

engage in the visual arts

Professional Development Toolkit

Galleries supporting the engagement of young people with crafts, makers and making

This Toolkit has been developed to accompany the Professional Development Seminar, **engaging young people with the crafts, makers and making**, held at Manchester Art Gallery on 29 April 2010.

The toolkit provides information on:

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Current Context

Two key documents, the Ofsted report, *Drawing Together: Art, Craft and Design in Schools* (April 2009) and the Creative Blueprint (2008), highlight why examining craft education and engagement with makers and making is crucial at this time. They identify that museums, galleries and artists have a vital role to play in craft education.

The first recommendation of the Ofsted report is to:

‘Promote opportunities for every child and teacher of the subject to have the opportunity to work in an art gallery, or with an artist, craft worker or designer as part of their cultural entitlement.’

www.ofsted.gov.uk

The Craft Blueprint, 2008, part of the Creative Blueprint, Creative & Cultural Skills’ Sector Skills Agreement with the UK Commission for Employment and Skills, states that:

‘The exploration of materials and processes is fundamental to many creative activities and with the increasing importance of creativity in the curriculum, craft has an important and unique role to play. Craft education at school level develops a range of sensory, practical, and motor skills alongside problem solving, development of imagination and ideas and understanding of materials and processes. Young people’s confidence and sense of identity also benefits from the tangible realisation of ideas.’

www.ccskills.org.uk

The Key Stage 3 teaching art and design standards are also important:

‘That pupils should be offered the opportunity to:

- Develop their creativity and imagination through visual, tactile and sensory experiences
- Develop practical, technical and critical skills and use visual and tactile language to communicate their ideas, feelings and meanings
- Learn to make value judgements and aesthetic and practical decisions, becoming actively involved in shaping environments
- Explore ideas and meanings in the work of artists, craftspeople and designers and learn about the diverse roles and functions of art, craft and design in the contemporary world and in different times and cultures.’

www.standards.dcsf.gov.uk/schemes2/secondary_art/teaching?view=get

These government standards identify the importance of learning in 'real' environments outside the classroom, with contemporary practitioners, through the practical application of ideas and skills development. It is inspiring for students to meet makers and question them about their work and life and is also vitally important for students to have hands-on experience of using materials and

processes. Exhibiting work and learning about the role of exhibitions through gallery and museum visits puts students' own making experiences into context. Celebrating achievements through exhibiting their work builds a sense of pride for children and value in their accomplishments.

Experience of working directly with contemporary makers and the materials and processes that relate to museum and gallery collections can make visits more accessible and allow young people to more easily connect with the narratives of objects.

The Craft Blueprint supports the idea that craft teaching and learning develops sensory, practical and motor skills. Haptic learning, which develops broader sensory skills, is crucial in understanding craft. An awareness of different learning styles: visual, auditory and haptic, is important for educators to support educational inclusion and has proved to help with learners' behaviour.

Despite the Ofsted and Craft Blueprint proposals, which indicate an understanding of the value of craft and its wider benefits to learning, we cannot be complacent that there will be a newly directed focus on craft in education. Creative and Cultural Skills highlight an 'increasing skills crisis' and the Crafts Council also offers a cautionary note. In their April 2010 News and Policy Briefing the Crafts Council identified comments made in the House of Lords by Baroness McIntosh of Hudnall. She expressed concern that science, technology, engineering and maths (STEM) are seen as exclusively essential for Britain's future to the possible detriment of other subjects, including craft:

'Recent policy emphasis on the so-called STEM subjects in universities has given the unfortunate impression that less value should be attached to the disciplines that come under what we might call the creative umbrella. That is a false and unhelpful distinction. Our creative industries are among our most successful...ensuring that point is reinforced when funding decisions are made by HEFCE, [The Higher Education Funding Council for England] for example, is the Government's responsibility.'

www.craftscouncil.org.uk/about-us/press-room/view/2010/news-and-policy-brief-2010-201004141210-4bc5a2a47fea8?from=/about-us/press-room

Funding streams being directed toward STEM subjects will have an impact on education at all levels, which will inevitably shift the focus from arts, crafts and design subjects in the long term. This highlights a lack of recognition of the creative industries economic contribution in the UK.

