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In February 2019, just before publication of this year’s Cockpit Effect, the Mayor of London launched a high-profile initiative to safeguard studio space for the city’s artists. In three years, the capital has lost 17% of studio spaces due to hikes in property values and business rates alongside changes to planning. The establishment of the Creative Land Trust is a welcome move to stem this loss.

For over 30 years, Cockpit Arts has championed affordable studio space for craftspeople in the heart of the capital. And it’s working: craft in the city might be at risk, but according to GLA figures, London still accounts for almost a third of the UK’s total craft economy.

**The Cockpit Effect 2019** offers an insight into the impact that our support makes. It shows that tailored business coaching, from specialists who know craft from the inside, unlocks the possibility of running a successful practice in the heart of London. And that’s true for makers of all kinds, from contemporary fine jewellers to artists making one-off sculptural ceramics.

As David Crump reveals in this report, the secret behind the Cockpit Effect is about far more than simply space. What makes the difference is the unique mix of sustained business coaching, being part of a diverse community of makers working in over 20 different disciplines, and opportunities to present work to the public at our famed Open Studios events.

Together, these factors enable Cockpit’s studio holders to succeed at making it in London. And, as the report shows, year-on-year Cockpit makers have been able to enhance profitability, bucking trends elsewhere in the industry.

Of course, we can’t do it alone. And so, on behalf of Cockpits’ Trustees and staff, I extend our warm gratitude to our Patrons, donors, partners and supporters and to all in Cockpit’s community who have contributed material to this report.

**Annie Warburton**
Chief Executive
**EXECUTIVE SUMMARY**

*The Cockpit Effect 2019* offers an insight into the craft businesses at Cockpit Arts, how we work with them to tackle the challenges they face, and the impact that we - and, just as importantly they - believe that our support makes.

Critical in this mix are two factors: the all-round nature of our support and the fact that it is sustained over time.

This report draws on research and activities during the 12-month period to 31 October 2018. Where possible, comparisons are made to longitudinal data collated by Cockpit between 2005 and 2017, as well as external data on craft businesses in the UK.1

The financial results for the year for our makers are positive in the context of what is generally accepted to be a challenging economic climate.

The 80 makers who provided financial data during this year’s annual Partnership Reviews generated sales of £4.1M in 2018, with a Gross Value Added (GVA)2 of £1.8M. Grossed up for the whole community of 144 makers, this equates to estimated sales of over £7M and GVA of over £3M.

Expressed as averages, these figures equate to sales per maker of £51.9K, profit of £16.6K and GVA of £23.3K. By comparison, in 2009, average sales (expressed in today’s prices) were £35K and profit £11.2K, meaning average sales and profit per maker rose 48% over the period 2009-2018.3 Naturally, with a wide range of businesses, from start-ups to mature businesses, behind these average figures are extremes at either end.

Remarkably, in the period 2014-2018, average GVA per business at Cockpit rose 12%, during a period in which total GVA for craft businesses as a whole in London fell 50% (2014-17, the closest equivalent period for which we have data).4

Where makers provided two consecutive years of financial data, 2016-17 and 2017-18, we see that although average turnover fell by 3%, the resultant profit grew by 13% and GVA rose by 14%. Moreover, 64% of these makers reported a year-on-year increase in sales, profit or both.

As in previous reports, exports remain important this year. 58% of makers exported in 2017/2018, with a total sales value of £843K, or just over 20% of turnover, with top territories being Europe and North America, followed by Asia and Australia.

