

# Audience Development Considerations for Craft Northern Ireland - An overview and comparison study

Written by Meadhbh McIlgorm,  
Arts Management MA Student; Queens University Belfast.

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## Introduction

Written by Meadhbh McIlgorm as part of the Queens University Belfast Arts Management MA work-placement requirement, this report was commissioned **to evaluate current audiences for the organisation Craft Northern Ireland (CNI) and research ways in which they can be developed and diversified.** To do this it will compare and contrast the audience development activities of various United Kingdom (UK) and Republic of Ireland (RoI) craft agencies and make recommendations for the position and future orientation of Craft Northern Ireland.

Data for this report was sourced from desk analysis of strategies, reports and research documents produced by CNI and compared with similar publications from the Design and Crafts Council of Ireland (DCCOI), Crafts Council England (CC) and Craft Scotland (CS). A full bibliography is included and a document file was built to keep on the organisation's computer system.

This is a working document, not an academic assignment and is designed to be easy to follow and read for Craft NI staff, board members and other interested parties.

Research Aims:

- To identify the organisation's (Craft NI) audience
- To produce a picture of the organisation's relationship with their audience
- To raise questions and awareness of AD issues for CNI
- Create a database of relevant reports and findings on AD from other organisations

It was beyond the scope for this project to gather primary research on the state of the craft sector or its audiences generally. This data is urgently needed however and a consultancy group has been recruited to perform an audit of NI designer-makers in 2016. CNI is at a pivotal point in its ongoing development; harsh cuts and changes to the nature of publically funded arts organisations continue to create difficulties in the organisation's efforts to meet its remit as the sector-leading body for craft. Times of uncertainty can necessitate an opportunity for reflection and questioning both past and current ways of operating. Evaluating the range and limits of the audience - who you are working for - is an important part of developing future-focused strategies for organisational growth.

## What is Craft Northern Ireland?

*'Craft Northern Ireland, is the sector-lead body for the promotion and development of the design-led contemporary craft industry in Northern Ireland.'*

Craft NI is a publically funded organisation limited by guarantee. With funding from the Arts Council Northern Ireland and Invest Northern Ireland, a team of 4 officers support and promote the craft industry as an integral, entrepreneurial and vibrant part of the region's economic and cultural infrastructure. Key partners include; regional government and agencies, local government, cultural organisations, universities and colleges of further and higher education, private business and industry.

Their mission is to build an integrated, entrepreneurial and vibrant contemporary crafts sector in Northern Ireland; core activities include

1. **Advocacy and Profiling**

*PR support for makers and craft organisations, research and evaluation for promoting industry growth and development.*

2. **Developing Partnerships and Regional Infrastructure**

*Acting as champion for regional craft; sign-posting opportunities and promoting new partnerships both nationally and internationally and securing investment in the sector.*

3. **Raising Quality Awareness**

*providing business support for craft makers to develop artistically and innovatively and cultivating an appreciation for skilled contemporary craft in audiences at home and abroad.*

Craft NI does **not have a membership structure**; makers can apply to be listed on the directory if their work meets certain set quality standards and anyone can sign up to join their mailing-list to be informed of opportunities and events.

Craft NI is **does not offer financial support** or funding grants however it does run a number of programmes that offer business support and professional training to makers developing their own enterprises.

## What is audience development?

Audience development (hereafter AD) boils down to two essential actions either:

*Getting new people to engage **OR** getting the same people to engage more often.*

AD should also involve addressing and attempting to remove the physical and psychological and social barriers that prevent people engaging with the arts in the first place (Maitland, 2000). It 'is a process of diversifying, expanding and deepening the relationship with the communities (the target audience) in which an organisation is based, or whom it seeks to base relationships.'

AD is a long term and strategic activity that needs to be embraced wholeheartedly by an organisation to ensure sustainability and relevancy to those it is supposed to be working for. It is not a quick fix solution for increasing sales, or ticking boxes.