The Creative Industries contribute £21bn GVA to the UK economy of which '...craft generates almost £3 billion each year'

www.ccskills.org.uk/Aboutus/Pressreleasearchive

'The craft sector has one of the highest employment growth rates (11%) in the creative and cultural industries (according to DCMS between the years 1997 - 2006) and the demand for craft skills has never been higher.'

www.craftscouncil.org.uk/about-us/press-room/view/2009/craft-blueprint-launched

The current success of the creative industries in the UK is clear. Supporting art, craft and design culture is essential for a varied, resilient future economy; this includes addressing the funding for crafts in further and higher education.

‘The demand for crafts courses is still high. However, the withdrawal of funding for Art and Design foundation courses is impacting on the number and quality of applicants to HE, as fewer art and design students are experiencing craft subjects prior to choosing between undergraduate courses. Decreasing craft teaching in schools. Until recently craft was embedded in the GCSE curriculum between art and design and design and technology with little profile. Increasingly teachers have lacked the confidence to teach the subject. The cost of equipment and health and safety concerns have reinforced this.’

www.craftscouncil.org.uk/about-us/press-room/view/2010/news-and-policy-brief-2010-201004141210-4bc5a2a47fea8

Already the impact of reduced funding for specialist craft courses is being seen in higher education. Rosie Greenlees, Executive Director of the Crafts Council commenting on the closure of Harrow ceramics course in 2009 states:

‘As elsewhere, once knowledge and skills have gone, it becomes almost impossible to reclaim them...If it closes, Harrow Ceramics, as it is known, will be the latest in a line of craft-based ceramics courses that have been shut lately, including those at Loughborough, Bristol, Glasgow and Edinburgh.’
Harrow’s pioneering ceramics course falls to the bean-counters, January 24, 2009. Times Online

In conclusion, both the Craft Blueprint and Ofsted recommendations put collaboration with artists, galleries and museums at the heart of craft education. Galleries and museums provide an invaluable resource with their exhibitions, collections and connections with contemporary artists. Students should be encouraged to work with materials through investigation and inspiring examples to prompt diverse responses, creativity and innovation. As one art teacher states ‘I don't believe that they [students] should have to train like an apprentice before playing creatively with media. Training and rigour comes when kids have got the bug.’ Stephen Houlton-Allen, Deputy Headteacher Dacorum ESC, Hemel Hempstead.

It is vital that craft experiences for young people encompass the breadth of contemporary practice. Experimentation with materials and processes is as important as the outcome for craft students. Craft can encompass risk, and learners benefit from problem solving and gain confidence in their own approach.

There is a resurgence in enthusiasm for DIY culture and a current popular interest in the slow revolution (www.takingtime.org) means that craft is gaining wider recognition. The boundaries between art, design and craft are shifting; consequently a new audience is welcoming craft. The Ofsted report's recommendations and the Creative Blueprint endorse craft. Craft appears to be in a strong position. However, it also needs to be defended from the marginalisation in education policy, budget

cuts in higher education and the resulting erosion of skills. Now is an important time for galleries and museums to support the engagement of young people with crafts, makers and making.

Crafts in Practice

Case Study: Revival 2010, ReachOutRCA/Crafts Council collaboration

This case study is based on ReachOutRCA's 3-year collaboration with the Crafts Council, Revival. From the Revival project many interesting ideas, strategies and insights have emerged. This case study shares what has been discovered, which may be of value to those considering developing projects linking galleries, museums and their collections, with artists, teachers and young people.

ReachOutRCA's Revival project is a series of applied art workshops for young people in four London state schools, led by Royal College of Art (RCA) graduates, funded by and in close collaboration with the Crafts Council.