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1 Specific sources of data are: applications for studio space, awards and workshop programmes; content from 51 selection interviews; content from 130 Partnership Reviews conducted during the year; workshop programme feedback; and 17 Exit Interviews
2 GVA at a firm level is the value of all goods and services produced minus the cost of inputs and raw materials.
3 The population of makers at Cockpit has of course changed over those years, meaning that on an individual basis we are not looking at a like-for-like comparison. However, these figures reflect an overall improvement in sales per maker in Cockpit’s population of businesses as a whole.
In the context of the craft sector, Cockpit’s community of makers and businesses is relatively diverse, although the community does not yet reflect the diversity of London’s population.\(^5\)

- 21% of Cockpit makers identify as BAME, compared to 4% in the UK craft sector as a whole
- 83% are female, compared to 32% in the self-employed UK craft workforce

The community is also diverse in terms of business stage and, most notably, in terms of type of practice. Cockpit is home to 23 different craft disciplines, with the most prevalent being jewellery (33%), textiles (21%), ceramics (11%) and leather (10%).

These predominant craft disciplines reflect in part our relationships with partners such as the City of London’s livery companies. Those relationships, which continue to deepen, are about much more than funding, critical though that funding is in enabling us to offer subsidised studio spaces through our Awards and Bursaries. (For 2017/2018 total funding for Awards and Bursaries amounted to £60,500, allowing us to support 30 makers.) Interviews with makers reveal that these partnerships fostered by Cockpit unlock new networks and opportunities as well as valuable sources of support and guidance.

In addition to these opportunities, over the year, studio holders took full advantage in engaging with Cockpit’s team of professional business coaches. Just over 600 one-to-one coaching sessions were conducted (including 125 partnership reviews), and a total of 91 workshops and peer-to-peer sessions were held, with a total of audience of 935 participants.

In conclusion, the report highlights a number of areas for future consideration.

As the craft sector, like retail more widely, experiences rapidly changing market conditions, the support we give to makers is needed more than ever. As routes to market evolve, our business support offer will continue to adapt to give our makers the best chance of success.

Looking at the community as a whole, the economic value that Cockpit adds is notable, both nationally as well as in the context of London. At a time when there is much discussion regarding the retention of existing making spaces and the creation of new ones, this report’s findings reinforce the need for support to be provided alongside those spaces.

This support needs to be sustained over the long term to give makers time to develop and test their concepts and business models. This, in turn, underlines the value of our partnerships, current and future. It also signals a need for longer term funding and investment, essential to allow us to plan for continued maker support.

\(^5\) According to the 2011 census, 40.2% of London residents identified with either the Asian, Black, Mixed or Other ethnic group. [https://www.ethnicity-facts-figures.service.gov.uk/british-population/national-and-regional-populations/regional-ethnic-diversity/latest]
Cockpit Arts is London’s leading studios for contemporary craft. An award-winning social enterprise, we’re home to up to 170 businesses based at our Holborn and Deptford sites. We offer dedicated studio space and expert business support to enable makers and designers to start and grow successful practices in the UK and internationally.

Since opening in 1986, Cockpit has supported thousands of talented makers to develop their businesses. Many have gone on to national and international success. We work with makers at all levels and stages, from start-ups to established businesses, with models ranging from artist-maker to batch producer or outsourcer. Beyond Cockpit, we work with craft businesses in the UK and overseas through consultancy and training programmes.

The Cockpit Effect 2019 offers an insight into the craft businesses at Cockpit, how we work with them to tackle the challenges they face, and the impact that we and, just as importantly they, believe that our support makes. The report reveals who we work with, when we work with them, and what that support looks like in practice.

This report draws on research and activities during the 12-month period to 31 October 2018 and, where possible, makes comparisons with longitudinal data collated by Cockpit between 2005 and 2017, as well as external data on craft businesses in the UK.

Specific sources of data for the present report are: applications for studio space, Awards and workshop programmes; content from 51 selection interviews; content from 130 Partnership Reviews conducted during the year; workshop programme feedback; and 17 Exit Interviews.

The report concludes by summarising what we believe to be the key ingredients that make up the “Cockpit Effect” and outlines ways that the benefit of what we provide at Cockpit Arts could be expanded to benefit a wider community of makers. It also stresses the value of, and need for, sustained longer-term support for makers.

