

8 *Makers in focus: survey results for emerging graduates*

8.1 The characteristics of new graduates

98% of respondents were female and 32% had moved out of the region after graduation.

Unlike listed makers, the majority of emerging graduates live in an urban location.

- 8.1.1 98% of respondents in the 'emerging graduate' category were female and 84% were aged between 20-30 years. 32% of those who had graduated at one of the survey's five higher educational institutions in the region now lived outside the region. In contrast with the data findings for listed makers, 62% of respondents considered that they lived in an urban environment and only 38% in a rural environment. Thus, it appears that, after graduation, emerging graduates remain in urban areas.

**Table 35
Gender**

<i>Gender</i>	<i>Number</i>	<i>Percentage</i>
Female	58	98%
Male	1	2%
	59	

**Table 36
Age group**

<i>Age</i>	<i>Number</i>	<i>Percentage</i>
20-30	47	84%
31-40	8	14%
41-50	1	2%
51-60	0	0%
61-above	0	0%
	56	

**Table 37
Urban or rural**

<i>Location</i>	<i>Number</i>	<i>Percentage</i>
Urban	36	62%
Rural	22	38%
	58	

Table 38
Where do you live?

<i>Location</i>	<i>Number</i>	<i>Percentage</i>
Outside the West Midlands	19	32%
Wolverhampton	7	12%
Stoke-on-Trent	6	10%
Staffordshire	6	10%
Dudley	4	7%
Shropshire	3	5%
Birmingham	3	5%
Coventry	3	5%
Herefordshire	2	3%
Worcestershire	2	3%
Warwickshire	1	2%
Solihull	1	2%
Sandwell	1	2%
Telford & Wrekin	0	0%
Walsall	0	0%
	59	

8.2 Graduates, craftform and higher educational institutions

Textiles was the most well represented craftform amongst those practised by emerging graduates.

8.2.1 Table 39 indicates that the most frequently practised craftform is textiles (27%); the next most frequent is 'other' (20%), followed, equally, by ceramics (17%) and jewellery (17%).

8.2.2 More respondents had graduated from Staffordshire University (42%) than from any other of the survey's higher educational institutions (Table 40). This is not necessarily significant, however: the availability of a larger number of contact details for Staffordshire students through *New Designers* (the means by which students were recruited to the survey) meant that more questionnaires were sent out to Staffordshire graduates than to other graduates. The 58% of respondents who did not graduate from Staffordshire graduated from

- University of Wolverhampton (29%)
- Birmingham Institute of Art and Design (BIAD) (19%)
- Coventry University (7%)
- Herefordshire College of Art and Design (3%)

The University of Wolverhampton was the source of the greatest number of respondents who remained in the region.

8.2.3 No one craftform dominates any particular area of the region. However, 50% of ceramicists; 40% of jewellers and 6% of textile designers have moved out of the region since graduation. This is alarming given the West Midlands' very strong tradition and international reputation for design, design and making and manufacturing in ceramics in Stoke-on-Trent and jewellery in Birmingham. The

number of respondents in the survey from other craftforms such as glass and furniture was low; therefore a meaningful percentage figure was not possible for these groups.

- 8.2.4 According to responses to *Makers in focus*, a larger percentage of graduates from Herefordshire College of Art and Design and Coventry University leave the region (50% each) than do graduates of the survey's other higher educational institutions. The University of Wolverhampton retains the largest percentage of its graduates; UCE retains the second largest percentage. Staffordshire has the largest number of graduates leaving the region, however this not necessarily significant as it also has the largest amount of emerging graduates surveyed. It could be that the University of Staffordshire recruits more of its students from outside the region, but there is a variety of other factors which may also account for this finding - from the socio-economic profile of institutions' undergraduate cohorts, to the nature and emphasis of the individual courses to which they are attached. Further research is required to examine the factors that influence graduate destination.

Table 39
What craftform or material did you specialise in?

<i>Craftform/material</i>	<i>Number</i>	<i>Percentage</i>
Textiles	16	27%
Other	12	20%
Ceramics	10	17%
Jewellery	10	17%
Metalwork	4	7%
Glass	3	5%
Woodwork	2	3%
Plastics	1	2%
Furniture	1	2%
	59	

Table 40
Which university/college did you graduate from?

<i>University/college</i>	<i>Number</i>	<i>Percentage</i>
Staffordshire University	25	42%
University of Wolverhampton	17	29%
Birmingham Institute of Art & Design (UCE)	11	19%
Coventry University	4	7%
Herefordshire College of Art & Design	2	3%
	59	

8.3 Professional development

The majority of graduates studying craft and design in the region received some professional development as part of their academic courses.

80% of graduates did not undertake a work or professional placement whilst at university.

- 8.3.1 Professional development is mostly delivered as a whole module or part of a module during undergraduate study, and 76% of respondents had received professional development by these means. The remaining 24% of respondents claim not to have received professional development at all, but the fact that they are graduates of a variety of courses spread across the region's five higher educational institutions suggests that this may be a result of confusion. One higher educational institution that does provide professional development has indicated that professional development is not known as such to its undergraduates. Further research is required to clarify the extent to which any misunderstanding of the term 'professional development' may have affected the results of the survey.
- 8.3.2 80% of emerging graduates did not undertake a work placement at university and, of those who did so, more than half stated that it was a course requirement. Those undertaking a placement were from the Universities of Wolverhampton and Central England (BIAD). Discussions with emerging graduates have indicated that they would have been especially interested to undertake a shadow or placement after graduation, but that they had felt limited in their capacity to achieve this by the need to earn a living.

Table 41
Professional development at your university/college

<i>Type of delivery of professional development</i>	<i>Number</i>	<i>Percentage</i>
Module	37	64%
I did not study professional development at university	14	24%
Part of a module	7	12%
Outside the modular programme	0	0%
	58	

Table 42
Did you do a work placement at university/college?

<i>Placement</i>	<i>Number</i>	<i>Percentage</i>
No	47	80%
Yes	12	20%
	59	

Table 43
If you did a placement was it a course requirement?

<i>Requirement</i>	<i>Number</i>	<i>Percentage</i>
Yes	8	57%
No	6	43%
	14	

34% of graduates consider undertaking professional development at university to have been of value to them.

8.3.3 34% of emerging graduates indicated that undertaking professional development during their undergraduate courses had been of value to them since leaving higher education; 36%, however, claimed that it remained too early to say. This confirms previous research that graduates take time to establish their careers, and that they may not yet have had the opportunity to use their professional development skills.

Table 44
Since leaving university/college has the professional development that you received been of value?

<i>Of value</i>	<i>Number</i>	<i>Percentage</i>
Too early to say	20	36%
Yes	19	34%
I didn't study professional development at university	13	23%
No	4	7%
	56	

8.4 New Designers

New Designers is a positive experience.

Over half of emerging graduates gained professional contacts and an invitation to exhibit their work through participating in New Designers.

8.4.1 Participation in *New Designers* - the annual, national showcase for emerging graduates held in London - appears to be a very positive activity, and this lends support to the idea that, ideally, professional development should be linked with, and integrated into, live activities and opportunities. Over half the respondents had gained successful contacts at *New Designers*: 51% had received an invitation to exhibit, and 44% felt that they had gained promotional and pricing skills. Graduates from all five West Midlands higher educational institutions had gained successful contacts (80% of jewellers; 44% of textiles designers and 30% of ceramicists). A quarter of respondents considered that they had made unsuccessful contacts, and 13% that they did not benefit at all. These latter findings possibly suggest the need for additional or more specialised professional development to develop the potential of the undergraduate to take advantage of the selling and promotional experience that *New Designers* provides.

Table 45
At *New Designers* did you gain any of the following?

<i>Benefit</i>	<i>Number</i>	<i>Percentage</i>
Successful contacts	31	52%
Invitation to exhibit your work	30	51%
Promotional skills	26	44%
Skills in pricing work	26	44%
Presentation skills	24	41%
Skills in selling	16	27%
Sell work	15	25%
Unsuccessful contracts	15	25%
Freelance work	12	20%
I did not benefit from <i>New Designers</i>	8	13%
A commission	7	12%
An offer of a job	4	7%
59		

8.5 Financial situation

The majority of emerging graduates have a loan or debt.

