

EDI Strategy

August 2025

Our Plan for a More Equal,
Diverse and Inclusive
Craft Community.



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Founded in 1971, Crafts Council is the national charity for craft. We inspire making, empower learning and nurture craft businesses. We believe that craft skills and knowledge enrich and uplift us, and, in doing so, will change our world for the better.

Craft is a universal language; passed down through generations and shared across communities and continents. We aspire to reflect the many makers and making traditions that mean craft is such a rich and diverse creative practice, and can powerfully help foster understanding, embody care and enable communities to thrive and flourish.

Crafts Council is committed to promoting and upholding the principles of equality, diversity and inclusion in our workplace. We believe that everyone should be treated with dignity and respect, and that diversity is a key strength of our organisation. We are committed to creating an inclusive workplace that is free from discrimination, harassment, and victimisation; one that values and celebrates the differences that make each of us unique and to creating a culture that enables all to thrive.

We have a duty to ensure all individuals are treated fairly and equally, regardless of their age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex, or sexual orientation. We also have a moral imperative to play our part in driving much needed change within craft and the wider creative sector. We recognise that there are many additional challenges and barriers facing people with a variety of protected characteristics.

The context we are navigating and the statistics available to us are stark. Notable statistics include:

Just 2.3% of named stand-alone artists referenced in GCSE Art exam papers are from Black (1.54%) or South Asian (0.74%) backgrounds.¹

The overall decline of creative education in schools, and the steep decline in GCSE Design & Technology (70% between 2010 & 2022) entries is more keenly felt in state schools, than the independent sector, meaning that this narrowing of opportunity is more likely to be experienced by people from working class and global majority backgrounds, reducing the likelihood of them taking up creative further or higher education pathways.

Dr Karen Patel's pioneering research highlights the racism experienced by HE art and craft students from minority ethnic backgrounds, who often find themselves in cohorts that include very few other people of colour, being taught by a staff body that is almost entirely white. (Patel, 2021).

In this same report, 'Making Change in Craft' (Patel, 2021) also highlighted racism within the craft sector, and the multiple barriers that makers of colour faced in being welcomed and valued.



Sisters Who Make.

Photo by
Deborah Iona.



¹ [Visualise: race and inclusion in secondary school art education](#) Runnymede Trust and Frelands Art foundation

In relation to socioeconomic status, when it comes to employment, the regional disparity of earnings from a creative career are significant - the median earnings for a creative worker in the North East was £15,805 in 2023, compared to a worker in London earning £39,995.²

It is not just Crafts Council that is diminished if we do not take our equality, diversity, and inclusion responsibilities seriously, it is our identity as a creative, tolerant, dynamic and progressive society.

Craft is a vital affirmation of our humanity in an increasingly digital, mechanised, and hostile world. It is a world fuelled by human endeavour and the creative spark of collaboration. Whilst there is significant economic value within craft, this is undoubtedly a sector driven by purpose, passion and connection. It is a powerful route to understanding place, culture and identity.

With so much to offer, at what feels like a critical juncture in civilization, it is essential that our work gives voice and releases agency to those who have historically been marginalised and disenfranchised within the craft sector.



Craft School.

Photo by
Steve Bainbridge.



Toast Creative Residency.

Photo by
James Bannister.



01

Context

This document sets out Crafts Council's key ambitions relating to equality, diversity and inclusion, building on work undertaken over recent years. It joins the dots between our long-term vision and ambition, our impact framework, our programme plans across the organisation, and current gallery and office building developments. It has been informed by many conversations with a wide range of stakeholders over a number of years; our board of trustees, our staff, members of the Global Majority Advisory Group (GMAG), former members of the Equity Advisory Council (EAC), our Equality, Diversity and Inclusion (EDI) Committee, and external consultants and advisors.

It is written at a time of great uncertainty and political upheaval, a time of global instability and extreme injustice. In the United States we are witnessing state intervention in cultural and academic institutions to limit or control their creative and cultural output and dealing with the consequences of historic erosion of public investment in arts and culture in the UK.

If anything, these events have reinforced our commitments for greater change, a sentiment supported by findings from the recent [Maker Survey](#) we conducted. Our community were clear in their mandate to us:

To strive for greater equality, diversity and inclusion in all our actions, and to provide a point of connection and community for a broad base of makers and making traditions right across the country — reflecting, representing and celebrating society as a whole and across age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex, or sexual orientation.