Whilst this report brings out what we consider to be the core findings from our research and activities, those interested in learning more are welcome to do so by contacting the author.

David Crump
Head of Business Incubation
Cockpit Arts
david@cockpitarts.com

6 Throughout this report, we use ‘maker’ as a generic term to include all studio holders at Cockpit Arts. Some refer to themselves as a designer-maker or craftsperson, others by their practice, e.g. jeweller or weaver.
Makers articulate clearly why they want to join Cockpit Arts - and it’s about much more than simply having a space.

We ask makers why they have applied to join Cockpit Arts, first in their initial application form and then as part of the interview process. Whilst the basic need for space is understandably a factor, it is not the dominant one.

The key factors that we hear expressed are:

• The desire to be part of a vibrant community, from a social and learning perspective
• Needing general guidance: having a sense of vision but not being sure how to move towards it
• Needing specific support: pinpointing areas where they are short of knowledge, confidence, or both
• Recognition of being “stuck” and wanting to do something to regain momentum. This is a familiar story with makers who consider themselves established but are unsure how to plot their forward progression, or simply how to make their practice work better
• Association with success: being aware of the success of Cockpit, and its makers, and wanting to be part of that. This is often returned to later in partnership reviews: “joining / selection for Cockpit is the thing I was most proud of this year.”

Textile weaver Majeda Clarke explains,

“It is often an area of weakness for many craft businesses who struggle to know where to start, especially if their area of expertise is making. I knew I wanted to start my own studio and felt very comfortable with the design and making of products. However, the next steps needed to develop a successful business such as marketing, distribution and social media were entirely new to me.”

As the final section of this report reveals, when makers are asked to reflect on what they have gained from being at Cockpit Arts, or from being involved in our workshop programme, these factors dominate again.
2. JOINING COCKPIT

We want makers to join us when the time is right - for them and for us.

It’s not unusual for makers to apply on multiple occasions, or to join our professional development programme and then go on to a successful studio application.

When is it the right time? When craft skill and creative vision are matched by a determination to make this work. That takes time, and application, and an openness of mind.

Whilst our selection process is intentionally rigorous, it is also inclusive. We try to interview as many makers as we can and to make the interview itself of value.

Cockpit Arts: Studio Applications for 2017/2018

<table>
<thead>
<tr>
<th>Applications received</th>
<th>125</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interviews</td>
<td>51</td>
</tr>
<tr>
<td>Places offered</td>
<td>23</td>
</tr>
</tbody>
</table>

As the chart above shows, in 2017/18 we received a total of 125 applications for studio places, with 51 applicants being invited to interview. Of these, 23 were offered places.

During the interview, we often signpost applicants towards other options for career development, including our own programmes open to makers from outside Cockpit. With the outcome being that 1 in 6 applications results in a place being offered, the process is rigorous, with selection for interview a success in itself.

In 2017/2018, we had 29 applications from makers with studios outside Cockpit Arts for our London Creative Network (LCN) programme. Of these, 12 were selected to participate. To date, a total of 40 makers with studios outside Cockpit Arts have been selected for the LCN programme, of which seven have subsequently been awarded studio places.

One of these makers, Emily Kidson, who has gone on to take up a Cockpit studio, refers to the LCN programme as being:

“a brilliantly valuable programme that helped me take my creative practice to the next level.”

7 Our professional development programme, London Creative Network, is open to studio holders and also to London-based makers with studios outside Cockpit Arts.
3. A DIVERSE COMMUNITY

Cockpit is home to a diverse community of makers.

Cockpit celebrates being a diverse community, in a broad sense of diversity, including dimensions of age, sex, ethnic background, craft discipline, and model of business or practice.

Whilst many makers join us relatively soon in their career, others are firmly established when they join us for a studio or to participate in our workshop programme.