## Why is AD important for Craft NI?

AD is a requirement of the ACNI's annual funding grant. The application states *that the arts organisation's activities must be of public benefit*. Successful application's need to show 'strong evidence that the organisation knows its audience and participants' and that it has suitable marketing and engagement strategies in place to 'maximise audience/participants' in its programme (ACNI, 2016).

In recent years UK cultural policy has increasingly attached social agendas to arts funding conditions. Publically funded arts organisations must demonstrate that their *annual work is promoting 'greater access and participation'* on the previous year through outreach programmes, ancillary events and workshops. The Arts Council also looks for evidence that the organisation is trying to diversify audiences beyond the 'mainstream' by creating programmes that engage with specific groups such as those with a disability, those from disadvantaged communities, intercultural groups, children and older people.

Craft NI is a small team operating at a regional level through various partnerships with other organisations, agencies and local government. Whilst 'audience' figures overall are growing – with increases in mailing list subscriptions, ACM events, social media reach, directory listings and submissions - there has been a significant drop off in terms of meaningful communication and engagement. During consultation with the sector in 2014 almost 2000 surveys were sent out to individuals, designer-makers and organisations but only 69 responses were received (CNI, Strategic Plan 2014 -2017, p3). The average opening rate for CNI e-bulletins, of which 2 are sent per month is just 21% from a mailing list of approx. 2500 (CNI, Annual Report 2015/16). The organisation urgently needs to find a way to reconnect with its wider audience and strengthen partner relationships in order to be able to quantify the important work that it does.

## Who is Craft NI's audience?

To develop audiences an organisation must first know who its existing audience is.

As a sector-lead body Craft NI is required represent on a higher strategic level, the craft related interests of ALL contemporary designer-makers as well as retailers, gallerists, educators, industry professionals and local government - therefore the 'audience' that CNI 'performs for' is exceptionally diverse in range and need.

*Analysis of CNI's objectives and 'product' portfolio in the following tables can determine who benefits most from their work and therefore is their primary audience:*

## CNI Objectives

*(CNI, Business Plan 2015/16, P3)*

	<b>Who it's working for?</b>
<i>- Marketing and communications (website, August Craft Month, promotional campaigns etc.)</i>	Mostly the sector  ACM is jointly split between the public and the sector, as is general PR work.
<i>-Raising quality awareness (making it, business development programme, exhibitions, awards)</i>	Makers and key sector stakeholders
<i>Partnerships and Infrastructure (Craft Conversations, CC/DCCoI Partnerships, Collectives)</i>	Sector partnerships, people already invested in the creative/cultural industries for various reasons.

Objectives are primarily focused towards helping **those already invested in the craft sector** grow and develop either through training and business development, 'signposting' opportunities, enhancing existing infrastructure and partnerships. Communications, such as social media and e-bulletins, do inform the wider arts sector and public generally about development and achievements but it is hard to judge whether they are reaching 'new' audiences or just 'preaching to the converted'.

*August Craft Month (ACM)* is the only major campaign targeted to the public who are the 'end-users' and general market for craft as Craft NI does not programme this event directly they must rely on partner organisations to collect and gather data about this audience.

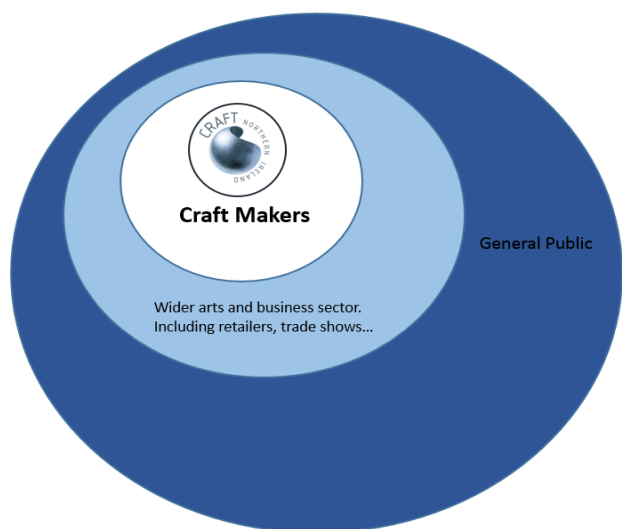
## Craft NI's 'Products'