It is clear, however, from feedback from the Makers Survey that the perceptions of the Crafts Council as an aloof, distant, hierarchical and elitist organisation are still held by many people. We recognise, for many makers, Crafts Council is not regarded as a place of human connection and care. It has been an arbiter of taste and quality that has been driven through a Eurocentric lens. It has failed to listen effectively to the voices that tried to help us see differently. It has been experienced as disappointing, and not welcoming, by too many makers that it should exist to serve.

We recognise that we have faltered at times in our attempts to redress imbalances in relation to equity and inclusion, with the perception being that we - as an organisation and team - are simply not ready to do the work. This has led to failed initiatives, creating hurt and disappointment, and further perpetuating systemic barriers facing so many people in our society, sector and team. For that we are truly sorry. It does not matter if our intentions were good; it is our actions and how we make people feel that matters most.

Unless we acknowledge our failings and work to actively dismantle the systems, structures and behaviours that perpetuate these beliefs and experiences, we will fail in our mission to serve the craft ecology effectively. A commitment to this dismantling must be at the start of our work – and work that encompasses all that we do, not something that sits as part of an EDI strategy without addressing the more fundamental shifts in culture and behaviour that the organisation needs to make.

That's not to say that there aren't many people who have benefited from Crafts Council's activities, knowledge and services – far from it. And it is the fact that Crafts Council has so much to offer that makes people so passionate about what it does and why it matters. Whilst there have been many challenging conversations with people over the last few years, there is a generosity of goodwill - a sense that people want Crafts Council to succeed, to be an organisation that reflects, champions and fully represents excellence in the makers and making of today and tomorrow.

Over the last 5 years we have taken steps to address some of these failings. We recognise that we are a work-in-progress, and while a number of key pieces of work have been vital to inform our thinking and learning, we are committed to the ongoing process of critical contemplation to challenge and make change.

There have been a number of milestones developed in recent years; many projects in collaboration with a range of partners, some initiated by third parties to challenge the Crafts Council. Below is a snapshot of some of the milestones that have shaped our journey so far:

- ➔ 'Making Changes in Craft' – Dr. Karen Patel's pioneering research at Birmingham City University, supported by Crafts Council, which spotlighted the inequalities of the craft sector for people from marginalised groups.
- ➔ The actions of a number of key individuals who held Crafts Council to account for its contribution to racial injustice within the sector - which in 2020 led to the formation of the Global Majority Advisory group, who worked to expedite the pace of change at Crafts Council alongside the Equity and Inclusion Manager.
- ➔ The subsequent development of the Equity Advisory Council (EAC) as a critical friend to the Crafts Council, and the fundamental learnings and reflections from this process, in particular the withdrawal of labour by the EAC in spring 2024, and consultation with individual members through the development of this strategy and supporting plan.
- ➔ The appointment of EAC alumni to Crafts Council board of Trustees and wider appointments to the board of Trustees to ensure greater representation.
- ➔ The development and growth of our Young Craft Citizens (YCC) programme, with its focus on creating pathways into creative engagement and employment for young people 16–30, particularly those who have been impacted by racism, classism and anti-ableism.

- The development of the Toolkit for Change, supported by members of the EAC, which contains practical guidance to help craft organisations of all sizes become more inclusive, aiming to embed anti-racist and equitable practice.
- Public programming such as 'We Gather', 'Gaining Ground' and 'Cotton: Labour Land and Body' which celebrates global craft practices and voices, and explores our relationships with each other and the natural world around us.
- 'New Positions' – which marked a pivotal start in expanding our national collection to include makers from historically underrepresented groups and address inequalities in the craft canon.

The key focus of much of this work has been on anti-racism, and while this remains a priority for specific strands of work, such as Craft School, we are dedicated to accelerating our programme of work to further challenge classism and ableism over the coming years.

There is still much that needs to be done to continue to evolve the culture of the organisation and to ensure that our commitment to respond to and reflect all the communities we serve is reflected across all our activities. Approaching racism, classism and ableism through a lens of intersectionality, will support our understanding of the nuance of multiple sources of exclusion and discrimination, helping to reinforce and amplify all of our efforts.

We have chosen to prioritise these three areas linked to protected characteristics as we believe that this gives us the potential for the biggest impact, whilst remaining mindful that our approach and welcome will also consider needs across all protected characteristics.