For early stage makers, our Creative Careers Programme, which offers places to previously unemployed young people with the Princes Trust, has been particularly beneficial. In total, 26 makers have now been through this programme.8

At the other end of the scale, we welcome applications from makers who are entering a second career, or who are established but have recognised that they have reached a block in their path that they need help with.

“Cockpit Arts is a creative and inspirational organisation that helps and supports makers at all stages of their careers. It is tremendously fulfilling and inspiring to be part of their wider network of supporters and to offer guidance to their community.” Curator and trainer Gregory Parsons.

Our current population has been at Cockpit for an average of 6.4 years and joined having been in business for 2.6 years. Over the past year the length of time in business before joining ranged from start-up to over 20 years’ experience. The average age of the current community is 39.

In the context of the craft sector, Cockpit’s community of makers and businesses is relatively diverse, although it does not yet reflect the diversity of London’s population.9

- 21% of Cockpit makers identify as BAME, compared to 4% in the UK craft sector as a whole
- 83% are female, compared to 32% in the self-employed UK craft workforce

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8 Our Creative Careers Programme is open to participants in the Prince’s Trust Enterprise Programme
9 According to the 2011 census, 40.2% of London residents identified with either the Asian, Black, Mixed or Other ethnic group. https://www.ethnicity-facts-figures.service.gov.uk/british-population/national-and-regional-populations/regional-ethnic-diversity/latest
The community is also diverse in terms of career and business stage and, most notably, in terms of practice. Cockpit is home to 23 different craft disciplines, with the most prevalent being jewellery (33%), textiles (21%), ceramics (11%) and leather (10%). As discussed later, our funding partnerships are effective in maintaining this craft diversity.
4. HOW WE WORK

The key to the Cockpit Effect is the all-round support that we offer.

We start building from the initial interview, when we hear about the maker's vision, as well as the challenges and obstacles they face. From the point of being offered a studio space, they have access to wrap-around support, with workshops augmented by one-to-one coaching, all firmly grounded in the reality that each maker faces.

Having shared their vision, our combination of workshops and one-to-one coaching helps makers develop that vision into a workable model for their business, with a practical sense of who they are trying to reach and how they plan to reach them.

For earlier stage makers in particular, this will naturally lead into a period of testing, both in terms of product and audience.

The model itself varies from being an artist maker, creating a relatively small number of higher-value, one-off objects in a year, to a mini-batch producer, operating at higher levels of volume.

Equally, many makers develop a portfolio approach that combines their making practice with teaching or running workshops.

Like anyone trying to be a "business of one", makers face the challenge of tackling all the core elements that a business needs to operate. For some, the process of growth will mean that they will eventually delegate many of these elements to employees or freelancers. Others might remain hands-on. Regardless, having a good understanding of these processes is essential.

A key thread in our workshops and one-to-one coaching sessions is an intent to give makers the tools required to be more in control of their business: to choose direction and make decisions that drive results rather than having events happen to them by following conventional sector approaches.

Emily Kidson who makes bold, colourful jewellery at her Cockpit Arts studio acknowledges how informed business planning has benefited her practice,

“\textit{I had a lot of questions about my business and knew I needed some help moving forward. Through the (LCN) programme I have realigned my direction and come away with short and long-term plans for so many areas from finance through to branding and marketing.}”\textsuperscript{11}
This all-around support continues over time.

An important ingredient in the mix is the sustained support over time that Cockpit offers, responding to changing needs and conditions.

Makers often find that their thinking and vision evolve as they progress. The potential drivers for this evolution are varied, but all require a reset that requires going through the loop of refining their long-term vision and bringing it back to shorter term strategies and tactics.

The fact that we are here to support them through this journey is critical: for the maker, the community and also for the Cockpit team to input and learn alongside them.

Olivia Holland, a textile designer specialises in knitwear:

“I have been lucky enough to attend workshops with people who have given me invaluable insight into the industry I am trying to become known in. As a young brand, it has been so helpful to hear from designers who have been in business for much longer than me, to gain feedback and advice from them has been fantastic.”
Beyond funding: Working together to make craft viable in London.