- 8.5.1 It is no surprise that 88% of respondents had a loan or debt to pay back, and this is an issue for any emerging graduate wanting to start up a business. Loans and debts can delay graduates' self-employment plans or act as a deterrent to setting up a studio or a business. In order to pay them off, debts or loans may result in an emerging maker opting initially to take a paid job, thereby delaying self-employment.

Table 46
Do you have a loan or debt?

<i>Loan/debt</i>	<i>Number</i>	<i>Percentage</i>
Yes	52	88%
No	7	12%
59		

8.6 What are the respondents doing?

More than a third of emerging graduates are employed part-time in non art and design jobs.

- 8.6.1 *Makers in focus* examined what emerging graduates were doing in the first 4-5 months after graduation. Respondents were asked to choose as many categories as appropriate to describe their circumstances. Nearly the same number of graduates was unemployed (22%) as self-employed (20%). At 39%, the most selected category was part-time employment in non art and design work. This may suggest that respondents were seeking to juggle a part-time job with trying to become a maker in business. None of the respondents were about to start an MA course; however 7% were undertaking a non degree course in art and design. 17% were employed full-time in non art and design employment, and 13% in full-time art and design related work.

Table 47
What are you engaged in now?

<i>Engaged in</i>	<i>Number</i>	<i>Percentage</i>
Part-time employment, unrelated to art/design	20	39%
Unemployed	13	22%
Self-employed as a designer maker/craftsperson	12	20%
Full-time employment, unrelated to art/design	10	17%
Full-time employment, related to art/design	8	13%
Voluntary work, related to art/design	5	8%
Part-time employment, related to art/design	4	7%
Voluntary work, unrelated to art/design	4	7%
Further study/training on non-degree course in art/design	4	7%
Work experience with an established designer maker	3	5%
Parenthood/looking after other dependents	3	5%
PGCE	2	3%
Self-employed in an area unrelated to art/design	0	0%
MA course	0	0%
	59	

8.7 Future designer makers

The majority of emerging graduates are interested in becoming self-employed makers.

8.7.1 With 88% of emerging graduates paying off debts, it is encouraging to see that 64% wanted to set up a studio and become self-employed. 17% claimed already to be self-employed. (Table 48)

8.7.2 The 19% of graduates who had stated that they did not want to be self-employed makers were asked to sign off from the questionnaire at this point. Those 81% wishing to become self-employed and those already self-employed were asked to continue with the remaining questions.

Table 48
Self-employed as a maker

<i>Intentions</i>	<i>Number</i>	<i>Percentage</i>
Wanting to become a self-employed maker	38	64%
Not wanting to become a self-employed maker	11	19%
Are you self-employed as a maker	10	17%
	59	

8.8 Aspirations

Emerging graduates show strong desire to continue their creative work and to make initial plans for setting up as practitioners.

- 8.8.1 Of the 81% who either wanted to be self-employed makers or were so already, 66% worked from a studio at home. 6% worked from a studio separate from home, and 28% were looking for a studio. After only 4-5 months of graduation, this profile constitutes a positive sign and shows that emerging graduates have a strong desire to continue their creative work and to plan the first stages of their careers.
- 8.8.2 Although 66% had a home studio, only 17% saw themselves as self-employed, suggesting that the rest probably define themselves in terms of a paid job which subsidises their practice. Alternatively, they may not be actively practising, or they may perceive themselves as hobbyists. The main reason cited for working from a studio at home was financial, with the next most common reason cited being space availability. These findings are not surprising considering emerging graduates' burden of having to pay off a loan or a debt.

Table 49
Do you have a studio/workshop?

<i>Studio/workshop</i>	<i>Number</i>	<i>Percentage</i>
Have a studio/workshop in the home environment	31	66%
Looking for a studio/workshop	13	28%
Have a studio/workshop in separate premises	3	6%
	47	

Table 50
Main reason for studio at home

<i>Reason</i>	<i>Number</i>	<i>Percentage</i>
Financial	20	57%
Space is available	12	34%
Flexible working hours	3	8%
To fit in with childcare	0	0%
No travelling	0	0%
	35	

8.9 Professional development activity after graduation

Over half of emerging graduates are actively researching professional development opportunities.

Over a quarter did not know of any professional development provision available within their area.

- 8.9.1 From the types of professional development listed, respondents to *Makers in focus* were asked to tick all of those in which they had participated since graduation. 52% of the emerging graduates who wanted to be self-employed, or were already self-employed, had researched information via the internet or by means of a newsletter (Table 51). A quarter had not taken part in any professional development, and 29% did not know of any professional development being available in their geographical area. The reasons for this latter response are unclear, but it could suggest lack of research on respondents' part, poor promotion of professional development, lack of provision, or a perception by respondents of professional development as not being beneficial.

Emerging graduates are confident researchers.

8.9.2 If all of the percentages for participation in 'organised professional development provision' are added together - eg critical debate, business training, mentee/mentor schemes and networking events etc - they emerge as still not as popular as 'unorganised provision' in the form of researching information via the internet and newsletters (in which 52% of respondents had engaged). This latter result confirms that emerging makers are familiar and confident with the processes of researching, but suggests that the main emphasis is upon independent activity – upon makers doing it for themselves. Professional development activities with the lowest participation rates were critical debate forums and network forums. This could suggest that such activity is not perceived to be useful at the early stages of makers' careers, or that availability is limited.

Table 51
Involvement in professional development since graduation

<i>Type of professional development</i>	<i>Number</i>	<i>Percentage</i>
Researched information via the internet or newsletter	25	52%
I don't know of any professional development in my area	14	29%
I have not taken part in any professional development	12	25%
Training courses in professional/business skills	11	23%
One-to-one advice	6	12%
Mentor/mentee scheme	2	4%
Access to resources – equipment and facilities	2	4%
Organised critical debate forums	1	2%
Organised networking events/forums	1	2%
	48	

8.10 Selling and exhibiting

A third of emerging graduates are accessing UK markets as early as five months after graduating from university.

8.10.1 Since graduation and participating in *New Designers*, respondents have had some success with marketing their work (Table 52)

- 14% had sold or exhibited work in the West Midlands region
- 33% had sold or exhibited work nationally
- 4% had sold or exhibited work internationally

This is optimistic and encouraging: within a period of 4-5 months of graduation, emerging makers are accessing markets and professional opportunities. It is interesting that emerging makers have had most success in accessing UK-wide opportunities, although this conclusion should be drawn with caution: as 32% of the participating graduates were located outside the West Midlands at the time of the survey, activity within their home regions might have been identified as national.

Table 52**Have you sold or exhibited work since graduation and *New Designers*?**

<i>Sold/exhibited</i>	<i>Number</i>	<i>Percentage</i>
Nationally	16	33%
West Midlands	7	14%
Internationally	2	4%
	48	

8.11 Graduate retention in the region

A creative environment, a reasonably priced studio, a grant, and professional development information would support the retention of emerging graduates.

8.11.1 Respondents were asked what would support their remaining in the region (Table 53). Asked to identify three choices, the most important emerged as being financial, and related directly to setting up a studio in a supportive environment.

Table 53**What would support you remaining in the region?**

<i>Support</i>	<i>Number</i>	<i>Percentage</i>
Financial funding	31	64%
A creative environment	20	42%
Access to information about setting up	15	31%
Reasonably priced studio	15	31%
Professional development support	12	25%
After care from regional universities	12	25%
Professional development opportunities	11	23%
Network of friends and family close by	10	21%
I don't need any support	0	0%
	48	

8.12 Funding for support for creative practice

Emerging graduates have financial concerns but only 10% are seeking public investment in support of their creative practices.

8.12.1 Since graduation, only 10% of respondents had sought public funding in support of their creative practices (eg grants from public bodies, trusts etc). At the time of the survey, it was too early in the year for graduates to have taken advantage of some potentially available schemes, and despite researching proactively, and wanting financial support, it was perhaps too early, generally, for them to have begun to focus upon fundraising possibilities.