We must continue to learn how to remake the Crafts Council with the principles of generosity, care, and mutual exchange at the heart of what we do; finding new ways to share agency and resources to forge new relationships and open up new opportunities for the many communities of craft. These are undoubtedly values that all those who work at the Crafts Council hold dear, but which sometimes feel subsumed by the weight of the institution. It is essential for all of us, through this process, to actively consider the ways in which we can dismantle these institutional blocks to reveal the culture that we all long to project.

How do we do this?

- We acknowledge our faults and take time to listen and learn when we don't get it right.
- We open ourselves up to other voices and possibilities – we listen to what people want and respond thoughtfully and respectfully.
- We create space to explore what alternative paths we might take.
- We identify how our resources and assets can be shared more effectively.
- We develop a culture of experimentation and learning –recognising that perfection can be the enemy of progress.
- We share our learnings generously and openly.
- We celebrate what we can be rightly proud of and the progress we make.

What does this look like in practice?

Setting an intention is one thing, delivering the work is another. It requires resource and time, careful, sensitive management, and space for reflection and refinement.

It also requires a focus on measurement and accountability – to set clear objectives and work towards achieving them – and to celebrate the success or ensure we learn when we don't get it right the first time.

This document sets out our ambitions, and the levers we can draw on to progress these ambitions. It focuses on the actions that we will take to ensure that our three core audiences – the makers of today, the makers of tomorrow, and the changemakers - both reflect and respond to the needs of all the communities we exist to serve, as well as outlining how we ensure that our workforce is representative of these communities, and is welcoming, respectful and kind. This document has been developed as a result of time spent with staff and key stakeholders to consider the ways in which the culture of the organisation can support these ambitions.



Making workshop led by Rosa Ngyuen.

Photo by
Sabrina Chu.



Craft School

Photo by
Jessica Pierre Ross.



02

Our 2035 Commitments

These four commitments are taken from our overarching 10-year strategic plan for the Crafts Council, developed in 2023 and reviewed and refreshed in late 2024.

- Our communities of interest - across our programmes (Young Craft Citizens, Craft School) and our membership reflects the diversity of makers and making traditions in the UK.
- Our programmes and activities celebrate the true breadth of society and our cultures and backgrounds.
- Our team is focused, committed and results orientated. They are representative of our principal place of work. Work patterns are flexible, personalised and inclusive, and people feel supported to achieve their best. Our commitment to supporting freelancers fairly means we attract and retain a network of excellence.
- The voice of Crafts Council is holistic, relevant and encompasses our close networks, including our Young Advisory Panel, our Craft UK network, and our membership community.



Making workshop led by Rosa Ngyuen.

Photo by
Sabrina Chu.



03

Our Impact Framework

This impact framework, developed with staff in 2024, sets out the activities, outputs, impacts and outcomes that will help us achieve our organisational goals. Our commitment to a more equitable, diverse and inclusive craft community must sit at the heart of all our activities.

As we implement that impact framework, the initial focus is on establishing strong baselines for activity in order to set goals and targets for improvement and growth. Embedding clear EDI metrics within this will be key.

Impact Framework



Need

Craft's full value and impact is not fully evidenced or comprehensively understood and as a result this hinders investment and hampers the potential of the sector to be a thriving, diverse and equitable part of the UK economy and our social and cultural fabric.

Mission

We inspire making, empower learning and nurture craft businesses. We believe craft skills and knowledge enrich and uplift us as individuals, and, in doing so, will change our world for the better.