Directory	Retail programme (gift shops)	Photography scheme	Networking events	Benefits the public & makers	
Craft map	Display Space/resource space	Critical writing	Arts and Business Award		Maker focused
'Making it'	ACM	Sectoral research	Export programme (trade fairs)		For the sector generally
Meet the buyer	Valentines & Christmas campaigns	Business Development Programme	Digital strategy and marketing		
Newsletters	Resource Space	Seminars/talks /conferences			

### Of 19 distinct 'products'

- **SEVEN** could be described to be of benefit to both designer-makers and the public.
- **NINE** are maker focused, mostly providing business development support to emerging and mid-career makers.
- Only **TWO** products in CNI's portfolio; critical writing and research could be considered as being for the craft sector generally. Regrettably both of these programmes have not featured much in recent years due to funding cuts and limitations. This analysis indicates a clear focus towards activity supporting makers 89%

## A diagram of Craft NI's Audience Relationship



The core audience segment is composed of **designer-makers**. This segment is also the smallest.

Surrounding this niche is the **wider infrastructure of the arts and business sector** including other arts organisations, support agencies, retailers educators etc.

The segment furthest from CNI is the **general public** as few of their projects affect them directly. This segment is also the largest potential audience and the market on whom craft-makers are ultimately dependant.

Figure 1: Craft NI's Audience Relationship

### Core Audience - Designer-makers

The core audience of designer-makers needs to be analysed and segmented so CNI can better understand what different stakeholders want out of the relationship. It can be assumed that makers and businesses at different levels, want and need different things from CNI.

In 2012 only 30 designer-makers were listed on the CNI directory; this figure is now risen to 140 so new research urgently needs to be undertaken to establish a baseline on WHO these makers are and WHAT THEY NEED as current data (figure 2.) is from 2006 and needs to be updated.

69% of makers are aged 25-49

68% are female

57% work full-time (59% female; 41% male)

68% are exporters

34% sell on the Internet

68% live and work in a rural location

73% of businesses are less than 10 years old

78% of those founded since 2000 are owned by females

56% have taken a full-time art or design course

80% of makers are aiming to expand their business



62% had worked in another part of the economy

Figure2. CNI, 'A future in the Making', 2006

Question's that arise from this information are as follows:

1. If the core audience is makers – how does CNI develop and diversify this group?
2. How can the organisation 'catch' new entrants to the market and make them aware of our work and support
3. Makers are the reason the organisation exists but do they know the value of having a sector-lead body to represent them?
4. How can CNI earn income from its audience whilst still supporting them?

Once the 2016 audit of the crafts sector in NI has been completed a **detailed segmentation** of this group should be undertaken. There a numerous ways in which the group could be divided, for example:

- By how they identify their practice: designer-makers/designers/artists/artisans
- By their engagement with CNI: high/moderate/low
- By their business ambitions: desire to export/growth potential/status desired
- By their working habits: single enterprise/portfolio career/split practice/part-time, etc.

### Support Audience – Wider Arts and Business Sector

The 'support audience' is made up the cultural infrastructure of retailers, galleries, educators, investors and funders and can be broken down as follows:

Arts And Culture	Business & the Economy	Skills and Training
Arts Council DCAL/DoC National Museums NI Craft Organistions Arts Centres and galleries Crafts Councils Local Authorites	Invest NI Tourism Ireland/NITB Local Enterprise Agencies Local Authorties	Creative and Cultural Skills Council University of Ulster FE Colleges Education and Libray Boards

**Partnerships with all of these organisations are fundamental** to the work of CNI – as a small organisation these partnerships allow a reach, influence and impact that would be unachievable otherwise. This segment of CNI's total audience fit the traditional image of an organisation's 'stakeholders' and each relationship should be analysed accordingly by asking the following questions:

How are they involved?  
 What power or influence do they have over you?  
 Do they support you?  
 Do you deliver for them?