8.12.2 Possible reasons for the above could be lack of confidence, lack of knowledge and skills, graduates' concern about their lack of professional track record or insufficient higher education professional development provision to raise awareness of the available options. This matter requires further research to clarify the issues.

8.12.3 The 10% of emerging makers who had made funding applications – graduates of either Staffordshire University or the University of Wolverhampton – had approached the following organisations: Prince's Trust, Arts Council England, West Midlands, local authorities and Business Link. These sources are perhaps perceived as more approachable and less competitive than national organisations and schemes (eg Crafts Council Development Award), and as being more in tune with going into business. The findings are disheartening; none of the respondents had applied to the Crafts Council, whose grant programmes are possibly perceived as difficult, selective and London-biased.

Table 54
Have you applied or received funding since graduating?

<i>Received funding</i>	<i>Number</i>	<i>Percentage</i>
Yes	5	10%
	48	

Table 55
What funding source did you either apply to or receive funding from?

<i>Funding body</i>	<i>Number</i>	<i>Percentage</i>
Prince's Trust	3	50%
Arts Council England, West Midlands	1	17%
Local authority	1	17%
Business Link	1	17%
Trusts//foundations	0	0%
Crafts Council	0	0%
Advantage West Midlands	0	0%
Other Arts Councils	0	0%
Government agencies	0	0%
British Council	0	0%
Trade Partners UK (DTI)	0	0%
	6	

Emerging graduates need financial investment to enable them to equip themselves with the basic necessities to start up a craft business.

8.12.4 If additional financial support were available, emerging graduates would want to invest in the purchase of equipment, the purchase of raw materials and studio premises (Table 56). These are the basic, fundamental and financial needs of a maker wanting to start up a studio; they are concerned with the practicalities of setting up. Training is identified as a low priority, and possibly seen by emerging makers as the second stage of setting up a business: their immediate concerns are not about future markets, market research, or business viability.

Table 56**What type of investment would best support you becoming self-employed as a maker?**

<i>Type of investment</i>	<i>Number</i>	<i>Percentage</i>
Purchasing new equipment	38	79%
Purchasing raw materials	26	54%
Studio premises	23	48%
Research/development of your market/opportunities	13	27%
Research/development of creative work	12	25%
Research/development of promotional materials	8	17%
Technical training	8	17%
Professional development training	8	17%
Living costs	8	17%
Childcare costs	0	0%
Employing staff	0	0%
	48	

8.13 Support for starting a career or business

8.13.1 The types of support that emerging graduates perceive as most helpful to starting a career in the crafts (Table 57) are

- access to equipment (52%)
- access to studio space (39%)
- access to organised networking events (35%)

8.13.2 Respondents' choice, again, not only emphasises their need for assistance with the initial financial practicalities of setting up, but also their desire for business support and networking. They are apparently very clear about the skills and know-how that they need for preparation and planning of their future businesses.

8.13.3 The support and services that respondents perceive as least helpful are

- access to critical debate events (no one identified this)
- technical skills training and IT skills training (an unsurprising result as these services will have been recently provided to emerging graduates through their degree courses)

Table 57
What support/service do you perceive to be most helpful?

<i>Support/service</i>	<i>Number</i>	<i>Percentage</i>
Access to equipment	25	52%
Access to studio space	19	39%
Access to organised networking events	17	35%
Short courses in professional and business skills	16	33%
Support developing opportunities/activities in the region	15	31%
One-to-one support and advice	12	25%
Support developing opportunities/activities in the UK	11	23%
Access to information	9	19%
Mentor/mentee programme	6	12%
Support developing opportunities/activities internationally	5	10%
IT training	5	10%
Technical skills training	4	8%
Access to organised critical debate events	0	0%
	48	

8.14 What do the respondents (emerging makers) define as success?

Financial concerns play a large part in emerging graduates' definition of success.

- 8.14.1 Emerging graduates' views and definitions of what constitutes success as a maker focused on financial issues such as earning a living, selling in the UK and representation by UK galleries. Table 58 indicates that established national galleries are perceived as the most desirable place to market work. This is somewhat of an anomaly however, as exhibiting in UK galleries brings recognition rather than financial success.
- 8.14.2 Representation by established galleries in the West Midlands emerges as one of the least valued indicators of success: emerging makers perceived selling and exhibiting throughout the UK as more prestigious than marketing their work through local channels. Personal judgement of the quality of one's own work was not identified as a significant indicator of success, which is in contrast to the views of listed makers answering the same question.

Table 58
How would you measure your success as a maker?

<i>Measure of success</i>	<i>Number</i>	<i>Percentage</i>
Earning a living	30	62%
Representation by established national galleries	19	39%
Selling UK wide	18	37%
Recognition by art/craft world	17	35%
Selling internationally	13	27%
Recognition by other makers	12	25%
Personal judgement of quality of work	11	23%
Selling regionally	5	10%
Recognition by national media	4	8%
Representation by established galleries in West Midlands	4	8%
Representation by international galleries	2	4%
	48	

8.15 Information gathering and networking

Emerging graduates mainly research information by using publications; their second most popular method of researching is by using the internet.

- 8.15.1 Like the listed makers, emerging makers indicated that they preferred to research information by means of craft and art publications rather than by using the internet. Their third preferred source of information was the Crafts Council, and yet they are not making use of Crafts Council national schemes, for example by applying for a professional development award or by joining the national register of makers.
- 8.15.2 Networking with their peer group ('other makers') was not perceived by emerging makers as providing as valuable a source of information as galleries and educational institutions. 10% of emerging makers had not researched any information relating to their career.

Table 59**Where have you researched information related to starting a career/ business?**

<i>Information venue</i>	<i>Number</i>	<i>Percentage</i>
Craft/art publications	29	60%
Internet	26	54%
Crafts Council	22	46%
College/universities	17	35%
Galleries	17	35%
Other makers	14	29%
Other Arts Councils	11	23%
Business Link/agency	11	23%
Library	11	23%
Arts centres	10	21%
Arts Council England, West Midlands	9	19%
Local authorities	8	17%
Arts Council	8	17%
I have not researched any information	5	10%
	48	

8.16 Membership of a supportive organisation

Less than a quarter of emerging graduates are registered on professional databases and the majority are therefore invisible to professional development providers.

- 8.16.1 Only 21% of graduates had registered or joined a general or specialist art, design or craft guild, association, council or group. *South West Arts Crafts Review* survey provides evidence that membership of guilds is dominated by established makers and, if this is true of all regions, there may be a perception amongst emerging graduates that this type of support is unsuitable or unavailable to them. In addition, some guilds and associations require prospective members to undergo a selection process, and this could be off-putting to emerging graduates. It is perhaps not surprising, therefore, that emerging makers do not seem to recognise that these organisations provide a structure for networking, gaining information and support for career progression.
- 8.16.2 During the discussion forum, it emerged that more established makers considered guilds, associations and makers' groups to be helpful, and to provide moral support and the opportunity to buy and sell equipment. One makers' group, in particular, provided accessible workshops with drop-in facilities and the opportunity to source useful information.
- 8.16.3 *Making It in the 21st Century* findings also suggest that membership of a regional association is generally valued:

'Five significant purposes of involvement with these organisations were identified: continuing professional development; networking opportunities; social contact; selling opportunities; and facilitating exhibiting'
(McAuley and Fillis, 2004)

8.16.4 The support of a group, exchange of ideas, information and friendship were the four main elements valued by mid-career makers in the *South West Arts Crafts Review* survey. 80% of respondents were members of a guild, association or group even though only 10% of them (22) regarded the guilds as offering prestige and recognition of a certain standard. The high rate of membership is not so surprising, however, given the survey's bias towards guild and association sampling. It nevertheless provides convincing evidence that the guilds are a valued structure in the craft sector in the South West and that they address some of what would otherwise be gaps in professional development provision:

'Over 75% favoured support for specialist craft associations.'
 (McAuley and Fillis, 2004)

Table 60
Have you registered or joined a general or specialist art/design/craft guild, association, council or group?

<i>Specialist group</i>	<i>Number</i>	<i>Percentage</i>
Yes	10	21%
No	38	79%
	48	

9 Summary of the West Midlands region

9.1 The regional overview

64% of listed makers in the West Midlands are rurally based.