Cockpit’s in-house knowledge and experience is complemented by specialist industry expertise. From trustees through to industry experts and technical specialists, Cockpit has an impressive bank of individuals and organisations to call on, critical to our being able to support makers of all disciplines, models and stages.

As with our internal support, we see it as key that these experts and specialists appreciate the context that the makers are working within, that they understand their world.

Pete Mosley, specialist creative business coach, reflects,

“Working with Cockpit Arts is refreshing – there’s an open-minded approach to developing maker’s skills, by exposing them to a wide range of approaches and opinions from which they can shape approaches that really suit them as individuals.”

Our relationships with partners such as the City of London’s livery companies is about far more than funding, critical though that funding is in enabling us to offer makers subsidized spaces through our Awards and Bursaries, and to maintain the diversity of disciplines under our roofs.

Steven Harkin, a self-taught handbag designer and maker comments that

“receiving the Award has enabled me to restart my business. The subsidized rent has allowed me to start that process in a bright and open studio with great peers around me, and the business coaching is helping me get to terms with where the business is going and how to get there.”
Many of our partners bring with them valuable technical and sector expertise, as well as access to a network of up and coming makers. The provision of physical equipment also removes a critical barrier for makers seeking to establish their business.

For 2017/2018 total funding for Awards and Bursaries amounted to £60,500, allowing us to support 30 makers.

As highlighted in last year’s Cockpit Effect 2018, the financial barrier to entry for makers at the early stage in their career can be problematic. Many younger makers are forced to compromise between time spent in their business and time working elsewhere to support themselves. Equally, makers in the development stage of their practice can struggle to free up time to develop new work or test new markets or approaches. It is in cases like these where our Awards and Bursaries are so valuable. They cover all or part of the cost of studio space for anywhere from one to three years.

The longer-term awards are particularly beneficial, as they give a maker the time and space needed to develop their business. The subsidy is tapered down over time, as the business develops, making it more likely for the maker to be able to transition to a fully paid for space at the end of the Award period.

Charlie Laurie founded his leather goods company Charles Laurie London in 2016. Now in his third year Leathersellers Award,

“having the Award has given me the time, space and machinery to allow me to develop and launch my collection. Without this it would have been harder to achieve my goals.”
As a community, our makers contribute significant value.

In the Cockpit Effect 2018 we highlighted the challenging environment that makers face, from disruption of traditional routes to market to unfavourable general economic conditions. None of the factors highlighted in our 2018 report have lessened over the past year. In that context the financial results we have seen over past year are encouraging.

The 80 makers who provided financial data during the Partnership Reviews generated sales of £4.1M in 2018, with a Gross Value Added (GVA) of £1.8M. Grossed up for the whole community of 144 makers, this equates to estimated sales of over £7M and GVA of over £3M.

Expressed as averages, these figures equate to sales per maker of £51.9K, profit of £16.6K and GVA of £23.3K. By comparison, in 2009, average sales (expressed in today’s prices) were £35K and profit £11.2K, meaning average sales and profit per maker rose 48% over the period 2009-2018. Naturally, with a wide range of businesses, from start-ups to mature businesses, behind these average figures are extremes at either end, from loss-making for some (particularly early stage) businesses to highly profitable for other, more established ones.

Average reported sales and profit (£K)

Where makers provided two consecutive years of financial data, 2016-17 and 2017-18, we see that although average turnover fell by 3%, the resultant profit grew by 13% and GVA rose by 14%. Moreover, 64% of these makers reported a year-on-year increase in sales, profit or both.

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6. MEASURING IMPACT: WHAT DIFFERENCE DOES IT MAKE?

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See Appendix 2 for full list of Awards and Bursaries

GVA at a firm level is the value of all goods and services produced minus the cost of inputs and raw materials.