Why do they do this?  
What do you need from them?  
What actions should you take towards them?  
What observations would you make about them?

Figure 3: Questions for stakeholder analysis

Developing relationships with organisations at this strategic level is an activity that can only be effectively carried out by a sector-lead body. While artist-led cooperatives and collectives are useful in providing local support and promotion, the work of CNI supplies an impartial and representative voice to the sector as a whole.

It is important that the core audience of designer-makers realise that CNI's relationship with these other bodies is interdependent on the opportunities available to them across the region. According to research on craft collectives from 2014 many feel that craft needs a stronger voice at local government level and that there should be more integration of craft within the visual arts sector (Brown, 2014). The effort invested into these stakeholder relationships informs the direction of CNI's policy and plans but it is possible that the importance of this work is being undervalued by the primary audience.

To try and overcome this issue the following recommendations are suggested:

1. **HOST ANNUAL AGM STYLE 'CONFERENCE'** inviting both core audience and support audience representatives. Key developments with the organization could be explained and a conference atmosphere is beneficial to generating new ideas.
2. Continue efforts to **RE-LAUNCH THE 'REGIONAL CRAFT NETWORKS FORUM'** to have more direct contact with the needs and issues affection maker-collectives.
3. **IDENTIFY 'CRAFT CHAMPIONS'** from key locations and/or arts organisations to act as ambassadors for CNI work and projects amongst their peers and the public.
4. **RELEASE POSITIVE DEVELOPMENT STATISTICS** for CNI is easy to understand media such as **info-graphics** or **short-videos** that could be shared through social media. Much positive development is buried in annual reports that the audience will not want to read.

### Remote Audience – General Public

Craft NI's operations are FURTHEST from the general public but yet as a sector leading and publically funded body it needs to be concerned with them. Developing the relationship with the public where the value and purpose of craft is communicated is important for market development as ultimately the public is the consumer, used and buyer for the majority of craft enterprises the organisation represents and serves.

Data on public perceptions and attitudes towards craft is out of date from all UK and RoI agencies. However, the following characteristics of 'craft audiences' – those interested in buying or engaging with craft can be summarised as follows from the latest data, collected by Craft Scotland in 2011 and is broadly consistent with previous data in all regions.

Non-buyers	Potential buyer	Existing buyers
More likely to be from lower socio-economic category	More likely to be from the higher socio economic groups	They are more likely educated to degree level or working within the creative & cultural industries
Less likely to seek cultural experiences	Could be either female (59%) or male (41%)	Active participation in cultural experiences
general perception that crafts don't offer value money	more likely to be older (34% over 65)	More likely to be female (over 80%)
Just not interested and feel that other things in life are more important	less culturally active than existing buyers but open minded	Preference for buying modern or contemporary craft
	More likely to be guided by the opinions of others	Dislike buying mass produced items
	Would be more likely to buy craft if they saw it displayed in shops or other places they visit regularly	Commissioning original pieces of craft when dealing directly with the maker
	are more likely to be prompted to buy craft as a gift	Buying locally made objects and knowing who or where an item is made is an important
	Knowing more about the maker or craft generally could help persuade around half to buy an item	More likely to buy to buy direct from a makers studio or workshop
		Buying craft 'On-Line' is increasing in popularity in this segment

*From: Pht Consultants (2011)*

The distance between CNI and the end-audience and consumers for craft products is a problem for achieving the audience development requirements stipulated by the ACNI. The following observations about craft in Scotland can be assumed to be true in NI:

- LACK OF TIME was cited by over half (55%), as the main reason for not participating in crafts. Lack of confidence and/or creativity were also mentioned as barriers (Scotinform, 2007, p5). This is consistent with barriers cited for engaging with other forms of art.
- Majority of craft attendees at fairs/exhibitions feel that observing purchasing crafts is 'sufficiently satisfying' and that there is little interest in becoming a craft maker (Scotinform, 2007, p5) – this is beneficial as the audience/market needs to remain bigger than the amount of quality contemporary craft available.
- The crafts sector is perceived as having a LOW MEDIA PROFILE and limited public awareness. Strong and effective marketing messages are required (The Audience Business et al., 2007, p2).
- Wholesale activity direct from designer-maker to buyer dominates the market for craft. The RETAIL SYSTEM, which filters quality through selections made by knowledgeable dealers, is under-developed (The Audience Business et al., 2007, p2) - seeing craft in more accessible locations such as retail outlets, restaurants and public buildings would help develop market interest amongst a wider audience (Pht Consulting, 2011, p8).

- AFFORDABILITY IS A KEY ISSUE for many people more advocacy on the benefits of craft (locally produced, authentic, unique) will help justify the value of purchase and address this issue for the existing buyers market. (Pht Consultants, 2011)

**A central part of the sector-leading body's audience development strategy needs to focus on increasing market share and audience numbers for buying and participating in craft.** The work of CNI may already be contributing to this but the key issue is how can the organisation DEMONSTRATE this, and EVIDENCE that this is happening. This is a complex issue and there are no simple answers but the follow suggestions could be taken into consideration:

1. Currently August Craft Month is the only 'public-facing' project and it offers a significant opportunity to engage with audiences and discover their opinions and thoughts on craft and CNI. For August Craft Month 2016 an audience survey was compiled in conjunction with this report and an action plan for collecting data has been put in place. This data when collected should provide a good baseline for continuing audience research going-forward.
2. More general advocacy work that helps the public understand the unique benefits of craft as a consumer choice needs to be carried out and this should be within the activity of the sector leading body.
3. The organisation cannot ignore the 'art' side of craft – critical writing and reviews of applied art out-puts are drastically under-represented in NI. Applied art is often more accessible to the public than contemporary visual art. Helping these makers develop their practice would attract a different kind of audience than those interested just in buying craft. With our neighbour the DCCoI having a more commercial focus and considerably more resources, there is scope for CNI to champion this end of craft activity (*more details on this in 'detailed breakdown & recommendation table*).

## Different approaches to Audience Development

Cultural policy researcher Nobuko Karishma has identified 4 different approaches to AD summarised in figure 3. The approaches are targeted towards developing relations with the general public rather than those already invested in the arts.

**Approaches to Audience Development ( Kawishima, 2000)**

<b>Extended Marketing</b> (offering the same product wrapped up in good marketing)	<b>Taste Cultivation</b> (existing audience. Try something new and different)
<b>Audience Education</b> (same product but extensive education to make it more appealing)	<b>Out-reach</b> (social inclusion agendas, new audiences, 'hard-to-reach')

Currently, '**Extended Marketing**' is the only approach CNI is in a position to take because they do not control the craft production, commission work or exhibitions. Rather their approach is limited to finding, supporting and improving the existing products and practice of designer-makers and promoting the attributes of skilled craft to the wider public.

PR work on the value and benefits of craft coupled with opportunities to meet craft-makers and 'have-a-go' at different processes provides an educational element, however in order for CNI to undertake more AD activity in the form of '**Audience Education**' stronger partnerships with educational institutes or similar would provide greater opportunities to pursue this angle.

Regarding **Taste Cultivation** – more advocacy work as to *why craft is important* and how it's a 'better choice' could be considered part of this. Continued resource shortages have meant that the critical writing and research element of CNI's work has dropped off. Another barrier to this approach is again, the lack of data available on the taste preferences of the general audience in the first place.

While CNI can support the work of individuals engaging in **Out-reach** they are not in a position to perform outreach work themselves. As a sector leading body they could contribute by conducting research that would help the case for why craft is important and how it can help people (advocacy) and by encouraging more diversity within the sector.