The number of makers based in the region has grown over the last decade from 6.5% to 8% of the national total.

- 9.1.1 Although the region continues to be characterised as a largely industrial landscape, containing major cities and with a long manufacturing history, a rural West Midlands is very much in evidence. One of the premises of the research was that professional development provision should be adequately available to makers based in the rural West Midlands and that professional development schemes should not be wholly urban-focused. The majority of respondents to *Makers in focus* were rurally based, with those from Herefordshire, Shropshire and Warwickshire representing 55% of survey contributors.
- 9.1.2 The Crafts Council national survey, *The Crafts in the 1990s* (Knott, 1994) estimated a West Midlands craft population of 1,625 (6.5% of the national figure). Ten years later, the Council's *Making It in the 21st Century* survey (McAuley and Fillis, 2003) estimates the region's craft population to be 2,560 (8% of the total for England and Wales). This suggests a possible average regional increase in numbers of 93.5 makers per annum.

9.2 Professional development support and related initiatives

There is no consistency of professional development provision across the West Midlands, and no strategic, coordinated approach to delivery or to meeting makers' needs.

Available business training is not specifically focused or tailored to makers' needs or their markets.

There is a lack of cohesion, coordination and collaboration between professional development providers.

- 9.2.1 A number of organisations in the West Midlands provide professional development to the sub regions, with good examples of short course training, one to one advice and online information (eg Creative Industries in Herefordshire and Culturegen in Stafford. See Appendix 4). Subregional provision is the result of financial investment and support by local organisations and agencies concerned to regenerate the economy of particular areas or counties. While individual initiatives are proving effective in meeting some subregional agendas, however, at a regional level, this approach to provision has resulted in a fragmented professional development structure. Although there are pockets of valuable support available to some makers in some localised areas, there is no consistency of provision, and no strategic, coordinated approach to delivery or to meeting makers' needs.
- 9.2.2 The effects of the lack of a region-wide, structural framework for professional development for makers are exacerbated by the nature of available business

training. This largely comprises generic business training for the creative industries, and is not usually specifically focused or tailored to makers' needs or their markets. Examples of such initiatives are Advantage Creative Services and Advantage Creative Fund West Midlands Ltd. In addition, a number of organisations with a strong bias towards specific artforms – Metapod, for example – deliver some aspects of their professional development provision on a generic basis. (See Appendix 4)

- 9.2.3 The requirements of European Regional Development Fund (ERDF) investment (which has played a significant role in underpinning activity in the region) have also limited makers' access to tailored, high quality provision. Providers supported through ERDF funding have necessarily given priority to practitioners working or living in ERDF Objective 2 postcode areas.
- 9.2.4 Present professional development provision in the region is dominated by short courses, business training, business advice and the provision of online information that is largely generic and targeted at individuals across the creative industries. Crucially, there is a lack of cohesion, coordination and collaboration between providers that, in some cases, has resulted in wasteful duplication.

9.3 Financial support

Arts Council England, West Midlands' declining capacity and flexibility to make direct strategic investment in the sector, and the fragmented nature of existing professional development provision, is of considerable significance to the region's performance and potential as an attractive base for makers.

- 9.3.1 Since becoming part of a single, national public body in April 2002, Arts Council England, West Midlands has streamlined its involvement in professional development, channelling investment through relatively few craft related, regularly funded organisations such as Craftspace Touring (see Appendix 4) and through its *Grants for the arts* scheme. There has been ongoing, slow reduction in its direct provision and services to makers: for example there are now no regularly advertised advice sessions or specific information sheets for makers and there is no crafts specific database or slide index. These region-wide services have not been replaced by provision available through other agencies.
- 9.3.2 While *Makers in focus* findings highlight listed makers' continuing preference for sourcing information from publications, Arts Council England, West Midlands' generic newsletter is now about to be published quarterly instead of monthly, and will no longer include the section known as 'Opportunities/Training' for artists. The latter is to be circulated separately as a quarterly email bulletin. Importantly, the crafts officer at Arts Council England, West Midlands does not have access to a dedicated strategic budget to enable development of proactive, strategic projects in response to the region-wide needs of the craft sector.

- 9.3.3 Arts Council England is, however, currently developing an organisation-wide system to enable officers to submit proposals to access managed funds for strategic regional and national arts development projects. This represents a positive move, especially as Arts Council England's 2005/06 national pilot for the system focuses on the process of improving the professional, economic and social status of the individual artist. It should be noted, nonetheless, that any new investment that will be enabled by this means will be time limited and in the form of pilot or seed funding, and it will therefore not alter the fact of Arts Council England, West Midlands' limited capacity for sustained future investment in professional development for the craft sector.
- 9.3.4 Professional development provision, nationally and regionally, is highly reliant on short-term funding. (The University of Wolverhampton's successful ERDF-funded Creative Industries Programme, for example, is due to end in the autumn of 2005). Unless West Midlands based providers are one of Arts Council England, West Midlands' regularly funded organisations, their capacity for stability and sustainability is invariably precarious, and their continuation reliant upon their persistence and success in regularly sourcing and applying for new funds.
- 9.3.5 This combination of relatively short-lived programmes and limited resources contributes to the region's apparent lack of direction for professional development provision. Providers' frequent incapacity to build on the knowledge and experience that they have gained has resulted in lack of any in-depth development in the sophistication and delivery of professional development – frustrating achievement of the imaginative and desirable schemes that *Makers in focus* has identified are needed and desired by makers if their businesses and creative capacities are to flourish and grow to the benefit of the region.
- 9.3.6 It is estimated that over £980,000 was invested in crafts-specific initiatives by regional public agencies in the West Midlands in 2003/04 (Arts Council England, West Midlands and Advantage West Midlands Appendix 5). Yet research undertaken for, and alongside, *Makers in focus* suggests that there is no single agency with both a regional overview *and* the ability to make significant investment in the sector, that is currently effectively championing or meeting the professional development needs of the applied arts. There is no regional agency specialising in tailored professional development provision for makers, or providing a regional, national and international information service to makers, or, through maintaining a database and by other means, acting as a repository of information on makers for use by potential employers, commissioners, buyers and others.
- 9.3.7 A long-term strategy for professional development is needed, which considers the best way to build on the region's existing strengths and to make effective investment in creating a high profile, supportive professional development framework for makers. The aim of a properly conceived infrastructure must be to support the development of both business opportunities and creativity, and to be instrumental in raising the profiles of makers and the West Midlands region.

9.4 Makers' perceptions and understanding of professional development

9.4.1 For the maker, government focus on economic development and the creative industries has meant a greater emphasis on business growth and less emphasis on the nurturing of creativity. Makers do not necessarily identify with an image of themselves as businesses: they are not primarily profit orientated. Survey findings indicate that, above everything else, makers measure success in terms of creativity and quality of output. Earning a living is a high priority, but not at the expense of reducing standards of creative work. Findings from the survey, combined with comments at the discussion forum in March 2004, suggest the following key points about professional development in relation to makers based in the West Midlands region:

- a) the general understanding amongst makers is that professional development is about developing skills and knowledge mainly connected to the non-creative part of their practices
- b) key words used by makers when defining professional development are: 'skills', 'professional', 'business', 'new', 'direction', 'need', 'growth', and 'expansion'
- c) makers are not fully accessing professional development. The reasons for this are not wholly clear but there is evident potential for greater participation
- d) the image of professional development has to be reconsidered (the very term has been suggested by makers to be confusing and off-putting). Attention must be given to raising the profile of professional development activity and makers' understanding of its relevance to the needs of their practices and markets
- e) a greater attempt needs to be made to create imaginative programmes and schemes which appeal to makers, and which thereby produce positive, real and tangible benefits to practitioners and their role within the regional economy
- f) professional development should encourage makers to be proactive rather than dependent
- g) makers' needs are not always the same as makers' wants

Additional copies of this report can be downloaded from

www.artscouncil.org.uk or www.wlv.ac.uk/sad

APPENDICES

Appendix 1 References

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Appendix 2 Tables of results