The population of makers at Cockpit has of course changed over those years, meaning that on an individual basis we are not looking at a like-for-like comparison. However, these figures reflect an overall improvement in sales per maker in Cockpit’s population of businesses as a whole.

This increased level of profitability could be attributed to a number of possible factors. These include:

**Pricing strategy:** much of our support is around understanding value, real and perceived, and in giving makers more confidence to price their work to reflect that value.

**Routes to market:** as commented below, online sales continue to climb, boosting profitability in comparison to selling wholesale via galleries or retailers, and without the overhead associated with direct selling events.

**Product development:** Particularly notable this year is the high proportion of makers who have developed new products (68%, up from 58% in the previous year), an area of activity that was a key focus of our support programme during the year.
**Employment:** Whilst businesses at Cockpit are microbusinesses and sole traders, reflecting patterns in the wider craft sector, our makers do generate wider employment: 6% employ PAYE, with 2% employing apprentices. 25% employ freelancers.

**Outsourcing:** nearly half our makers (46%) outsource part of their process, whilst a further 8% outsource entirely. For those that were able to quantify their outsource costs, this amounted to £393k per year. Most of this spend stays in the UK, with the majority being in London, adding to the real GVA of our community.

**Exports:** As in previous years, exports are strong for Cockpit makers, with 58% exporting in 2018 to the value of just over 20% of turnover.

As two of our trainer partners put it:

**“The makers I have met at Cockpit Arts are the most receptive, engaged and enthusiastic I have ever trained”**  
Danny Richman

**“The result is better businesses and great quality output. Which is good for the individuals and UK business and reputation.”**  
Erin Walls

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This will be the focus of further examination in future Cockpit Effect reports.
Arguably the best way of evaluating impact is to ask Cockpit’s makers.

Our Partnership Reviews give an opportunity to hear directly from the makers what they consider to be their success points for the past 12 months.

Beyond the financial data quoted earlier in this report, we are interested in hearing softer data that might suggest how performance will evolve in the future.

This year:

- 23% of makers reported that they were able to pay themselves more than in the previous 12 months
- 55% said that their business skills had developed
- 42% said that they had gained a major stockist (versus 45% the previous year)
- 56% cited being featured in a major publication (up from 45%)
- 37% had been selected for a major selling event (down from 42%)

To flesh out details on what works and why, we ask for feedback after each workshop, inviting comment on that particular session, and on the programme as a whole.

Here is a taste:

“It is making me think a lot more specifically about various aspects of my business and how I want it to develop and great getting feedback and support from peers... I am not alone!”

“Great networking with other makers. Really useful workshops that have helped me rethink aspects of my business and take action.”

“It has helped me grow my business and make structures/ plans on how to push it in a direction which I desire.”

“It is making me feel like I am capable of making changes to the business that previously had felt daunting.”
On leaving Cockpit Arts, makers are asked to complete an Exit Questionnaire, preferably during a face-to-face interview, or independently online if preferred. 17 questionnaires were completed during this year.

Within the Exit Questionnaire, they are asked to answer the following questions on a scale of 1 to 10, 1 being poor and 10 being excellent.

Overall, to what extent did being at Cockpit Arts meet your expectations? **Average response: 9.0**

Overall, how do you feel about your time here? **Average response: 9.1**

How likely are you to recommend Cockpit Arts to another maker? **Average response: 9.4**

Towards the end of 2018, jeweller **Ruth Tomlinson** moved from her studio at Cockpit Arts to her own Atelier nearby. During her exit interview Ruth commented:

“Going to miss the place and everything that came with it, what a special place to be part of for 13 years! A massive part of my life.

You’ve been a fantastic mentor, THANK YOU for all your advice over the years and helping us get to where we are today.”
CONCLUSION

In this year’s Cockpit Effect report we have talked about the makers we work with, the way we work with them and the value of our partners. We have then turned to look at the impact made, in terms of tangible results and from the viewpoint of makers themselves.