## Summary of Issues from Audience Analysis

### Questions about the core audience of makers:

1. If the core audience is makers – how does CNI develop and diversify this group?
2. How can the organisation 'catch' new entrants to the market and make them aware of our work and support
3. Makers are the reason the organisation exists but do they know the value of having a sector-lead body to represent them?
4. How can CNI earn income from its audience whilst still supporting them?

### Suggestions for communicating the VALUE of CNI's relationships with its 'support audience':

1. Host annual AGM style 'conference' inviting both core audience and support audience representatives. Key developments with the organization could be explained and a conference atmosphere is beneficial to generating new ideas.
2. Continue efforts to re-launch the 'regional craft networks forum' to have more direct contact with the needs and issues affection maker-collectives.
3. Identify 'craft champions' from key locations and/or arts organisations to act as ambassadors for CNI work and projects amongst their peers and the public.
4. Release positive development statistics for CNI is easy to understand media such as infographics or short-videos that could be shared through social media. Much positive development is buried in annual reports that the audience will not want to read.

### Suggestions for CNI's relationship with the public, its 'remote audience':

1. Currently August Craft Month is the only 'public-facing' project and it offers a significant opportunity to engage with audiences and discover their opinions and thoughts on craft and CNI. For August Craft Month 2016 an audience survey was compiled in conjunction with this report and an action plan for collecting data has been put in place. This data when collected should provide a good baseline for continuing audience research going-forward.
2. More general advocacy work that helps the public understand the unique benefits of craft as a consumer choice needs to be carried out and this should be within the activity of the sector leading body.
3. The organisation cannot ignore the 'art' side of craft – critical writing and reviews of applied art out-puts are drastically under-represented in NI. Applied art is often more accessible to the public than contemporary visual art. Helping these makers develop their practice would attract a different kind of audience than those interested just in buying craft. With our neighbour the DCCol having a more commercial focus and considerably more resources, there is scope for CNI to champion this end of craft activity (*more details on this in 'detailed breakdown & recommendation table'*).

## A Comparison of AD activity & CNI Recommendations

### Crafts Council England

AD ACTIVITIES	WHO FOR?	NOTES	RECOMMENDATIONS & SUGGESTIONS FOR CNI
High profile trade events & exhibitions (COLLECT)	Makers, buyers, gallerists, collectors		There is not the same size of market in NI therefore EXPORT focus makes sense here.
Touring programmes & exhibitions  CC collection (for hire)	Regional audiences/gener al art crowd	Annual touring exhibition programme delivered in partnership with venues. Provides a huge increase in 'direct' audience reach.	Look at the relationship with ACNI and encourage tours of its collection. What use is publicly owned art if it's not being seen by anyone? Perhaps temporary displays could be arranged in hotels/government offices. Visitor numbers could be included in CNI report stats.
Crafts Magazine	Regional/international audience (subscribers are those invested in the industry already)	Only agency to have a dedicated international magazine – hard to know if this is just preaching to the converted or if it is developing audiences... It is likely art/design academics will be among the readership also.	CNI used to have more academic and critical writing published on its website and focused on in the press but this has been discontinued due to funding. Aside from the UU applied arts programme <b>there is NO critical engagement with craft happening in NI</b> and it seems like an activity that should be encouraged by a sector leading body such as CNI so that NI makers are not neglected in this respect.
Digital engagement	New and existing audiences both within and outside the sector	Hard to measure who the digital audience is and if it has much impact it has – (i.e.: what do web stats really mean? Does it correlate to a rise in sales?)	Is there a way of making digital communication more meaningful? Response rates to emails have fallen – perhaps the set-up of the mailing list needs to be segmented further?  The DCCoI has made separate websites for the different orientations. If CNI continues to offer the range of programmes it currently does perhaps this is worth considering.
Participation programmes	New audiences (young people)		Whilst there are many makers in NI running clubs and workshops

