



# Crafts Council & NSEAD Roundtable - Rebuilding with Craft

Our March 2021 roundtable session brought together teachers, practitioners, academics, and cultural learning leads to identify some practical suggestions responding to key questions:

- What role does the cultural sector and makers play in education recovery and how do we demonstrate this?
- How do we embed craft within a long-term programme of recovery and renewal?
- How can we support *all* learners through craft?

Many of the suggestions made were for practical interventions that already exist but with limited reach or limited take up. This document groups the suggestions into recommendations for action. In doing so we considered the following aspects:

1. those are underway and can be improved or built on
2. those that have been attempted but were unsuccessful
3. those that have not been attempted but are difficult to move forward
4. those that should be explored further as action

## Overview

A significant number of suggestions fell into three main categories: the production of resources, the blending of learning skills for the promotion of craft in the classroom and targeted CPD - with makers sharing knowledge and understanding.

The Crafts Council (and others) has a large bank of teaching and learning resources, including those that focus on craft careers, however these are under-utilised. There is a need to reconsider distribution channels as highlighted below.

The importance of research, including the production of case studies and papers that can actively demonstrate the positive impact of craft education was also flagged. Research about the benefits of arts education does exist, but again this is not reaching teachers and senior leadership teams. We must ask ourselves why and what can be done to make this data more accessible and useful to teachers. New presentations of data should sit alongside working with ITT provision, across subjects, the development of a visual literacy initiative and craft as a cross curricular skill.

The ongoing challenge of perception and value of 'craft' was raised. The suggestion of craft skills being considered 'old fashioned' reflect the debate about the domesticity of craft and sat alongside evidence that craft is resilient to automation and the potential this brings to career journeys. This subject is one in which the wider craft sector is grappling. Work exploring decolonisation, innovation and technology (including sustainability and environmentalism), and meaningful connection with young people all play into this.



## Recommendations

We have drawn together the wealth of comments and discussion into a streamlined set of recommendations and allocated a response or action to each. These are presented below in no specific order, with full comments listed in the Appendices.

	Recommendation	Action
1	Directory of ('certified') craft educators / local craft providers for in school delivery	Crafts Council & partners to explore further - potential to embed into existing plans to evolve Crafts Council Directory. Plans will need to consider existing platforms and link to partnerships such as Engage.
2	Evidence base (inc. Case Studies)	NSEAD's Better Practice Special Interest Group have designed a 'Big Landscape' interactive guidance on curriculum design, pedagogy and learning approaches for the future and across the UK regions. The Better Practice SIG are keen to work with art, craft and design educators to pull together research, resources and case studies to support teachers to design their own curriculum. Crafts Council will explore how to support this resource.
3	Advocacy / Campaign to raise awareness of why craft is crucial	See action #1 Crafts Council will develop its resource library and collaborate with partners to improve dissemination. This will include greater links to TES, NSEAD, Bridge Organisations, LCEPS, etc.
4	Teacher CPD & best practice sharing	Crafts Council plans to deliver craft based CPD as part of its ongoing commitment to craft education.  NSEAD are putting together a 12 month programme for trainees and NQTs linked to the ECF with a focus on subject knowledge. NSEAD will connect with Crafts Council and partners as part of this development. More information will be shared when ready.  A co-creation teacher network (inc. ITT providers and sector organisations) to be explored to gain a more in-depth understanding of barriers to teacher CPD, resource underutilisation and best practice sharing - This could link to action #3  NSEAD & Crafts Council to explore opportunities through Kevan Collins team of additional funding to support teacher development



5	Need for more materials and tools in schools (Institution sharing schemes / Sainsbury vouchers)	Crafts Council & NSEAD will explore an approach to this by starting with a survey that understands current strengths and gaps, including budgetary challenges.
6	Improved collaboration between education and cultural settings locally, to maximise information and resource sharing	See action #4 Building relationship with Bridge networks to ensure craft is well placed within their initiatives. Increased engagement by the sector to Creative Industries initiatives such as Discover Creative Careers Week to be explored. Crafts Council’s Make Your Future model shared as a ‘white label’ approach to partnership working with craft at heart.
7	Children and young people have agency in their learning journeys	Promotion of Project Based Learning and Learn to Learn pedagogies through Crafts Council’s programme delivery.  Promotion of accessible relevant curriculum that empowers young artist’s culturally diverse practice.  Connection to Crafts Council Young Craft Citizens initiative.