In what has been another challenging year in terms of the wider economic environment, the financial results reported by our makers have been impressive, testament to the innovative and adaptive approaches they have shown and to their application to developing sustainable business models.

As the craft sector, like the retail sector in general, reacts to changes in market conditions, the support we offer makers will be needed as much if not more than ever. As routes to market continue to evolve, our business support will need to embrace and reflect that evolution.

Looking at the community as a whole, the economic value we add is notable, both nationally and in the context of craft in London.

At a time when there is much discussion regarding the retention of existing making spaces and the creation of new ones, the report’s findings reinforce the need for specialised business support to be provided alongside those spaces.

Equally, this support needs to be sustained on a long-term basis to give makers time to develop and test their concepts and business models.

This underlines the value of our partnerships, current and future. It also signals the need for sustained, longer-term investment and funding, essential to allow us to plan for the continued specialist support that makes all the difference to enabling craft businesses to succeed.
APPENDIX 1
FULL LIST OF FUNDERS

TRUSTS AND PARTNERS
Arts Council England
The Arts Society
Clear Insurance Management Ltd
The Clothworkers’ Company
Creative & Cultural Skills
The John S Cohen Foundation
Deutsche Bank
The Golsoncott Foundation
The Haberdashers’ Company
Harriet’s Trust
The Ingenious Group
The Marsh Christian Trust
The Newby Trust
The Prince’s Trust
The Radcliffe Trust
S.H.A Charitable Trust
Sir William Boreman’s Foundation
The Worshipful Company of Basketmakers
The Worshipful Company of Leathersellers
The Worshipful Company of Turners
The Worshipful Company of Weavers
The Worshipful Company of Woolmen

COCKPIT ARTS PATRONS
John & Marianne Adey
Ann Cottis
Gift in memory of Lady Gloria Dale
Preston Fitzgerald
Jill Humphrey
Yuki Konii & Andrew Readman
David Robinson
Cornelius Medvei & Jean Scott Moncrieff
and those who wish to remain anonymous

COCKPIT ARTS CHAMPIONS
Jillian Barker & David Cohen
Sarah Burgess
Jake Emmett & Rob Caunt
Patricia Godfrey
Jane Kuria-Ronaldson
Sydney & Anne Levinson
Gift in memory of Mary McCall
Maurice
Vanessa Swann, MBE
Erin Walls
Dr Veronica White
APPENDIX 2

LIST OF AWARDS & BURSARIES

The Cockpit Arts / Clear Insurance Award
Open to: professional makers who have been in business for less than three years and have aspirations to develop their craft business.

Additional information: Clear Insurance Management continue to show their commitment to supporting creative businesses; having run The Clear Insurance Scheme for Craft Workers & Designer-makers since November 2002.

Award Sponsor: Clear Insurance Management

The Cockpit Arts / The Clothworkers’ Company Awards
Open to: graduates within the last five years, these awards aim to assist weavers to set up in business. Weavers can be working in any form, for example, creating products; visual art; working with mills and making samples for industry.

Additional information: the Awards include space in a shared studio equipped with Leclerc, Louet and new ARM looms and a dye area.

Award Sponsor: The Clothworkers’ Company

The Cockpit Arts / Newby Trust Craft Excellence Awards
Open to: a maker to practice their craft at a key stage in their skill development and support their craft business to achieve financial sustainability.

Additional information: The Newby Trust Craft Excellence Award offers two makers each year a rare and valued opportunity to develop their craft skill and excellence, nurturing both ability and talent.

Award Sponsor: The Newby Trust

The Cockpit Arts / Worshipful Company of Turners Award
Open to: an aspiring or established turner i.e. someone who practices the art and craft of turning on a lathe in wood or other materials to develop their craft practice.