In 2010 ReachOutRCA (RORCA) selected four RCA graduates from the Goldsmithing, Silversmithing, Metalwork & Jewellery, Ceramics & Glass and Textiles departments for Revival, to be lead artists and run a series of workshops in schools over five weeks. RORCA asked them to develop a series of practical workshops for young people based on their own practice, their materials and processes and their approach to making. The project used the Crafts Council's Handling Collection alongside the maker's own work as a resource in the classroom. The resulting work created in the classroom was exhibited at the Royal College of Art in a show that saw students, artists, teachers, parents, the Crafts Council and RCA staff celebrating the achievements of the project.

As part of the programming a Continued Professional Development day, exploring contemporary craft, was offered to art and design teachers. The day was developed and delivered by the project's four lead artists.

Revival aims to:

- Invigorate craft teaching in secondary schools
- Introduce young people and teachers to contemporary artists, designers and makers
- Introduce young people and teachers to pathways into higher education and career options in craft
- Create a sustained relationship with students, teachers and artists through a longer-term project
- Introduce young people and teachers to craft materials and techniques
- Promote the use of the Craft Council's Handling Collection in secondary schools
- Encourage makers to value teaching as a valuable aspect of their practice
- Explore craft teaching in a wider context and its relevance for the RCA to engage in the debate
- Celebrate student achievements with an exhibition at the RCA.

Workshops with Young People

Revival sent four artists working with craft into four schools to run workshops around their practice. The schools' workshops took place in four schools for two-hour sessions, over the course of five weeks. RCA artists worked with small groups of year 7- 11 students, selected by the classroom teachers. The engagement over five weeks gave students, teachers and artists time to build relationships, to explore ideas and processes in depth, and allowed for valuable experimentation and mistakes. Revival offered an exciting and dynamic opportunity for secondary school students, teachers and makers to challenge and evaluate their expectations and knowledge of craft.

The fifth workshop session enabled students to mount an exhibition of their work at the RCA and to give a presentation about what they had made.

'[The project made me feel] creative and happy' Grey Coat Hospital School student

Revival Teachers' Workshop: Continuing Professional Development

Teachers from participating Revival schools and those from the Crafts Council and ReachOutRCA's networks were invited for a day of discussion, thinking and making. Nine teachers came to the RCA and met the lead artists working with glass, ceramic, metal and textiles, who discussed their working practice. The Crafts Council's Miriam Craik-Horan gave a presentation discussing the value of craft teaching and its wider reaches to other areas of behaviour and participation in learning. The group visited the Fashion & Textiles Work in Progress exhibition in the RCA galleries and toured studios. This was followed by an afternoon of taster making sessions led by the artists, exploring materials and techniques to take back to the classroom.

Crafts Council Handling Collection

The Crafts Council's Handling Collection allows direct hands-on access to a catalogue of unique works: inspirations, sketchbooks, experiments and developments by emerging and established crafts people. This collection is a free resource for schools that aims to reveal the processes behind the making. Lead artists selected works to take into the classroom that would broaden students' understanding of materials and processes through first-hand experience with the objects.

Impacts of the project for students, teachers and schools

- Developed sustained relationships between students, teachers and contemporary artists
- Explored materials and processes in new ways that enlivened the classroom
- Encouraged independent working, problem-solving and self-evaluation
- Developed confidence and knowledge about contemporary craft practice

- Broadened students' understanding of options for study and work within the applied arts
- Created work that will be assessed as part of students GCSE and National Diplomas coursework
- Introduced the Crafts Council Handling Collection, a free resource available for teachers
- Raised the profile of craft practice in schools through high profile relationships with established institutions, the RCA and Crafts Council
- Introduced teachers to new materials and suppliers without the constraints of school budgets
- Offered equal opportunity for schools to participate, as workshops and materials were free
- The exhibition provided an opportunity for parents and the wider school community to celebrate achievements
- The exhibition raised students' confidence.

'[The workshops enabled me to] think about new ways of teaching' Diane Lowe, teacher, Blackheath Blue Coat School.