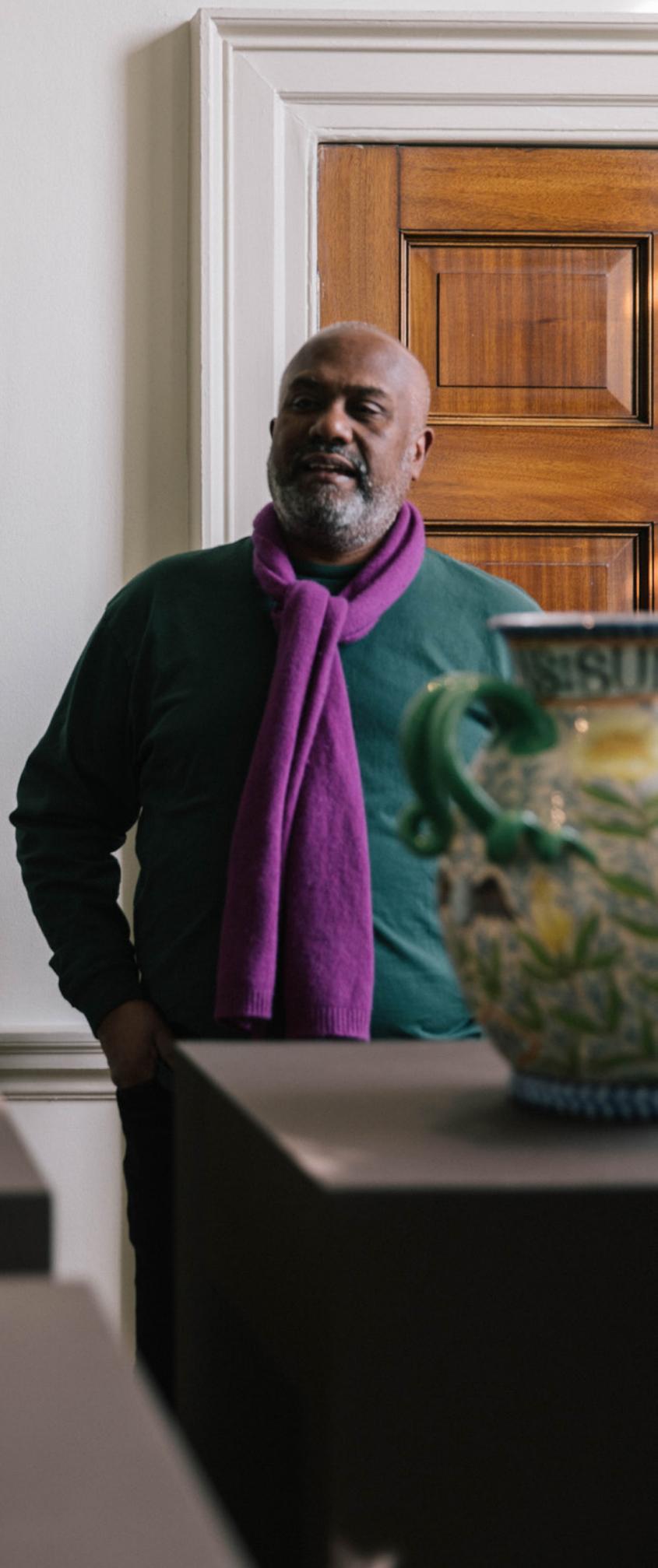
Approach	For	Our Activities	Our Outputs	Our Sought Impacts
Celebrating the power of play and its value to craft	► Makers of Tomorrow	Pioneering the 'wonder of craft' for everyone and championing craft as a career ...through programmes such as Craft School, Young Crafts Citizens and our Education programmes	No. of Future Makers engaged (& their changing make-up) No. of learning, education and careers programmes delivered	Change in future Makers' knowledge, skills and confidence Wider audiences see and experience the value of craft Greater understanding of craft as a viable career, and improved knowledge of career pathways
Pioneering and championing craft as a vital tool in addressing social and environmental concerns	► Makers of Today	Enabling craft communities and economies to thrive and grow ...through programmes such as Crafts membership, Directory, Collect & Collect Open	No. of Makers supported/engaged No. of members and membership organisations No. of partners, collaboration and events No. relevant tools and resources provided	Improved access to, and development of skills Greater opportunities for business growth Enhanced collaboration
Being open to ideas, partnerships, collaboration, discussion and debate	► Change Makers	Being a national voice for craft ...through Collection, Collect & Collect Open, Insight and Advocacy activities	Inputs into relevant consultations and campaigns Collections & Exhibitions No. research reports and publications	Positive change in national policies and practices Advocacy for crafts, and the social & environmental benefits of craft Increased investment in the crafts sector

Outcome

To enable Makers to make a positive difference in the world and for us to have an exceptional understanding of our changing and evolving craft market, whilst remaining financially and operationally stable.

Collect Open 2024.

Photo by
Iona Wolff.



04

Audience

Crafts Council operates across multiple audiences, with modest communications resources.

Our impact framework not only defines three distinct audiences – the makers of today, the makers of tomorrow, and the changemakers, but the recent supporting work on gathering data and insight means that we are beginning to build a deeper understanding of the demography who we currently engage with and how – and think about how we can develop and improve our connection to the audiences we want to reach, and engage more fully to better serve their needs.