Craft Scotland

(Craft clubs, schools, workshops)	across the regions		CNI does not have a direct role in facilitating these. An educational scheme as part of the organisation's strategy would help meet the requirement of 'new audience' however the logistics of delivering this with such a small team are challenging. The DCCOI's CraftED scheme would be worth looking at in more detail.
<p><b>CC's audience activity appears more high-end, academic and educational and additionally their focus is clearly on contemporary, high quality. Activity relating to sales, buyers and development is present but does not seem to take centre stage. Their work seems very in line with AC funding requirements who are their sole funder.</b></p>			
Craft Scotland summer show	New and existing Scottish audiences		CNI has put on numerous exhibitions but an annual show is not a requirement.
Craft Scotland at SOFA	International audiences		As is the case in Scotland, a focus on export opportunities is beneficial to NI audience & market development
Annual conference	The sector (makers)		Hosting an annual conference in NI would be a great way for CNI to develop conversation, interaction amongst a disparate network. It would also provide an opportunity to connect and show the value of CNI work to their audience.
Craft map/directory	Tourists/New audiences (heritage market)	Also have a 'Buy craft/online shopping guide' (connects with the purchasing audience)	Connecting more with the commercial outlets in this way could be an opportunity for CNI. Direct listing of retail business could possibly be charged for (advertising).
Meet the maker	Buyers/retailers/makers (new audiences)	Also has an educational aspect as it allows the processes behind craft be explained and seen.	Schemes like this communicate the value of craft skills, helping explain the price points and work as general advocacy for craft. Public 'meet the makers' sessions could be a requirement for those on the making it



				programme.
	Craft Scotland TV	New and existing audiences	PR work (higher visibility for craft)	CNI has some footage for promoting ACM. Links with Tourism Ireland and NITB seem like the most important networks for communicating this message.
<p><b>There is nothing particular original about SC's activities and their range is quite small, even relative to NI, but what they focus on they seem to do very well. PR and media seem to be a high priority. The organisation pushes the concept of craft more than the idea of design and work is very much tied in with heritage and tourism even though their remit is also stated to be contemporary craft. Is this an image NI wants to follow?</b></p>				
<b>Design and Crafts Council of Ireland</b>	Educational programme (CraftED, DesignED)	Developing new audiences and potential makers...	Strong educational programmes ensure they are ticking the developing audiences and makers for the future.	As above: many NI makers are running workshops for kids/young people but CNI is not benefitting from this work only promoting/signposting it.
	National Craft Gallery	Tourism, new audiences, arts audiences...	A dedicated craft 'hub' for NI is being explored however there is no consensus or agreement on what this would be or how it would operate as yet.	The NCG allows the DCCOI to a lot of public engagement and direct audience contact which is not possible for CNI - the only comparison is ACM which provides an opportunity for direct contact with the public and an opportunity to gather information.
	Irish Craft Studio Map & craft trails (links)	Tourism, new audiences, heritage...		<p>Craft map NI is better formulated and easier to read than most other craft maps. An integration of the 2 maps would surely provide better engagement for both organisations, both maps end at the border which does not make sense for a tourist exploring the region. The submission criteria for both could be aligned and a toggle on/off could make them distinctive within the same document.</p> <p>CNI does not have a facility for craft trails but if they have been proven beneficial in other areas (Kerry, Connemara etc.) it could</p>