Impacts for collaborating institutions

- Opportunity to share best practice.
- Extends profile of both institutions.
- Broadens network of makers, teachers and schools.
- On-going collaboration allows for reflection and development of project.
- Participant feedback on collections.

Evaluation

Revival 2010 was found to be highly successful from the feedback from teachers, students and lead artists which was overwhelmingly positive. Teachers were enthused by the experience of working with a maker both for their students and for themselves, bringing new processes, materials and ideas into the classroom. The generous budget for materials allowed the lead artists to be very ambitious and enabled students to fully explore processes and materials. The exhibition at the RCA proved to be really exciting. Students made very moving presentations about their work and the impacts of the project for them. Teachers were proud of their students and their achievements.

'The artist taught me different things about art and how I can express my feelings by creating a special type of piece'.

Blackheath Bluecoat School student

Suggestions for good practice

Alternative voice

- Artists are catalysts in the school environment, encouraging fresh thinking for all participants, including teachers.
- Artists bring a new approach to classroom learning, sometimes in opposition to tried and tested methods. These can create new approaches for teachers to use with future groups, for example:
 - Changing the layout of the room
 - Changing the classroom dynamic by working in groups or pairs, encouraging peer learning
 - Using printed resources, which could be handed round and revisited throughout the session, rather than presenting using Powerpoint or whiteboards.
- Activities with artists taking place in the classroom can allow other staff members to visit and observe, extending the reach of the project and encouraging others to build relationships with external partners. The relevance of craft approaches were seen by teachers outside of art subjects and encouraged cross-curricular thinking; such as ceramics and glazes being used as a learning tool by the chemistry department.

Entertaining risk

- Making mistakes is part of the craft process
- Longer projects also allow students to create unsuccessful outcomes, evaluate and build on their experience between sessions
- Acknowledging that many craft activities involve making a mess, factoring that into all planning and allowing time for clearing up
- No themes or ideas prove too challenging for children as long as they are introduced in an appropriate way, using language that they can follow and that they have the opportunity to ask questions
- Reinforcing challenging themes or ideas with practical exploration.

Materials

- Providing suitable budget for specialist materials and processes is key
- Using the artist's expert knowledge to source specialist materials and suppliers
- Introducing young people to new materials and processes encourages haptic learning and is exciting
- Introducing the correct field specific language develops the learner's vocabulary and enables access to the craft community.

Working with objects

- Having pieces of work that the group can touch is vital in understanding the materials and respecting the object
- Understanding the value of objects and the inherent material properties is key to the learning processes.

Gallery, museum and studio tours

- Seeing craft in an environment outside of the classroom gives craft a context for young people
- Studio visits give children an insight into the realities of the working life of a maker
- Preparing children prior to their visit encourages a sense of familiarity and ownership
- Having personal and practical experiences of the materials and processes that created objects enabled students to connect more easily when viewing collections.

The role of the artist

- The role of the artist needs to be understood by the students, relating to them in their professional context outside of a learning environment
- Broadening opportunities for the student to succeed
- With a longer project relationships and trust develops.

The role of the teacher

- Organising additional experiences outside the classroom requires time to plan
- Ensuring clear communication in advance of the workshop ensures teachers and students are fully prepared
- Interaction with contemporary making is an opportunity to invigorate and inspire the teacher's own practice
- Providing the teacher with exciting references to contemporary craft resources.

Organisation and support

- For the success of the project it is key that the role of all (artist, teacher, project manager) is clear and defined from the outset
- Artists/makers may not have experience of delivering workshops and may need support in developing their ideas for their audience, planning the delivery and in evaluating the results

- Makers welcomed the one-on-one support to discuss all elements of their project and its relevance to their own practice
- Contacting schools in good time allows them to schedule events into their timetable, request permission for trips and to organise cover.

Timings

- Making the timings of any projects relevant for participants is key
- When working in school, be aware of the limits of the timetable and the school environment.