Anonymised demographic data will help us build a picture of our audiences, presented in Salesforce dashboards, and enable us to set some benchmarks and targets on how we can better focus our marketing efforts to achieve our intended outcomes.

Whilst we have built up a picture of demographic data in different programmes, we have not had a comprehensive view across the organisation. Establishing some clear baselines, and then setting some clear and measurable targets, will be a clear focus for this first year.

The activity plan that supports this document will hold more granular targets and metrics.

If our ultimate goal is to ensure that we reflect, inspire and celebrate all the makers and making traditions in this country, then we must benchmark where we are currently in reaching that goal, and take a considered approach to how we can meet this ambition. This means that benchmarking, identifying gaps in intended audiences, baseline setting and forming plans to address these gaps will form a major priority for our work from 2025 onwards.

Each of the following three sections highlight some of the key areas of focus that will support us in driving change for these audiences. These priorities have been driven by the relevant teams most engaged with these audiences, and key to our ongoing work will be opportunities to reflect and share learnings across the organisation.

4.1 Makers of Today

What's the change we want to make?

- For a more diverse community of makers to be supported and represented through our collection and programmes. For example, the introduction of Collect Open Bursaries, improving demographic data capture of our Collection and the development of a new collection acquisition policy.
- To ensure that more makers, from across the country, feel welcome and included in our work, and that the programming and make-up of the membership community reflects and celebrates this.
- To ensure that our programming and activities prioritises engaging and supporting underrepresented audiences.

Key priorities

- Ongoing data gathering and surveys that establish a comprehensive baseline understanding of current audience and enable us to set measurable goals to prioritise and engage underrepresented makers.
- Programming, acquisition strategy and editorial that supports key audience engagement, with specific focus on spotlighting making and makers from across the country.
- Focus on improving accessibility of existing online business support resources (e.g., video caption, easy read summaries, e.tc.) and a framework for accessible resource development for the future.

4.2 Makers of Tomorrow

What's the change we want to make?

- Young Craft Citizens (16-30) – creating more meaningful opportunities for young people particularly impacted by racism, classism and ableism, to secure jobs in the creative industries, giving consideration to how we can extend opportunity and impact of our YCC programme in regions beyond London and the southeast.
- Greater access to creative education for all young people, from early years through to school leavers, with a commitment to dismantling barriers for those who are underrepresented and face different forms of discrimination within our sector.

Key priorities

- Craft School focus on anti-racism.
- Career support for Young Craft Citizens.
- Networking opportunities and increasing opportunities for paid placements for Young Craft Citizens.
- Exploring regional partnerships for Young Craft Citizens to extend its reach.



Collect Open –
Kye-Yeon Son.

Photo by
Iona Wolff.



4.3 Changemakers (ourselves and others)

What's the change we want to make?

- To convene groups through our Craft UK network focused on improving EDI across the sector.
- Craft sector as a whole reflects the diversity of making and making traditions in today's society.
- More people feel welcome and included in the craft community.
- Policies positively support a more diverse and flourishing craft sector.
- Greater investment secured by Crafts Council in order to support equality, diversity and inclusivity initiatives within the craft sector.

Key priorities

- Increased uptake of Toolkit for Change by Craft UK members.
- To convene the craft sector and build a shared understanding of evaluation and impact.
- Collaborative funding bids to support EDI development in the sector.



Craft School.

Photo by
Steve Bainbridge.



Making workshop led
by Rosa Ngyuen

Photo by
Sabrina Chu.



05

Workplace Culture

Crafts Council is dedicated to fostering an inclusive and diverse workplace, ensuring equal opportunities for all employees and stakeholders. The organisation believes that diversity strengthens the sector and is committed to creating a culture where everyone is valued, respected, and given opportunities to thrive.

Over the last few years, Crafts Council has actively shaped its workplace culture to be more inclusive and representative. Progress has been made through policy updates, staff training & management development, recruitment strategies, and employee engagement. However, the organisation acknowledges ongoing challenges and remains committed to sustained action for meaningful change in the sector.

What's the change we want to make?

- Building an inclusive environment and workforce that is representative of our principal place of work.
- Ensuring our appeal to diverse audiences who are also representative of wider society.
- Come as you are – creating a culture whereby all are accepted, celebrated for who they are, and can thrive.
- With, for, by – We plan ‘with’ our people, avoiding being ‘done to’ at all times.
- Pass the Mic – We create opportunities for all voices to be heard.
- We challenge ourselves to think, feel, and plan from an accessibility and inclusion lens.
- We champion our values of being open, pioneering and playful.