Next Steps

NSEAD and Crafts Council have agreed these recommendations will form the basis of ongoing shared activity and increased partnership working. We are meeting regularly and will work through these recommendations. Where appropriate we will bring together representatives from the sector to shape plans, test ideas or consult further.

Updates on our progress will be shared via newsletters and social media.

Nicky Dewar, Learning & Skills Director



Michele Gregson, General Secretary





## Appendix 1: Roundtable delegates

Bridget Harvey	Maker, acting course leader for MA Designer Maker Camberwell College and associate Lecturer MA Textile Design Chelsea College
Eitan Buchalter	Director of Innovation, Global Governance Institute
Emese Hall	Senior Lecturer in Art & Design, University of Exeter and a Vice President, NSEAD
Sarah Drew	Maker Educator, founder School of Make
Emily Gopaul	Primary art consultant
Floriane Fidegnon	Head of Industry, Technology and Innovation, Policy Connect
Gilroy Brown	Education Consultant- retired
Henrietta Patience	Lecturer Art and Design PGCE
Jo Dyer	Community and participatory artist, Animate Arts
Jo Townshend	Principal Partnerships Manger (Creative sectors) UCL & Chair CVAN London
Juliet Overton	Teacher of Art and Design and Yoga
Karen Eslea	Head of Learning and National Programmes, National Gallery
Kate Mason	Chair, Society Designer Craftsmen , Director ,The Big Draw / John Ruskin Arts & Crafts Prize
Kirsty Sullivan	Senior Learning Producer (Formal Learning), V&A Museum of Childhood
Liz Macfarlane	President, NSEAD and freelance Art ed. consultant
Liz Lawrence	Lecturer in ITT Primary PG/UG Art and Design at Birmingham City University
Lucy Kennedy	Chief Executive, Saturday Club Trust
Majeda Clarke	Textile Artist and Educator, Crafts Council trustee
Melanie Tong	Visual artist and primary school teacher
Sally Johnson	Senior lecturer PGCE Route Leader, University of Brighton
Stef Mansfield	Art teacher, The Studio School (Liverpool)
Rachel Payne	Principal Lecturer in Student Experience, Oxford Brookes University
Michelle Storer	SEMHC Lindsworth Secondary School (Birmingham)
Tony Ryan	Chief Executive, Design and Technology Association (DATA)
Jo Haywood	Education Manager, Crafts Council
Rebecca Goozee	Education Manager, Crafts Council
Nicky Dewar	Learning & Skills Director, Crafts Council
Michele Gregson	General Secretary, NSEAD



Appendix 2: Comments from Roundtable delegates and how they sit against the recommendations.

	Recommendation	Roundtable participants comments
1	Directory of ('certified') craft educators / local craft providers for in school delivery	<ul style="list-style-type: none"> <li>• Can we build on Crafts' Councils' directory of craftspeople to include local/national for schools to access? Accessing artists/makers within a school's locality</li> <li>• As makers we underestimate our knowledge and skills that we can share with teachers and educators. Every time I've gone into schools to deliver INSET they came away enthused.</li> <li>• Get craftspeople into school- won't it be great to have visitors and artists/craftspeople back in?</li> <li>• Obviously teachers need training and INSET to build confidence. Also as they are time limited as much knowledge that we have as makers / educators that we can share the better. Can only happen if heads commit to meaningful INSET</li> <li>• What is happening with the catch up tutoring programme- is there any potential here?</li> <li>• Crafts week, staff, students collaboration with local crafts people.</li> <li>• Build teacher confidence - utilise makers specialists</li> <li>• Explore local crafters/ makers - bring them in! Get them to demo - NAIL ART, hair techniques, all the things we don't see as 'craft'</li> <li>• Making links to craftspeople who work in the local community; in school or visits to workshops/studios (or online).</li> <li>• Is there a way to help teachers build strong relationships with local businesses? They can feed into delivery of design programmes (added bonus of being a careers session too)</li> </ul>