Table of results relating to listed makers

Table 1	Craft disciplines
Table 2	Gender
Table 3	Studio/workshop location
Table 4	Reasons for a studio at home
Table 5	Age groups
Table 6	Have you chosen to work in the West Midlands?
Table 7	Reasons for choosing to work in the West Midlands
Table 8	Is your studio based in a rural or urban location?
Table 9	Location of practice
Table 10	Craft related education
Table 11	Where did you graduate from?
Table 12	Where did you study for your MA?
Table 13	Number of years as a practising maker
Table 14	Types of professional development undertaken in the last 3 years
Table 15	Legal form of business
Table 16	Who do you employ?
Table 17	Average hours worked per week
Table 18	Are you full-time or part-time?
Table 19	Is your practice your only source of income?
Table 20	If you have another income, what other sources of income do you have?
Table 21	What other art/craft related opportunities are you involved in?
Table 22	Sell and/or exhibit work
Table 23	Where do you mainly sell or/and exhibit?
Table 24	Profile of main customers/audiences in the region
Table 25	Where do you sell and/or exhibit in the West Midlands?
Table 26	Where do you sell and/or exhibit in the UK?
Table 27	Where do you sell and/or exhibit internationally?
Table 28	Have you applied for or received funding?
Table 29	From what sources did you either apply for or receive funding?
Table 30	Where do you mainly source information?
Table 31	Current annual turnover
Table 32	What investment would best support your practice?
Table 33	What support do you perceive to be helpful to furthering success and growth of practice?
Table 34	How would you measure your success?

Tables of results relating to emerging graduates

Table 35	Gender
Table 36	Age group
Table 37	Urban or rural
Table 38	Where do you live?
Table 39	What craftform or material did you specialise in?
Table 40	Which university/college did you graduate from?
Table 41	Professional development at your university/college
Table 42	Did you do a work placement at university/college?
Table 43	If you did a placement was it a course requirement?

Table 44	Since leaving university/college has the professional development that you received been of value?
Table 45	At <i>New Designers</i> did you gain any of the following?
Table 46	Do you have a loan or debt?
Table 47	What are you engaged in now?
Table 48	Self-employed as a maker
Table 49	Do you have a studio/workshop?
Table 50	Main reasons for working at home
Table 51	Involvement in professional development since graduation
Table 52	Have you sold/exhibited work since graduation and <i>New Designers</i> ?
Table 53	What would support you remaining in the region?
Table 54	Have you applied for or received funding since graduating?
Table 55	What funding source did you either apply to or receive funding from?
Table 56	What type of investment would best support you becoming self-employed as a maker?
Table 57	What support/service do you perceive to be most helpful?
Table 58	How would you measure your success as a maker?
Table 59	Where have you researched information related to starting a career/business?
Table 60	Have you registered or joined a general or specialist art/design/craft guild, association, council or group?

Appendix 3 Notable professional development schemes

a-n Information Company

A commercial publishing operation for the arts with national distribution, including an information and signposting website.

CreativePeople

An information and signposting website based scheme for the arts, available nationally.

Professional Practice Programme (PPP)

A networking scheme providing one or two networking days per event, staged at venues in England and with individual events open to all in the region in which they are held. A partnership between the host organisation (for example a higher education institution or a gallery) and a-n magazine.

Next Move

A Crafts Council national scheme for selected emerging craft graduates. *Next Move* provides a whole range of professional development support including studios, equipment, training, direct financial investment in individuals and information. It is delivered in partnership with Arts Council England and selected higher educational institutions.

National Glass Centre in Sunderland

The Centre provides a selective incubator scheme for emerging makers.

ETA (*Education Through Art*, later renamed *Empowering the Artist*)

Selective mentoring schemes for both mid-career makers and artists, including support for critical debate, provided over an 18-month period.

Connect (formally *A Big Hand for.....*)

A selective, part-time course for makers and fine artists, accredited by University of Derby and in partnership with a local authority gallery (Nottingham Castle Museum and Leicester City Gallery), which provided a range of professional development opportunities including planning an exhibition, mentoring, business training, critical debate and networking opportunities.

Artquest

Artquest offers website, telephone and in-person advice and information to London based visual artists. It also offers training and seminar events.

Enterprise Centre for the Creative Arts

A London Institute initiative supporting students and alumni from all of the Institute colleges and providing a range of professional development activities, for example: one to one advice, information, training, networking and collaborative events. In conjunction with London Development Agency and One London, the service is also available to London based creative practitioners.

Appendix 4 A selection of professional development organisations in the West Midlands region

Advantage Creative Services, Advantage Creative Fund West Midlands Ltd in conjunction with Sutton College offer business training courses. To take part the applicant must have set up a limited company or intend to. Priority for the courses is given to those companies based in the European Regional Development Fund objective 2 Areas of the West Midlands.

Arts Media Training provides professional development for creative people through their training, workshops, advice and mentoring schemes throughout the West Midlands. Funded by Coventry City Council, European Social Fund, Arts Council England, Business Link and Esmee Fairbairn.

Craftspace Touring, provides one-off professional development opportunities for makers through its development work and organises touring exhibitions. It is a regularly funded organisation by Arts Council England.

Creative Industries in Herefordshire Herefordshire Council Creative Industries programme with a recent injection of Arts Council England, West Midlands money is planning great support for makers working or living in Herefordshire. It is planning a mentoring scheme, start up course for new artists and funding opportunities to exhibit at Trade Fairs. The programme also offers advice, training courses and supports craft events. The programme is funded by Herefordshire Council, Business Link, European Union and Advantage West Midlands.

Creative Industries at the University of Wolverhampton offers support advice and training courses for the creative industries sector. Although the courses are free, eligibility is governed by postcode areas, this is imposed by ERDF funding regulations and restricts potential participants.

Creative Launch Pad provides advice and training to people working in the creative industries who based in the West Midlands. The initiative is funded by Learning and Skills Council and European Social Fund.

Culturegen provides training, workshops, one to one advice and support to the creative industries in the Stafford area. The initiative was funded and partnered by Stafford Borough Council, Advantage West Midlands, Stafford SRB6 Partnership, Staffordshire University, Stafford County Council and Arts Council England, West Midlands.

Clusters Opportunities Group (COG) is a group consisting of the industry sector that share similar characteristics that link them together. One of the priorities identified in Advantage West Midlands' plan was to form the COG in order to enable agencies to identify and respond to the needs of the different industry led sectors.

Designer Maker West Midlands. Arts Council England, West Midlands was invited by Advantage West Midlands to coordinate the setting up of a forum for designer makers in the region. The aim of the forum is to inform the COG (see above) of makers' needs in the region. The forum also has an opportunity to network and share expertise.

Design Gap/Design Mix West Midlands has a website of regionally based makers and organises group stands for makers at trade fairs.

Metapod is a support and service organisation for creative individuals and organisations who work with new digital technologies in the region.

The Public is at the forefront of community arts development working on projects of people in the community. Through these projects a variety of issues relating to health, regeneration, social inclusion and education are communicated. The Public is funded by Arts Council England, European Regional Development Fund, Advantage West Midlands, Greet Green Partnership and Sandwell Metropolitan Borough Council.

Appendix 5 Estimated public investment in makers in the region, 2003-04

Advantage West Midlands funded crafts specific initiatives include:

Designer maker showcases at five exhibitions £30,500

Glass makers pavilion and showcases at autumn fair £10,000

Glass Quarter Promotional Literature and Trade Directory £2,700

Staffordshire Open Studios £7,000

Bilston Craft Gallery Project: conversion of workshops £206,000

UCE Jewellery Industry Innovation Centre, Advantage West Midlands contribution £106,000

Hereford City of Living crafts project £44,000

Designer maker forum £7,910 (facilitated by Arts Council England, West Midlands)

Total £414,110

(This list does not include any spend on other generic creative industries initiatives whose beneficiaries may include makers)

Arts Council England, West Midlands

New exhibitors showcase at Top Drawer Trade Fair £20,000 (Creative Industries and Workforce Development managed funds)

Creative Industries seminars (including Brilliantly Birmingham seminar) delivered by Business Link (Birmingham and Solihull) and Metapod £10,000 (Creative Industries and Workforce Development managed funds)

Craftspace Touring £190,320 (RFO £125,000 + 2 RALP2 awards £65,320)

Bilston Craft Gallery £65,590 (RFO £30,000 + RALP2 award £35,590)

Contemporary Glass Society £20,000 (National Regularly Funded Organisation

Grants for the arts (organisation) £176,713

Grants for the arts (individuals) £80,326

European Exchange project £4,000 (International Development managed funds)

Total £566,949

Appendix 6 Fellowship steering group members

Dennis Farrell, Divisional Leader, Fine & Applied Arts, University of Wolverhampton.