			be considered in partnership with relevant local government agencies.
PORTFOLLIO and open exhibitions	Exhibition opportunities for makers but also attracts investors/buyers	An annual selection of makers for portfolio ensures a new 'cream of the crop' – everyone is not equal it's clear they invest more time and effort in some people than others.	It is difficult to give equal representation to all: Portfolio provides a stamp of quality and allows the DCCoI to give priority to those selected. While 'Making it' is a competitive programme it's makers are still developing perhaps a 'critical' annual selection would help CNI raise the standard for Craft in the region
Showcase Ireland & international Trade Fairs (Maison & Object, Heals London, London design festival)	Retail buyers, traders, international and national		Irish makers are more likely to be exporters and this focus makes sense. The DCCoI's 'Creative Island' selection is the most marketed – could CNI negotiate a quota for NI makers to be included in this selection annually thus benefiting from the considerable resources already invested in the scheme?
Online publications	Information for the sector & researchers	Again, it's hard to know who reads online publications – if they are beneficial or just there for transparency	There has been a lot of interesting and important industry research undertaken by the DCCoI. Extending research to NI would not require too much additional resources if organisations work in partnership. As said above, there is a significant lack of critical thought relating to Craft in NI and as the DCCoI's focus is on industry (due to their funding situation) there is a gap the CNI could potentially fill.
Presence at cultural events (blooms, RDS Christmas fair)	New audiences, interacting with the public, potential buyers.		CNI does this already but there is scope to expand – more consideration would be needed to identify suitable events but present at food & drinks events seems like a logical first step, this would provide another platform from direct audience engagement in addition to ACM.

<p>'Designed &amp; Made in Ireland' concept-brand</p>	<p>Buyers, retailers, stockists.... General public due to accessible locations (Arnotts, BT's), regional design shops...</p>	<p>The associated website drives the buying end of craft the agency's work more publically than the 'business development' end with links to shops even prices displayed.</p>	<p>There is a lack of suitable retail partners (equivalent to Arnott's &amp; BT's) in NI. Also there is the political problem of adopting a 'made in Ireland' brand due to the political circumstances.</p> <p>A brand identifier could be a useful edition to CNI's existing retail programmes (with Assembly gift-shops etc.), for example 'Craft NI selected'- but the organisation would have to consider whether the work displayed there is the quality it wants to be reinforcing to the public.</p>
<p><b>The DCCoI has, due to its funding has become very focused on design and industry rather than contemporary craft. The organisation is the largest, with the most programmes offered and the most income due to its business structure. As the DCCoI include ALL of Ireland in their programmes and NI makers can avail of their opportunities, there is scope for CNI to fill a different need – perhaps one more similar to the role of CC while working in partnership with the DCCoI to ensure NI makers are fairly represented.</b></p>			

## Appendices

### 1. Product breakdown by agency

Craft NI's 'Products' 19 – 7:9:2

Directory	Retail programme (gift shops)	Photography scheme	Networking events	Benefits the public & makers	
Craft map	Display Space (?)	Critical writing	Arts and Business Award		Maker focused
'Making it'	ACM	Sectoral research	Export programme (trade fairs)		For the sector generally
Meet the buyer	Valentines & Christmas campaigns	Business Development Programme	Digital strategy and marketing		
Newsletters	Resource Space	Seminars (?)			

DCCol 'products' 24 – 7:12:5

Membership	National Craft Gallery	Future Makers Awards	Craft-ED & Design-ED
GANS network	DCCol Skills Courses	Newsletters & Opportunity listings	Give Irish Craft website & campaign
Funding Support	Craft Map	FUES design Clinics	Members directory
Sectoral research	Design & Made in Ireland 'Brand'	Mentoring Schemes	Critical writing
Portfolio Selection	Showcase Ireland	Retail Partnerships	Irish Design 2015

Digital promotion & social media	PR Work	Lobbying & Job Creating	Online business development resources

Craft Scotland 'Products' 12- 4:5:3

Advocacy	'Meet you maker'	Selection for Hothouse	Directory
Resource listings	Summer show	Conferences	Craft Map
Signposts opportunities	'Go and See' trips to trade shows	PR work for Scottish craft generally	Newsletters

Crafts Council England 'products' – 19 – 4:9:5

Research and advocacy	COLLECT London	Hothouse programme	Critical writing
Injection (mid-career makers)	Trade Show presence	Participation programmes (Craft Clubs)	Newsletter and opportunity listing
Crafts Magazine	National Touring Exhibitions	CC collection of work	Lobbying
Directory	Professional development workshops (paying)	Make Shift (conferences)	National Trust retail opportunities
Portfolio (makers to work in collaboration with other industries)	A Future Made	Industry reports	

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