Key priorities

Access & Support Enhancements

- Individualised support plans introduced for employees with specific needs.
- Implementation of an anonymised company-wide access rider summarising staff access needs and recommendations.

Bi-Annual Reviews & EDI-Focused Targets

- Regular bi-annual performance reviews now include equality, diversity and inclusion goals.
- Introduction of EDI-focused targets, including 90-day action commitments.

Governance & Policy Enhancements

- EDI Committee empowered to oversee inclusivity efforts (including staff, trustees, and external experts).
- Anti-racism and allyship policy and other supporting documents and processes developed.

Recruitment & Entry-Level Opportunities

- Recruitment processes reviewed for fairness and inclusivity.
- Reviewing equal opportunities data, comparing our progress and gaps against Office for National Statistics and Arts Council England data to create a baseline and begin to benchmark ourselves against the local population, the population of England and the wider creative and cultural sector.
- Securing investment to offer more Young Crafts Citizens employment placements to attract diverse young talent to our organisation and sector.

Feedback & Employee Engagement

- Biannual Pulse Surveys gather employee feedback and inform policy and process changes.

Embedding EDI in Organisational Culture

- Toolkit for Change revisited and project focussed action plans developed to integrate inclusivity into all projects.
- Increased focus on psychological safety and inclusive workplace culture.
- Commitment to undertaking further learning and discussion in order to better challenge unconscious bias, systemic inequalities, and improve workplace culture.

Leadership and Governance

- To develop the skills, knowledge and shared understanding of our leadership and governance teams to promote best practice in equality, diversity and inclusion across the organisation.
- Following an equal opportunities data review, conducting baseline setting and benchmarking to take steps to ensure leadership, Board members and staff are representative of our population including diversifying routes to engage, recruit and retain; and giving consideration to building in extra support and resource where required.



Jewellery Collection
Patrons Event.

Photo by
Juno Snowdon.



Sisters Who Make.

Photo by
Deborah Iona.



06

Resources

The key resources beyond our workforce are our premises at 44a Pentonville Road and the funds we invest in our work, staff and activities.

6.1 Our Premises

We are committed to ensuring that our premises are accessible and welcoming to all. Moving back into 44a Pentonville Road (44a) has created an opportunity to consider access requirements as part of the refurbishment plan.

What's the change we want to make?

- Planned programme of access recommendation is implemented as part of building refurbishment.
- Changes made to 44a environment that improve individual and collective experience for staff, freelancers and visitors.
- To explore how 44a can be reimagined as a place of convening and connection for a diverse maker community, with resources secured to support and enable a wide range of activities to take place in the space.
- Continued free access to Collections store through monthly public tours.

Key priorities

- Replace platform lift outside building to ensure access for those with mobility issues.
- Personal evacuation protocol developed.
- Additional resources secured to support use of 44a by a diverse maker community.
- Ongoing public access to Collections store, handling collection and archive.
- Identifying a multi-purpose space within the building for religious observance, new mothers, first-aid and wellbeing needs.

6.2 Funds

We want to ensure that we are allocating appropriate funds to support our commitments to EDI, and where possible, that we can secure additional resource to support wider change across the sector.

What's the change we want to make?

- Greater transparency on how funds are allocated at Crafts Council and what we invest in supporting our EDI commitments, including finances, staff time and investment in training and development.
- For ALL programmes and projects to have clear budget allocations for access and inclusion needs.
- To develop a consistent policy, approach and budget for expert contributions from critical friends from relevant backgrounds and lived experience.

Key Priorities

- Ensure that we report on investment in EDI work in our annual report from 25/26 onwards.
- To apply best practice developed in our learning and participation team across all project teams, allocating a budget to support with developments.
- For our EDI Committee to inform and approve a consistent Honorarium Policy for implementation from April 2026.



Craft School.

Photos by
Steve Bainbridge.



Toast Creative Residency.

Photo by
James Bannister.



07

Measurement, Transparency & Accountability

7.1 Measurement

Crafts Council has historically served a wide range of audiences through its activities; from professional makers to enthusiasts and purchasers of craft, exhibition and gallery visitors, to educators, children and young people. Our evaluation of who we have reached, and how effective it has been limited.