Jackie Lee, Crafts Officer, Arts Council England, West Midlands.

Professor Antonia Payne, Associate Dean (Research & Academic Development), School of Art & Design, University of Wolverhampton.

Heather Rigg, Research Fellow in Professional Development for the Applied Arts, School of Art & Design, University of Wolverhampton.

Appendix 7 Acknowledgements

Many individuals and organisations have contributed to the success of this project and I would like to express thanks to the Steering Group and the following for their support:

Teresa Addinell, Learning Skills Council
Alison Alsbury, Hereford City Partnership
a-n magazine
Alexandra Aranha-Ward, Birmingham Institute of Art and Design
Linda Ball, ETA
Mike Barton, Advantage West Midlands
Melanie Bateman, Herefordshire Council
Clair Birkett, Stoke-on-Trent City Council
Kate Brindley, Wolverhampton Art Gallery
Danny Callaghan, Culturgen
Norman Cherry, Birmingham Institute of Art and Design
Jason Cleverly, Staffordshire University
Ian Danby, Arts Council England, West Midlands
Pat Dillon, School of Art & Design, University of Wolverhampton
Stewart Drew, Crafts Council
Rebecca Farley, a-n magazine
Dennis Farrell, School of Art & Design, University of Wolverhampton
Deirdre Figueiredo, Craftspace Touring
Shirley Frost, Design Gap
Sue Gainsborough, Shrewsbury and Atcham Borough Council
Nicki Gardner, formerly at Bilston Craft Gallery
Ed Gaze, Herefordshire College of Art and Design
Sue Goodwin, Shropshire County Council
Andy Horn, Craftspace Touring
Paul Jackson, University of Wolverhampton
Chris Bird-Jones, School of Art & Design, University of Wolverhampton
Jackie Lee, Arts Council England, West Midlands
Gill Levick, Shropshire County Council
Veronica Loveless, School of Art & Design, University of Wolverhampton
Jane Lycett, Shropshire County Council
Mike Marshall, School of Art & Design, University of Wolverhampton
Annette Naudin, School of Art & Design, University of Wolverhampton
Shital Pattani, Staffordshire University
Antonia Payne, School of Art & Design, University of Wolverhampton
Sarah Peart, Staffordshire University
Rachel Priestman, SMSR Ltd
Martyn Pugh, Goldsmith and Silversmith
Peter Redmond, School of Art & Design, University of Wolverhampton
Nicola Shipley, South Staffordshire Council
Erica Steer, Arts Council England South West
Alison Strauss, Staffordshire Moorlands District Council
Pauline Thomas, Staffordshire County Council

John Webber, Staffordshire University
Maggie Wright, formerly Shropshire County Council

All the staff in the School of Art & Design at the University of Wolverhampton

Appendix 8 Government bodies and organisations with the aims and ambitions to support crafts businesses and craft practitioners

Advantage West Midlands
Arts and Business West Midlands
Arts Council England, West Midlands
British Council
Business Link
Chambers of Commerce
Cluster Opportunities Group (COG)
Crafts Council
Creativexport
Department of Education and Skills
Government Office West Midlands
Higher and further educational institutions
Learning and Skills Council
Local authorities/government
Metier
National Endowment for Science, Technology and the Arts (NESTA)
Princes Trust
Small Business Service
UK Trade and Investment

Appendix 9 Questionnaires

Questionnaire sent to listed makers

Makers in focus

A survey into the working environment of designer makers, craftspeople and applied artists in the West Midlands.

All personal and business information provided by you will be treated in the strictest confidence. Please tick or circle as appropriate.

1) In what craftform do you mainly work? Please tick one box.

basketry	<input type="checkbox"/>	jewellery	<input type="checkbox"/>	glass	<input type="checkbox"/>
leatherwork	<input type="checkbox"/>	blacksmith	<input type="checkbox"/>	woodwork	<input type="checkbox"/>
metalwork	<input type="checkbox"/>	bookbinding	<input type="checkbox"/>	furniture	<input type="checkbox"/>
musical instruments	<input type="checkbox"/>	calligraphy	<input type="checkbox"/>	toys	<input type="checkbox"/>
paperwork	<input type="checkbox"/>	ceramics	<input type="checkbox"/>	clock/watch making	<input type="checkbox"/>
textiles	<input type="checkbox"/>	silversmith	<input type="checkbox"/>	other	<input type="checkbox"/>

2) Are you male **or female**

3) What age are you? Please circle. 20-30 31-40 41-50 51-60 61 - above

4) Is your studio/workshop within the home environment **or in separate premises**

4a) If you work from home, what is the main reason? Please tick one.

financial	<input type="checkbox"/>	fit in with childcare	<input type="checkbox"/>	no travelling	<input type="checkbox"/>
space is readily available	<input type="checkbox"/>	flexible working hours	<input type="checkbox"/>		

5) Have you chosen specifically to work in the West Midlands?

Please circle. YES NO

5a) If yes, what are the reasons? Please tick a maximum of 3 boxes.

creative	<input type="checkbox"/>	family	<input type="checkbox"/>	environment	<input type="checkbox"/>
financial	<input type="checkbox"/>	good opportunities	<input type="checkbox"/>	personal	<input type="checkbox"/>
where you graduated	<input type="checkbox"/>	good support	<input type="checkbox"/>		

6) Where do you practice?

Herefordshire	<input type="checkbox"/>	Warwickshire	<input type="checkbox"/>	Shropshire	<input type="checkbox"/>
Stoke-on -rent	<input type="checkbox"/>	Worcestershire	<input type="checkbox"/>	Staffordshire	<input type="checkbox"/>
Telford & Wrekin	<input type="checkbox"/>				

Or the Metropolitan districts of
 Birmingham Solihull Sandwell
 Coventry Walsall Wolverhampton
 Dudley

7) Do you consider that your studio/workshop is based in an
 urban environment rural environment

8) Have you undertaken any of the following types of professional development in the last 3 years? Tick as many as appropriate.

training in professional/business skills
 organised critical debate forums
 organised networking events/forums
 mentor/mentee scheme
 access to equipment/facilities etc
 one to one advice
 'Next Move' scheme
 'AA2A' scheme
 Design Space 2000
 I haven't undertaken any professional development

9) What craft related education, if any, have you undertaken? Tick as many as appropriate.

art/design foundation course
 degree course in art or design
 postgraduate course in art or design
 working with experienced maker
 formal government/apprentice scheme
 non-degree course in art or design
 self-taught/no formal training

9a) If you graduated from a BA course, where was it from?

University of Wolverhampton
 Staffordshire University
 Birmingham Institute of Art & Design
 Coventry University
 Herefordshire College of Art & Design
 College/university elsewhere
 Shrewsbury College of Art & Technology

9b) If you graduated from an MA course, where was it from?

University of Wolverhampton
 Staffordshire University
 Birmingham Institute of Art & Design (UCE)
 Coventry University
 College/university outside the West Midlands

10) Are you working as a maker

full time part time

11) What is the legal form of your craft business? Please tick one.

sole trader partnership limited company
cooperative hobby unsure

12) Please circle how many hours on average you work as a maker a week (including admin, research and marketing etc).

0-10 11-20 21-30 31-40 41-50 51- over

13) Please circle how many years you have been a practising maker.

0-2 3-5 6-10 11-19 over 20

14) Please circle how many people you employ.

0 1 2-4 5-7 8-12 13 & above

15) Is your craft practice your only source of income? Please circle.