Award Sponsor: The Worshipful Company of Turners
The Cockpit Arts / The Arts Society Award

**Open to:** a maker practicing a traditional craft that requires skills at risk of dying out.

**Additional information:** since 2012, the Award has been organised in conjunction with the Heritage Crafts Association

**Award Sponsor:** The Arts Society (formerly The National Association of Decorative & Fine Arts Societies or NADFAS).

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The Cockpit Arts / Leathersellers’ Award

**Open to:** talented makers who are seeking business development support to take their creative business to the next level.

**Additional information:** winners will be required to develop new work where leather is a major constituent.

**Award Sponsor:** The Leathersellers’ Company Charitable Fund.

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The Cockpit Arts Rosalind Stracey Ceramic Residency

**Open to:** a ceramicist who has a strong desire to experiment and take risks with their practice; we are looking for makers who demonstrate originality, innovation, creativity, craft skill and quality in the work and concepts presented.

**Additional information:** the successful applicant will be provided with a dedicated studio at our south London premises including the use of a kiln, thanks to support from Rohde kilns.

**Award Sponsor:** The S.H.A Charitable Trust

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The Cockpit Arts / Harriet’s Trust Award

**Open to:** a talented maker working in any craft discipline with a commitment to high quality craftsmanship.

**Additional information:** This is a 3-year Award, a fully subsidised place at Cockpit Arts in the first year is followed by a partially funded place for two further years.

**Award Sponsor:** Harriet’s Trust
The Cockpit Arts / The Worshipful Company of Basketmakers’ Award

Open to: a maker practicing basket making

Additional information: With this new Award our aim is to welcome a basket maker to start up and grow as an independent maker and business owner

Award Sponsor: The Worshipful Company of Basketmakers Charitable Trust.

The Cockpit Arts / Radcliffe Craft Development Award

Open to: a talented maker with a commitment to high quality craftsmanship, who demonstrates a clear need and commitment to developing their craft skill.

Additional information: as well as a subsidised place at Cockpit Arts for one year, the winner will receive a £1,000 bursary towards a craft development programme of their choice.

Award Sponsor: The Radcliffe Trust

The Cockpit Arts / Haberdashers’ Award

Open to: makers working in knit to assist them to set up in business

Award Sponsor: The Haberdashers’ Company

The Worshipful Company of Woolmen

The Cockpit Arts / Worshipful Company of Woolmen Award

Open to: a maker working primarily with wool textiles aiming to develop their craft practice and business.

Additional information: The Worshipful Company of Woolmen will offer mentoring and introductions to appropriate contacts during the year to the Award recipient.

Award Sponsor: The Worshipful Company of Woolmen

For details of Awards currently open and deadlines for application, please see www.cockpitarts.com
APPENDIX 3

IMAGE CREDITS

Alun Callender
Cover and page 8 (clothworkers)
Page 3 (Annie Warburton)
Page 13 (Leathermakers, Steven Harkin)
Page 14 (Charlie Laurie)

Patrick Clarke
page 19 (Ruth Tomlinson)

Pat Hall
Page 19 (Ruth Tomlinson’s Jewellery)

Christopher L Proctor
Page 7 (Majeda Clarke)

Jamie Trounce
Page 6 (David Crump)
Page 9 (Elise Gustilo and Onome Otite)
Page 11 (Emily Kidson)
Page 12 (Olivia Holland)

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ABOUT THE AUTHOR

As Head of Business Incubation at Cockpit Arts, David Crump and his team provide business support through a comprehensive programme of workshops and one-to-one coaching with the aim of helping each business identify and develop a sustainable model for themselves. He also leads Cockpit Arts’ consultancy service, working with partners in the UK and overseas on projects such as craft sector and social enterprise development. Alongside his role with Cockpit Arts, David retains his interest in sustainable jewellery production, being the founder member of UK group Fair Luxury and an advisory board member of Ethical Metalsmiths in the USA. He is also an Alumni Fellow of Nottingham Business School, part of Nottingham Trent University.