

- Schools: support for Crafts Residencies in Schools withdrawn
- NLCCG: availability of small-scale capital funding to allow refurbishment of Old Workshop as dedicated outreach studio (included in 3.1 above)

Capacity (implications for staffing and skills)

Officer time will be released by closure of crafts residencies in schools funds: this to be diverted to audience development.

Outcomes

- Schools: no support available for crafts residencies; resultant loss of opportunities as indicated by benchmark
- NLCCG: Included in 3.1 above
- A more secure place for crafts in the curriculum dependent solely on advocacy at national level

➤ Research

Description

As noted in 3.2 above, the 2005 APA survey suggested that the existing number in Scotland of attenders at crafts events is quite modest but there is a much more substantial body of participants. Although there are opportunities to pursue a craft through local authority and college life-long learning provision and the apparently numerous voluntary groups, particularly for textile-based activity, a relatively small proportion of participants were found to be members of clubs or classes. This suggests that for many participation is largely a domestic activity, and self taught or based on skills passed on through the family or possibly originally learnt at school. As with attenders, little is known about motivations, barriers, and opportunities for participants. The outcomes of the research being undertaken in 2005/06 will inform the programme development initiative but there will be no scope for further action.

➤ **Key partnerships**

Description

Taking forward provision for education and lifelong learning is regarded as integral to wider programme development described in 3.2 above. To be fully effective in engaging the audience, it would need to be accompanied by equivalent development of the skills and number of education staff in venues. Visual Arts department currently funds Engage to deliver a limited programme of professional development to gallery staff and would enhance this to achieve optimum performance. In a reduced scenario there is no scope for Crafts to share in the enhancement of the role of Engage and a general improvement in the structure of gallery education.

Outcomes

- No increase in opportunities for the audience to participate in crafts education and lifelong learning provision
- No improvement to strength/skills of gallery-based education staff.

➤ **Summary of Education and Lifelong Learning (reduced scenario)**

Although Crafts strategy recognised the importance of this area of work, implementation to date has been modest because of the level of resource available. It is acknowledged with regret that in a reduced scenario continuing to pursue all strands of Crafts strategy is not the most effective option. Except tangentially, through the education element integral to the audience development programme described above (3.2) and the work of North Lands Creative Glass (3.1), there is insufficient scope to address the issue of crafts in education and lifelong learning in other than the most peripheral way. Action will be limited to:

- working through Scottish Arts Council staff to improve the position of crafts within the curriculum
- using the results of research to inform the education aspects of the curatorial and programme development initiative

The negative aspects are

- support for craft residencies in schools withdrawn
- no scope to strengthen education staffing/skills in the presenting network
- no resource to follow up research by implementing programmes to enhance the experience of participants.

3.4 Reduced - budget totals

Total budgets by Aim	2005-06 Actual *	2006/07 -15% exc cfos	2007/08 Estimates (based on 2006/07)	2008/09 Estimates (based on 2006/07)
Artists	431,949	372,580	372,580	372,580
Audiences	332,000	333,250	333,250	333,250
Learning	50,000	0	0	0
Total funding budgets	813,949	705,830	705,830	705,830
Operational budgets	126,826	tbc	tbc	tbc

3.5 Summary of reduced scenario

The best impact towards achieving Scottish Arts Council aims within reduced scenario requires acknowledgement that the resources available to Crafts are insufficient either to meet all 3 Council aims or to pursue the whole programme set out in Crafts strategy. With the intention to do less better, the department will withdraw from most actions under Education and Lifelong Learning and re-focus actions under the other 2 aims to provide a balanced but narrowed approach to Artists and Audiences. The positive outcomes will include:

- improved opportunities for the audience to engage with contemporary crafts in the longer term though a more securely-founded promoting and presenting network and an enhanced pool of curatorial expertise
- some progress towards strengthened channels for makers to display, promote and sell work
- steps towards a more coherent image nationally for Scottish crafts (but limited progress internationally)
- securing and developing two key components of the crafts infrastructure (NLCCG and craftscotland) to the benefit of artists and the audience

The negative aspects will include:

- reduced opportunities for the audience to access contemporary crafts in some areas of Scotland
- project to bring access to new audiences not followed up
- reduced opportunities for makers to access development support locally and nationally, and undertake mutual development activity
- withdrawal from dedicated activity to address Education and Lifelong Learning objectives including the loss of the crafts residencies in schools programme
- action towards a National Centre for Crafts, a priority within Crafts Strategy 2002-2007, postponed indefinitely.

Helen Bennett
Head of Crafts
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