YES NO

15a) If NO, please tick as many as appropriate, your other sources of income.

freelance consultant running workshops
teaching arts administration
community art work lecturing
pension non art/craft related work

16) Do you sell work **and/or** exhibit work

17) Where do you mainly sell/exhibit your work? Please tick one.

West Midlands region nationally internationally

17a) Where do you mainly sell/exhibit your work in the West Midlands? Please tick a maximum of 3 boxes.

I don't sell/exhibit in the West Midlands region
from own premises
organised open studio events
shops (including gallery & museum shops)
galleries (primarily selling exhibitions)
galleries (primarily non selling exhibitions)
festivals
exhibitions (non gallery venues)
commissions (organisations/companies/agencies)
private commissions
craft fairs (selling direct to the public)
trade fairs (selling to gallery/shops/businesses)
website
magazines

17b) Where do you mainly sell/exhibit your work in the UK? Please tick a maximum of 3 boxes.

I don't sell/exhibit nationally
shops (including gallery & museum shops)

- galleries (primarily selling exhibitions)
- galleries (primarily non selling exhibitions)
- festivals
- exhibitions (non gallery venues)
- commissions (organisations/companies/agencies)
- private commissions
- craft fairs (selling direct to the public)
- trade fairs (selling to gallery/shops/businesses)
- website
- magazines

17c) Where do you mainly sell/exhibit your work internationally? Please tick a maximum of three boxes.

- I don't sell/exhibit internationally
- shops (including gallery & museum shops)
- galleries (primarily selling exhibitions)
- galleries (primarily non selling exhibitions)
- festivals
- exhibitions (non gallery venues)
- commissions from organisations/companies/agencies
- private commissions
- craft fairs (selling direct to the public)
- trade fairs (selling to gallery/shops/businesses)
- website
- magazines

18) If you sell or exhibit your work in the region, what is the profile of your main customers/audiences? Please tick one.

- I don't know the profile of my customer/audience
- local people
- UK visitors to the region
- international visitors to the region

19) As a maker, what other art/craft related opportunities/activities are you involved in?

- I'm not involved with any other opportunities/activities
- residencies
- competitions (travel/exhibition etc)
- organising your own exhibitions
- funding
- public art
- community art
- working with industry
- art/design consultancy

20) Please circle your current annual turnover from your practice (gross sales, not profit). All financial information supplied will be dealt with in the strictest confidence and will be used for statistical purposes only.

- £0–2,500 £2,500–5,000 £5,000–10,000 £10,000–15,000
- £15,000–20,000 £20,000–25,000 £25,000–30,000 £30,000–35,000
- £35,000 or above

21) Have you ever applied for or received funding? Please circle.

YES NO

21a) If YES from what sources did you either apply for or receive funding?

	Applied	Received
Arts Council England, West Midlands	<input type="checkbox"/>	<input type="checkbox"/>
trusts/foundations	<input type="checkbox"/>	<input type="checkbox"/>
Crafts Council	<input type="checkbox"/>	<input type="checkbox"/>
Advantage West Midlands	<input type="checkbox"/>	<input type="checkbox"/>
another Arts Council	<input type="checkbox"/>	<input type="checkbox"/>
Princes Trust	<input type="checkbox"/>	<input type="checkbox"/>
local authorities	<input type="checkbox"/>	<input type="checkbox"/>
Business Link	<input type="checkbox"/>	<input type="checkbox"/>
Government agencies	<input type="checkbox"/>	<input type="checkbox"/>
British Council	<input type="checkbox"/>	<input type="checkbox"/>
Trade Partners UK (DTI)	<input type="checkbox"/>	<input type="checkbox"/>

22) If additional funding were available, what type of investment would best support your practice? Please tick a maximum of 3 boxes.

purchasing new equipment	<input type="checkbox"/>
purchasing raw materials	<input type="checkbox"/>
research/development in creative work	<input type="checkbox"/>
research/development of your market/opportunities	<input type="checkbox"/>
research and development of promotional materials	<input type="checkbox"/>
investing in studio premises	<input type="checkbox"/>
investing in technical training	<input type="checkbox"/>
investing in professional development training	<input type="checkbox"/>
living costs	<input type="checkbox"/>
childcare costs	<input type="checkbox"/>
employing staff	<input type="checkbox"/>

23) As a practising applied artist what support /service do you perceive to be helpful to furthering the success and growth for your career and business? Please tick a maximum of 3 boxes.

I don't want to further my career or business	<input type="checkbox"/>
access to a mentor/mentee programme	<input type="checkbox"/>
support to develop opportunities in the region	<input type="checkbox"/>
access to studio space	<input type="checkbox"/>
support to develop opportunities in the UK	<input type="checkbox"/>
access to equipment	<input type="checkbox"/>
support to develop opportunities internationally	<input type="checkbox"/>
technical skills training	<input type="checkbox"/>
organised networking events	<input type="checkbox"/>
IT training	<input type="checkbox"/>
organised critical debate events	<input type="checkbox"/>
access to information	<input type="checkbox"/>
short courses in business & professional skills	<input type="checkbox"/>
one to one support & advice	<input type="checkbox"/>

24) How would you measure your success as a maker? Tick a maximum of 3 boxes.

personal judgement of quality of work	<input type="checkbox"/>
---------------------------------------	--------------------------

- earning a living
- recognition by other makers
- recognition by national media
- recognition by arts/crafts world
- representation by established galleries in West Midlands
- representation by established national galleries
- representation by international galleries
- selling UK wide
- selling regionally
- selling internationally

25) Where do you mainly source information relating to furthering your practice?

Tick up to 3 boxes.

- | | | | |
|-------------------------------------|--------------------------|----------------------------|--------------------------|
| Arts Council England, West Midlands | <input type="checkbox"/> | college or university | <input type="checkbox"/> |
| Arts Council | <input type="checkbox"/> | Business Link/Agency | <input type="checkbox"/> |
| other regional Arts Councils | <input type="checkbox"/> | library | <input type="checkbox"/> |
| Crafts Council | <input type="checkbox"/> | internet | <input type="checkbox"/> |
| art centres | <input type="checkbox"/> | galleries | <input type="checkbox"/> |
| craft/art publications | <input type="checkbox"/> | I don't source information | <input type="checkbox"/> |
| other designer makers | <input type="checkbox"/> | | |

Thank you for taking the time to complete the questionnaire. Your views will be of great value. If you would like to enter the prize draw for a book token worth £50, PRINT CLEARLY your name and address below.

Name.....

Address.....

.....

Telephone.....

If you would be prepared to attend a focus group (travel expenses paid) in your region to ensure that we have a full understanding of the issues facing makers in the West Midlands. Please tick the box

Please return the questionnaire by 17 October in the pre-paid envelope provided to Arts Council England, West Midlands, FREEPOST, BM5967, Birmingham B1 1BR.

Questionnaire sent to emerging graduates

Makers in focus

A survey into the working environment of designer makers, craftspeople and applied artists at different stages of their careers, in the West Midlands.

All personal and business information provided by you will be treated in the strictest confidence. Please tick or circle.

Section 1 - Who are you?

1) Are you male or female

2) What age are you? Please circle. 20-30 31-40 41-50 51-60 61 and above

3) Where do you live?

outside the West Midlands region

Herefordshire

Stoke-on-Trent

Telford & Wrekin

Shropshire

Warwickshire

Worcestershire

Staffordshire

or the Metropolitan districts of

Birmingham

Coventry

Dudley

Sandwell

Solihull

Walsall

Wolverhampton

4) Do you consider that you live in an

urban environment

rural environment

Section 2 – About your degree course

5) What was the main material or craftform you specialised in for your degree show? Please tick one.

ceramics

plastics

woodwork

textiles

furniture

glass

jewellery

metalwork

other

6) Which college/university did you graduate from?