Exhibitions

- Young people see their work in a new context and in a professional environment
- Participants receive feedback on their work from their peers and visitors to the exhibition
- An exhibition serves as a celebration of the achievements of the children
- Opportunity to invite parents to the exhibition to share in their children's achievements and also highlighting to them the relevance of craft
- Opportunity to showcase best practice, for advocacy and the professional development for others.

Evaluation and presentations

- Encourage debate and critical thinking about what participants have made and the successes involved
- Peer critique is essential for students to learn from each other, and to demonstrate and extend their understanding of work
- Encourage confidence and willingness to accept new ideas or approaches
- Opportunity for teachers, artists and project managers to evaluate the project
- Collect feedback to strengthen future delivery.

Documentation

- Gives due weight to the process and problem-solving needed to create successful work which is a vital element of the learning process
- Should be considered as a significant element to the process. It should not be underestimated how much time it can take to produce documentation well
- Can be taken back into school and may be used for assessment
- Artists can use it to showcase their own role for future projects.

Opportunities for gallery educators and artists to get involved

Listed below are organisations that promote exciting collaborations between artists, makers and young people, encouraging a response to exhibitions and collections, through making and interrogation of objects. Visit their websites to find out more about the opportunities they offer.

Crafts Council

'Our goal is to make the UK the best place to make, see, collect and learn about contemporary craft. Craft is a growing industry worth over £800 million and contributes to the UK's reputation as a world leader in creativity.

We believe that craft plays a dynamic and vigorous role in the UK's social, economic and cultural life. We believe that everyone should have the opportunity to make, see, collect and learn about craft. We believe that the strength of craft lies in nurturing talent; children and young people must be able to learn about craft at school and have access to excellent teaching throughout their education. We believe that craft matters.'

www.craftscouncil.org.uk

Craftspace

'Craftspace is a crafts development organisation. We work to push boundaries and perceptions of crafts practice, presentation and learning. We build relationships between artists, people and organisations. Our ideas explore crafts in diverse social and cultural settings. We work with others nationally and internationally. We do this through a programme of touring exhibitions, research and participatory projects. We have over 20 years experience and continue to be open to new and thought provoking ways of working. Our work is supportive and developmental, enabling the sharing of skills and knowledge. Each project is bespoke. Artists, participants and partners are involved in planning, development, collaboration, documentation and reflection. We also undertake consultancy to develop and facilitate arts related commissions and initiatives.'

www.craftspace.co.uk

museumaker

'museumaker is the national programme that partners the creative resources and energy of the contemporary craft sector with a wealth of museum collections and historic houses across the country. Starting in June 2010, there will be intriguing installations set in walled gardens and mining museums, seaside palaces and city centre venues; and special, exclusive design products to buy in the museums' shops.'

www.museumaker.com

NSEAD: Artist Teacher Scheme / Maker Teacher Scheme

'The Artist Teacher Scheme is an expanding programme of continuing professional development courses devised by partnerships between galleries or museums and university schools of fine art and design, to enable teachers to regain or develop their personal practice as artists in the context of the contemporary visual arts.'

The Maker Teacher Scheme offers teachers the opportunity to work with makers and crafts people.

All Artist Teacher Scheme and maker Teacher Scheme courses are open to:

- Teachers of art and design with a graduate qualification in art and design who currently work in primary, secondary, further or higher education
- Artist educators with a graduate qualification in art and design who work in schools or in gallery and museum programmes.

www.nsead.org/cpd/ats_about.aspx

The Making

'The Making is an arts education charity established to develop high quality contemporary craft and to inspire new audiences to engage with the art of making. Participating in the crafts can be one of the most rewarding, inclusive and inspiring ways to learn. The Making is the only organisation in the South East to specialise in participatory craft education. It engages new audiences, especially young people and families, by providing innovative, high quality programmes in non-traditional venues throughout the region and by piloting new approaches to informal learning. Significant outcomes have been the development of *Street Art*, *The Theatre of Making* and our latest initiative *Skills in the Making*.