2	Evidence base (inc. Case Studies)	<ul style="list-style-type: none"><li>• Case Studies? But what is most powerful?</li><li>• Compile the evidence existing in current arts, design and craft education for young people and the positive impact it has on young people (SCT has lots of evidence on this)</li><li>• Compile the evidence existing in current arts, design and craft education for young people and the positive impact it has on young people (SCT has lots of evidence on this)</li><li>• look at research at trends in automation and how Craft and making is resilient to this-lots of research in the prominence of human making for 21st C.</li><li>• Acknowledging the importance for whole body experience in learning</li><li>• Connect to a sense of play--&gt; human</li><li>• Get outdoors, connection collaborate, up cycle, reconnect</li><li>• Link to sustainability agenda!</li><li>• On Mel's point, the National Gallery Learning Team has been taking part in training with the Hughes Hall Centre for Spoken Communication at Cambridge University to support children's oracy through talking about paintings.</li><li>• Connect to contemporary concerns- activism, inclusion, social justice, environmentalism</li><li>• Flow, active, using our hands, sensory, skill set, bringing Crafts into the class room, the school, the community</li><li>• Cultural learning links - heritage, meaning, skill development</li><li>• <a href="https://oracycambridge.org/">https://oracycambridge.org/</a></li><li>• What is making - look at all the ways we MAKE everyday.</li><li>• The everyday nature of many crafts should make them been MORE valued not less</li><li>• Craftivism - relevant for civic learning</li><li>• Make curriculum links explicit both ways- DT explicitly states links to maths, science, IT etc but links are not made back to DT from 'core' subjects</li><li>• See how it can be used in a cross curricula way, look at PHSE curriculum and assemblies</li><li>• Links to other curriculum areas; seeing that craft can work alongside other areas of the curriculum; history, geography, technology</li><li>• Embedded in curriculum - curriculum design</li></ul>
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3	Advocacy / Campaign to raise awareness of why craft is crucial	<ul style="list-style-type: none"><li>• Promotion of the arts in schools</li><li>• I feel the status of craft needs raising to begin with - sadly I think some teachers see it as old fashioned</li><li>• Challenge of making sure that craft isn't overlooked.</li><li>• We know how important haptic learning is - it's a natural human process</li><li>• Highlighting the need for arts to build the skills for the future</li><li>• Children have struggled to collaborate again - needs to be a focus. oracy skills lost</li><li>• Very important to engage the whole school senior leadership and governors not just the Head and craft teachers</li><li>• Bite the bullet and also promote it through extra curricular time</li><li>• Literacy is too narrowly defined and should include visual literacy multimodalities</li><li>• Craft/Art/Design should own the creative thinking space in much the same way that English 'owns' literacy</li><li>• Toolkit of skills for life, like yoga has that, so a young person can self manage and know how to make things</li><li>• Much good practice is not age-specific, but more universal</li><li>• Complex problem-solving. What does that even mean? Basically, it's tied in with having the psychological flexibility... Critical thinking. Being a critical thinker will be an esteemed skillset in the next few years, as per the study. In... Creativity. Creativity is anticipated to be a key skill now, so before you keep yourself in the dark by describing... People Management. Irrespective of the number of jobs that get automated and how best in class emotional.</li><li>• Craft reaches across generations</li><li>• Bringing craft and making from home/personal experiences families and community</li><li>• Draw on knowledge and exp parents -as makers. Broaden definitions of 'art' and 'craft' to inc traditional/ domestic crafts/art</li><li>• Intergenerational projects / opportunities</li><li>• lifelong craft learning, intergenerational,</li><li>• Family craft days. Family members sharing their knowledge of crafts</li></ul>
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4	Teacher CPD & best practice sharing	<ul style="list-style-type: none"> <li>• Makers sharing their practice - their inspiration...acting as creative role models - Some arts organisations have made videos of makers talking as resources for classroom</li> <li>• Consider crafts that can be easily accessible, i.e. not necessarily requiring specialist equipment</li> <li>• INTRINSIC MOTIVATION Ensure individuals make work based on their personal interests. Important for two reasons: 1) Intrinsic motivation critical for development of creative thinking 2) uses time they spend doing their interests as additional learning opportunity</li> <li>• We as makers can create a body of Schemes of work for teachers to access</li> <li>• Create a craft curriculum which can easily be delivered by teachers, connecting schools up to local providers with facilities to access</li> <li>• Affordable and accessible teacher CPD</li> <li>• Use online videos for teachers and pupils to use to learn skills together</li> <li>• Creating prompts for teachers to embed links to crafts in teaching other subjects</li> <li>• More time for crafts in ITE</li> <li>• Join up the dots of existing provision to create a seamless programme of extra curricula opportunities for young people of all ages so that we aren't just looking at the formal curriculum but also outside it</li> </ul>
5	Need for more materials and tools in schools (sharing schemes / Sainsbury vouchers)	<ul style="list-style-type: none"> <li>• Can ITT providers not only teach craft but also share resources/ideas with schools through their partnerships?</li> <li>• Is there any mileage in getting finance support for craft packs in schools? remember the Sainsbury's sports vouchers?</li> <li>• Making use of sustainable materials - eg British wool</li> <li>• Can we build back with use of more sustainable materials?</li> </ul>
6	Improved collaboration between education and cultural settings locally, to maximise information and resource sharing	<ul style="list-style-type: none"> <li>• More local exhibitions with a crafts focus. overcoming regional challenges of accessing craft in exhibitions</li> <li>• Links between primary/secondary schools - accessing facilities, creative mentors</li> <li>• Recognise the role of FE, HE and industry / practitioners not just schools - to support young people in engaging in arts, craft and design</li> <li>• Opening up of craft studios - virtually or in person (when possible), for children to learn about the working processes of craftspeople</li> </ul>
7	Children and young people have agency in their learning journeys	<ul style="list-style-type: none"> <li>• We need to consider how to capture young people's voices</li> <li>• Easy to access support systems for learners</li> <li>• Provide a holistic engagement opportunity for young people (social, emotional, academic and practical)</li> <li>• Embed children's social worlds and interests into projects</li> <li>• Children to support other children's learning, which helps them learn themselves</li> <li>• Older pupils can make good teachers for younger children</li> </ul>