University of Wolverhampton

Coventry University

Birmingham Institute of Art & Design (UCE)

Staffordshire University

Herefordshire College of Art & Design

7) Please tick one. Was the professional development at your university
 a module
 part of a module
 outside the modular programme
 I did not study any professional development at university

8) Did you do a work placement at university? Please circle YES NO

8a) If YES, was the placement a course requirement? Please circle.
 YES NO

9) Since leaving university has the professional development been of value to you? Please tick one.
 YES NO Too early to say
 I didn't study professional development at university

10) At *New Designers* did you, (tick as many as appropriate)

sell work	<input type="checkbox"/>	gain presentation skills	<input type="checkbox"/>
make successful contacts	<input type="checkbox"/>	gain promotional skills	<input type="checkbox"/>
make unsuccessful contacts	<input type="checkbox"/>	gain skills in selling	<input type="checkbox"/>
gain a commission	<input type="checkbox"/>	gain skills in pricing work	<input type="checkbox"/>
gain freelance work	<input type="checkbox"/>	get an offer of a job	<input type="checkbox"/>
get an invitation to exhibit your work	<input type="checkbox"/>		
I did not benefit from <i>New Designers</i>	<input type="checkbox"/>		

11) Do you have a student loan or debt to pay back? Please circle.
 YES NO

Section 3 - What are you doing now?

12) Are you at the present time engaged in any of the following? Tick as many as appropriate.

unemployed	<input type="checkbox"/>
full-time employment, unrelated to art/design	<input type="checkbox"/>
full-time employment, related to art/design	<input type="checkbox"/>
part-time employment, unrelated to art/design	<input type="checkbox"/>
part-time employment, related to art/design	<input type="checkbox"/>
voluntary work, unrelated to art/design	<input type="checkbox"/>
voluntary work, related to art/design	<input type="checkbox"/>
work experience with an established designer maker	<input type="checkbox"/>
self-employed in an area unrelated to art/design	<input type="checkbox"/>
self-employed as a designer maker/craftsperson	<input type="checkbox"/>
MA course (commencing autumn 2003)	<input type="checkbox"/>
PGCE (commencing autumn 2003)	<input type="checkbox"/>
further study/training on a non - degree course in art & design	<input type="checkbox"/>
parenthood/looking after other dependents	<input type="checkbox"/>

Section 4 – Self-employed as a designer maker craftsperson

13) Please tick one. Are you
 self-employed as a designer maker/craftsperson

wanting to become a self-employed designer maker
not wanting to become a self-employed designer maker

If you have ticked the last option of question 13, (not wanting to become self employed as a designer maker) please proceed to the end of the questionnaire - Section 5, fill in your contact details and return the questionnaire in the prepaid envelope. Otherwise please continue.

14) Please tick one.

Do you have a studio/workshop in the home environment
Do you have a studio/workshop in premises separate from the home environment
Are you looking for a studio/workshop

15) If you have a studio at home or want to have a studio at home, what is the main reason?

financial to fit in with childcare
no travelling space is readily available
flexible working hours

16) What would support you remaining in the West Midlands as a designer maker? Please tick a maximum of 3 boxes.

professional development support
reasonably priced studio
professional development opportunities
a creative environment
after care from regional universities
financial funding
accessible information about setting up as a designer maker
a network of friends and family close by
I don't need any support

17) Have you taken part in or used any of the following types of professional development since graduation? Tick as many as appropriate.

researched information via the internet or newsletter
organised critical debate forums
training courses in professional/business skills
mentor/mentee scheme
organised networking events/forums
one to one advice
access to resources – equipment and facilities etc
I have not taken part in any (professional development)
I do not know of any (professional development) in my area

18) Since graduating, apart from your degree show and *New Designers*, have you sold or exhibited your work? Please circle.

in the West Midlands region YES NO
nationally YES NO
internationally YES NO

19) Since graduating have you applied or received funding? Please circle. YES NO

19a) If YES, from what source did you either apply for or receive funding?

	Applied	Received
Arts Council England, West Midlands	<input type="checkbox"/>	<input type="checkbox"/>
trusts/foundations	<input type="checkbox"/>	<input type="checkbox"/>
Crafts Council	<input type="checkbox"/>	<input type="checkbox"/>
Advantage West Midlands	<input type="checkbox"/>	<input type="checkbox"/>
other Arts Councils	<input type="checkbox"/>	<input type="checkbox"/>
Princes Trust	<input type="checkbox"/>	<input type="checkbox"/>
local authorities	<input type="checkbox"/>	<input type="checkbox"/>
Business Link	<input type="checkbox"/>	<input type="checkbox"/>
government agencies	<input type="checkbox"/>	<input type="checkbox"/>
British Council	<input type="checkbox"/>	<input type="checkbox"/>
Trade Partners UK (DTI)	<input type="checkbox"/>	<input type="checkbox"/>

20) If additional funding were available, what type of investment would best support you becoming self-employed as a designer maker? Please tick a maximum of 3 boxes.

purchasing new equipment	<input type="checkbox"/>
purchasing raw materials	<input type="checkbox"/>
research/development of creative work	<input type="checkbox"/>
research/development of your market/opportunities	<input type="checkbox"/>
research/development of promotional materials	<input type="checkbox"/>
investing in studio premises	<input type="checkbox"/>
investing in technical training	<input type="checkbox"/>
investing in professional development training	<input type="checkbox"/>
living costs	<input type="checkbox"/>
childcare costs	<input type="checkbox"/>
employing staff	<input type="checkbox"/>

21) As a new graduate starting a career and business as a self-employed designer maker what support/service do you perceive to be most helpful? Please tick a maximum of 3 boxes.

support developing opportunities/activities in the region	<input type="checkbox"/>
IT training	<input type="checkbox"/>
support developing opportunities/activities in the UK	<input type="checkbox"/>
technical skills training	<input type="checkbox"/>
support developing opportunities/activities internationally	<input type="checkbox"/>
mentor/mentee programme	<input type="checkbox"/>
access to organised networking events	<input type="checkbox"/>
access to information	<input type="checkbox"/>
access to organised critical debate events	<input type="checkbox"/>
access to studio space	<input type="checkbox"/>
short courses in professional and business skills	<input type="checkbox"/>
access to equipment	<input type="checkbox"/>
one to one support and advice	<input type="checkbox"/>

22) How would you measure your success as a maker? Tick a maximum of 3 boxes.

personal judgement of quality of work	<input type="checkbox"/>
earning a living	<input type="checkbox"/>
recognition by other makers	<input type="checkbox"/>
recognition by national media	<input type="checkbox"/>
recognition by art/craft world	<input type="checkbox"/>

- representation by established galleries in West Midlands
- representation by established national galleries
- representation by international galleries
- selling UK wide
- selling regionally
- selling internationally

23) Since graduation where have you researched information relating to starting a career or business as a designer maker/craftsperson? Tick as many as appropriate.

- | | | | |
|---------------------------------------|--------------------------|------------------------|--------------------------|
| I have not researched any information | <input type="checkbox"/> | craft/art publications | <input type="checkbox"/> |
| Arts Council England, West Midlands | <input type="checkbox"/> | college or university | <input type="checkbox"/> |
| other regional Arts Council | <input type="checkbox"/> | local authority | <input type="checkbox"/> |
| Arts Council | <input type="checkbox"/> | Business Link/Agency | <input type="checkbox"/> |
| Crafts Council | <input type="checkbox"/> | galleries | <input type="checkbox"/> |
| other makers | <input type="checkbox"/> | art centres | <input type="checkbox"/> |
| internet | <input type="checkbox"/> | library | <input type="checkbox"/> |

24) Since graduation have you registered or joined a general or specialist art/design/craft guild, association, council or group? Please circle.

YES NO

Section 5 – Thank you

Thank you for taking the time to complete the questionnaire. Your views will be of great value. If you would like to enter the prize draw for a book token worth £50, please **PRINT CLEARLY** your name and address below.

Name

Address.....

Telephone

If you would be prepared to attend a focus group (travel expenses paid) in your region to ensure that we have a full understanding of the issues facing new makers in the West Midlands. Please tick the box .

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Phone: 01235 465500. Email: direct.orders@marston.co.uk

ISBN: 0-7287-1168-0

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Report 2005 © Heather Rigg, University of Wolverhampton and Arts Council England
West Midlands

Covers designed by Classic Lines Design
Printed in England by Goodman Baylis, Worcester

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Please send these to the director, external relations, at the Arts Council address above

Front cover: Bulldog light by Elaine Sheldon. Photo: Frank Thurston