Skills in the Making is a professional development programme for teachers, and teacher trainees providing day workshops in a range of craft disciplines led by makers experienced in working in educational settings.

We actively support the development of artists and arts educators. We provide employment, promotion and networking opportunities and informal mentoring. We have also initiated online resources, a database, meetings, training, talks and seminars to encourage debate and information exchange.

Based in Hampshire, The Making is supported by Hampshire County Council, Basingstoke and Deane Borough Council and a range of trusts and foundations.'

www.themaking.org.uk

Victoria and Albert Museum: Sackler Centre Residency Programme

'The new and innovative Museum Residency Programme at the V&A gives designers, artists, writers, makers, musicians etc, the extraordinary opportunity to have a studio in the Sackler Centre for arts education at the museum for six months. There are two studios for Museum Residencies providing space for four residents each year. Using these Studios as a base, residents have access to the V&A's unique resources including the extensive collections; curatorial and conservation expertise; practical art, design and digital media workshops in the Sackler Centre and experienced educational and outreach staff. Residents use these to develop their careers, carry out research, make new work and acquire or increase their skills in working with the public. Residents will hold Open Studios sessions when visitors to the Museum can visit the studios to see for themselves the residents at work. As part of their time at the V&A, residents will work with a team of museum professionals to contribute to the Learning Programme. This may include workshops, lectures and gallery talks, courses, gallery activities for children or

contributing to the V&A website. Their input into these programmes is inspirational for the public and museum staff alike. Access to the collections can fuel imaginative ideas for activities and events for the museum's audiences as well as new bodies of work for the residents.'

www.vam.ac.uk/school_stdnts/education_centre/residency_programme/index.

Watch This Space

'Watch this Space is engage's funded professional development programme for galleries, teachers, gallery educators and artist educators in England, to enable them to gain first-hand experience of each other's work, in order to initiate, build and sustain relationships. Watch this Space places teachers from non-visiting schools in galleries and early career gallery educators and artists in schools.'

Maker educators and gallery educators working in crafts studios and galleries are encouraged to participate.

The focus for Watch this Space 7 (September 2010 - January 2011) will include developing engagement with craft and design; work-related learning and the Diploma in Creative and Media; cross-curricular working; the new Key Stage 3 curriculum and new primary curriculum.

Applications for Watch this Space 7 open on 7 May, and the application deadline is 15 June 2010.

www.engage.org/projects/watchthisspace.aspx

Gallery educators can access craft maker networks via a number of the web links provided in the Resources section of this toolkit.

Working with Young People: Code of Conduct

These Guidelines were developed by ReachOutRCA to inform staff working with young people as part of our programme. Staff usually have limited contact with individuals through one off or short-term projects and groups are usually accompanied by their teacher so there may be other considerations for those working with young people over an extended period or with sole responsibility.

General guidelines

- You are responsible for the safety and wellbeing of those in your session. Be aware that you are in a position of trust.
- Be courteous and respectful in your approach to everyone taking part in your event.
- Ensure the content of your planned activity and any resources you are making available are suitable to your audience. Be aware that others may have different cultural or religious practices or beliefs to your own, be sensitive to these.
- Use appropriate language for your audience and refrain from using language or gestures that could be misunderstood or misconstrued.
- Foster a respectful environment, inappropriate behaviour or language from any participant during your event should not be tolerated.
- Avoid being alone with an individual student during the event.
- Be aware of others personal space.
- You must not be under the influence of drugs or alcohol during your workshop. Smoking is not permitted.
- If you have any concerns or wish to report an incident of any nature you should contact a member of the ReachOutRCA team as soon as possible.
- If a young person discloses details of abuse to you, the allegations should be taken seriously, handled without delay and in a sensitive manner by reporting it to their accompanying teacher or a member of the ReachOutRCA team.