## Appendix 3 Comments relating to phases and research

ALL Ages	<ul style="list-style-type: none"> <li>Recognise the cross curricular opportunities. Raising the profile of Craft and the skills set it offers</li> <li>Valuing the knowledge created through making and with materials</li> </ul>
EYFS	<ul style="list-style-type: none"> <li>Exploring selfhood through making practice</li> <li>Make craft part of free play - and fight the concept of 'school ready'</li> <li>Utilising what's in the home / everyday items to engage parents. May be asking parents family questions on making / storytelling</li> <li>Guess we have to start by creating time on the curriculum. This will require a shift in government priorities and philosophy of education. Imagine curriculum where skills are valued alongside knowledge</li> </ul>
KS1/2	<ul style="list-style-type: none"> <li>Balance between teaching skills and allowing creative freedoms and 'play'</li> <li>Recognise the cross curricular opportunities. Raising the profile of Craft and the skills set it offers.</li> <li>We have to start with changing the curriculum. We discussed how important creativity is to developing the whole person. Something this important cannot be a "bolt on" extra but has to be at the very core of the offer for all students.</li> <li>Support/CPD around non outcome focused approaches - especially in primary. Changing culture of A&amp;D in school</li> </ul>
KS3	<ul style="list-style-type: none"> <li>Have crafts on display in schools - a stimulating environment</li> <li>Sufficient time for craft in KS3 curriculum - and choice too</li> <li>Form time used to do some individual craft projects that can be picked up quickly?</li> <li>Building core curriculum into design curriculum. emphasising skills that future professionals need</li> </ul>
KS4/5	<ul style="list-style-type: none"> <li>Supporting Design departments to be able to run extracurricular clubs --&gt; Tackling lack of scheduled time for design ?</li> <li>Embed craft into "Project Based Learning" or EPQ time which can be curriculum time for students to explore their own structured projects (of any type)</li> <li>Apprenticeships</li> </ul>
Resources	<ul style="list-style-type: none"> <li>UCL and BBC research into how creativity can help us cope with modern life. <a href="https://www.bbc.co.uk/mediacentre/latestnews/2019/get-creative-research">https://www.bbc.co.uk/mediacentre/latestnews/2019/get-creative-research</a></li> <li>Discussion with young people talking about their experience of making art during lockdown - very interesting and gives a strong sense of their perspective. <a href="https://ygoutu.be/P6VHdEEnDZQ">https://ygoutu.be/P6VHdEEnDZQ</a></li> <li>Carpenter &amp; Reid (2020) Reflections on a Recovery Curriculum: A conversation with Barry Carpenter, Professor of Mental Health in Education <a href="https://www.youtube.com/watch?v=0xEW_lPo9PU">https://www.youtube.com/watch?v=0xEW_lPo9PU</a></li> </ul>