To improve this, we need to take a considered and sensitive approach to data gathering, making sure that it is not invasive, doesn't interrupt the flow of user journeys or community experience, and that it supports our commitment to increasing our positive impact on our audiences.

What's the change we want to make?

A richer, more nuanced understanding of our audiences, with the ability to use a data-informed approach to refining and shaping our activities to better meet the needs of our key audiences.

Key priorities

- ➔ A clearly thought through and actionable approach to data gathering that informs service developments and improvements.
- ➔ The ability to easily benchmark our own demographic data against Office for National Statistics population data, and Arts Council England National Portfolio Organisation data.

7.2 Transparency

We will publish our plans, targets and achievements related to the delivery of our EDI action plan and achievement of our strategy goals on our website annually. We will consider how we ensure that these plans are communicated and shared, and how we create space for reflection, feedback from stakeholders and opportunities for learning.

What's the change we want to make?

- ➔ To ensure that we are actively living and demonstrating our value of being open, sharing our actions, progress, achievements and learnings.

- That transparency drives positive engagement, and encourages feedback, and new opportunities and connections.

Key priorities

- Ensuring clarity and accessibility of plans that are available online.
- Considering how we can create effective space for feedback from our audiences and demonstrate how that feedback is incorporated into our actions.

7.3 Accountability

Senior leaders and trustees will be responsible for leading these changes and ensure accountability across the organisation - which needs to be held by every person, at every level and role within the organisation, both individually and collectively.

Reflecting on our EDI actions and commitments will be embedded across meetings and reporting, from project leads to all staff meetings to SMT to Board.

Every member of staff will have at least one EDI commitment within their biannual objective setting, and every team will have at least one EDI “Rock” within their quarterly goal setting. All staff will have to sign up to the core commitments to help embed a shared approach.

What's the change we want to make?

- All staff know that this is a priority focus for the organisation, and welcome this.
- Staff actively incorporate EDI strategy into project planning, and all delivered activity, as well as making individual commitments help drive positive change for our teams and our audiences.

Key priorities

- To be able to demonstrate measurable progress across all objectives - individual, team and organisation by the end of March 2026.

Unboxing The Collection.

Photo by
Sabrina Chu.



08

Culture and Values

This should be a creative and stimulating process, one that draws on the skills and talents of our networks, which helps us remake the organisation. It should infuse us with new energy and purpose, gathering collaborators and partners along the way.

To support this process, we will invest in refreshing our understanding and use of the 'Thinking Environment': a set of tools that supports quality of thinking and communication within the organisation and ensure that our planned all staff and stakeholder away days give space to consider how our organisational culture can help ensure that we are thinking creatively and purposefully about change and collaboration.

What's the change we want to make?

- Ensuring a clear organisation-wide understanding about how we live our values in ways that support our commitments to equality, diversity and inclusion.
- Time and space to collaborate and think creatively about how we can influence and enable change across the craft sector, and to have the time to deliver without resorting to habitual shortcuts or work arounds which can be exclusionary in nature.

Key priorities

- Hosting an away day in May 2025 with trustees, alumni representatives of the Equity Advisory Council and Youth Advisory Panel all in attendance.
- Utilising & embedding Thinking Environment approach with staff in 25/26 - enabling us to continue to improve our ability to foster brave, honest conversations about a range of issues as an organisation.

09

Conclusion- With Heart & Humility

The path that this document sets out is one that will require both action and reflection of all of us. We all have a part to play, not just in achieving the actions that we have tasked ourselves with, but in reflecting on how individually and collectively we can find the courage and voice to challenge our own fragility and prejudices so we can better understand and address systemic inequality and injustice.

These can be difficult and uncomfortable conversations - often easier to avoid than tackle, but we know that there are tools and approaches, and skilled facilitators and wise voices want to help us address these in order to keep challenging ourselves to do better.

Accepting, valuing and listening to that help and support is an important step on this journey to repair and remake an organisation that reflects the community that we want to be a part of, and believe it can, and should be pioneering, open and playful for all.

- August 2025

For supporting resources and more information on the history and context of our work to date please refer to the [diversity and inclusion section of our website.](#)



Craft School.

Photo by
Steve Bainbridge.



Supported using public funding
from Arts Council England.

Crafts Council Registered
Charity Number 280956

craftscouncil.org.uk