Health and safety

- Ensure every element of your planned activity has been thought about and the risks assessed and methods to deal with them in place. This should be a written document available for all responsible adults at the event to ensure everyone is aware of possible risks and how to deal with them should they arise.
- Ensure you are aware of the fire drill and exit routes and make these clear to your group on arrival.
- Ensure you are aware of the first aid procedure and how to contact the designated first aider if required.
- Public liability insurance is necessary for visiting groups, check with all venues that this is in place. You may require your own public liability insurance as lead artist or project manager.

Public Liability Insurance can be accessed through a-n:

www.a-n.co.uk/research/article/574200

Material generated during sessions and film or photography

- You must seek permission to use material generated by young people during your event, ensure those working with you are clear about how the work they produce during their time with you may be used at a later date.
- A parent or guardian must sign model release forms before photographs or filmed material of workshop participants under 16 years old can be put in the public domain.

Working with Young People: Safeguarding

Safeguarding regulations are particular to the work of your organisation, position of staff and the amount of contact time with children/vulnerable adults. Below are details of agencies to contact and more in depth information about the current framework and recent additions to safeguarding requirements.

It is good practice to make the safeguarding process clear to your staff and volunteers. Advise staff and volunteers to make you aware of previous convictions that they think may be relevant to working with children.

Please look up safeguarding guidance for your organisation through the ISA (Independent Safeguarding Agency), CRB (Criminal Records Bureau) and Access NI (Safer Recruitment in Northern Ireland.)

www.isa.gov.org.uk

www.crb.homeoffice.gov.uk

www.accessni.gov.uk

Safeguarding is informed by the Vetting and Barring Scheme (VBS). The VBS is designed to ensure that anyone who presents a known risk to vulnerable groups is prevented from working with them and is an additional recruitment tool. It is not a guarantee that an individual is suitable for the position. For further information on the scheme, you should contact the VBS call centre on 0300 123 1111.

Changes to the VBS will take place on 26 July 2010, for more information see:

www.crb.homeoffice.gov.uk/faqs/vetting_and_barring_scheme.aspx#whatwillchangeon26july2010

An additional resource is the Museums, Libraries & Archives Council's safeguarding guidance:

www.mla.gov.uk/what/programmes/commissioning/~/_media/Files/pdf/2010/programmes/MLA_safeguarding_bulletin_03-10

Resources

Books

- Adamson, Glenn (Ed.), *The Craft Reader*. Berg (2010)
- Sennett, Richard, *The Craftsman*. Allen Lane (2008)
- Adamson, Glenn, *Thinking through Craft*. Berg (2007)
- Wilson, Peter, *Young minds in our schools: a guide for teachers working in schools*. YoungMinds Publications (2003)
- Johnson, P. (Ed.), *Ideas in the Making: Practice in Theory*. Crafts Council (1998)
- Eggleston, J. *Our Future in the Making: Creative Practical Skill in Education and Employment*. Crafts Council (1998)
- Gardner, Howard, *Frames of Mind: Theories of Multiple Intelligences*. Fontana Press (1993)

Crafts Journals

- Crafts Magazine
- Ceramic Review
- Embroidery
- Selvedge Magazine

Other papers

- The Creative Blueprint: The Sector Skills Agreement for the Creative and Cultural Industries - Skills Needs Assessment*. Creative & Cultural Skills. (2008)
- Pupils as Makers: Craft Education in Secondary Schools at Key Stages 3 and 4*. Crafts Council. Creative & Cultural Skills.
- Design Blueprint*. Creative & Cultural Skills (2008)
- Cultural Heritage Blueprint*. Creative & Cultural Skills, Department for Culture, Media and Sport (2008)
- Creative Britain: New talents for the New Economy*. Department for Culture, Media and Sport (2008)
- New Lives in the Making: The Value of Craft Education in the Information Age*. Sheffield Hallam University (2003)
- Learning through Making: A National Enquiry into the Value of Creative Practical Education in Britain*. Crafts Council (1998)
- Participation in the Learning and Skills sector: a review of research findings*. LSDA. (2006)
- Does Art Education Need Craft?* in: Samoraj, M. (Ed.) 'Education through Art: Time Passing and Time Enduring'. Warsaw: Ajencja Reklamowo-Wydawnicza / A. Grzegorzcyk. (2002)
- The Educational Value of Making*. Mason R, Houghton N, in: Sayers, S, Morley, J and Barnes, B (Eds.) 'Issues in design and technology teaching'. London: RoutledgeFalmer (2002) pp43-66.
- Art and Craft Extra* Zienderogen Kunst, No. 13, (1), 11-12. (2001)
- What school children value about craft and why it is important*. Mason R, Houghton, N, in: 'Proceedings of the International Congress: Childhood Social and Cultural Worlds'. Braga, Pt.: Instituto de Estudos da Crianca, Universidade do Minho. (2000)

Websites

100% Design London www.100percentdesign.co.uk
Applied Arts Scotland www.appliedartsscotland.blogspot.com
Arts Council England www.artscouncil.org.uk
Autonomic www.autonomic.org.uk
Craft Northern Ireland www.craftni.org
Craft Scotland www.craftscotland.org.uk
Craftspace www.craftspace.co.uk
Crafts Study Centre www.csc.ucreative.ac.uk
Creative & Cultural Skills www.ccskills.org.uk
Creative Partnerships www.creative-partnerships.com
Cockpit Arts www.cockpitarts.com
Crafts Council www.craftscouncil.org.uk
Craft Northern Ireland www.craftni.org
Cyngor Celfyddydau Cymru (The Arts Council of Wales) www.artswales.org.uk
Department for Culture, Media and Sport (DCMS) www.dcms.gov.uk
Department for Culture, Arts and Leisure, Northern Ireland www.dcalni.gov.uk
Design Council www.designcouncil.org.uk
Dumfries & Galloway Council www.artandcraftsouthwestscotland.com
engage www.engage.org
Heritage Crafts Association www.heritagecrafts.org.uk/casestudies.html
Innovative Craft www.innovativecraft.co.uk/
International Festival of Glass www.ifg.org.uk
National Society for Education in Art and Design (NSEAD) www.nsead.org
National Heritage Training Group (NHTG) www.nhtg.org.uk
Origin www.originuk.org
ReachOutRCA www.rca.ac.uk/reachourca
Scottish Arts Council www.scottisharts.org.uk
Scottish Basketmakers Circle www.scottishbasketmakerscircle.org
Spark Plug Curator Awards www.craftscouncil.org.uk
The Arts Council of Northern Ireland www.artscouncil-ni.org
The British Craft Trade Fair www.bctf.co.uk
The Cultural Leadership Programme www.culturalleadership.org.uk
The Devon Guild of Craftsmen www.crafts.org.uk
The Great Northern Contemporary Arts Fair www.greatnorthernevents.co.uk
The Hand Engravers Association of Great Britain www.handengravers.co.uk
The Independent Craft Galleries Association www.icga.co.uk
The Making www.themaking.org.uk
The Society of Bookbinders www.societyofbookbinders.com
The Worshipful Company of Glaziers & Painters of Glass
www.worshipfulglaziers.com
UK Design Skills Alliance www.ukdesignskill.com
Young People's Learning Agency www.ypla.gov.uk

Blogs

www.prickyourfinger.blogspot.com
www.takingtime.org
www.craftivism.com

www.redefiningcraft.dennisstevens.net
www.indiecraftdocumentary.blogspot.com

About engage

engage is the National Association for Gallery Education, a UK-based international membership organisation. engage works through its members to promote access to, understanding and enjoyment of the visual arts.

engage members are those who deliver learning programmes in the visual arts, including gallery educators, artists and artist educators, as well as students, teachers, curators, youth and community workers, policymakers and others involved in arts education and the visual arts.

Join engage to benefit from professional development support, access to ground-breaking research projects, resources and publications and a national and international network of peers.

www.engage.org/join