

Crafts Council
Learning



Craft School: Jasleen's Challenge

Secondary Toolkit

For ages 11-16

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Craft School

1.1 Welcome to Craft School

Craft School is the nationwide craft challenge, open to all learners from Early Years Foundation Stage to Key Stage 4 (ages 3-16). Each year, we invite learners to create their own 3D work in response to a creative brief.

Underpinned by our Make First approach, learners take the lead in an open-ended craft process, exploring materials and making their own decisions about their work. By thinking through making and taking creative risks, they build practical skills and develop their voices as makers.

At the end of the programme, learners will submit their work, which will be celebrated on the Crafts Council's online gallery. Our focus is not on competition, but on celebrating the journey, efforts, and learning that happens throughout the programme.

Every participant will receive a Craft School certificate, along with resources to help you celebrate your learners' Craft School achievements in a way that reflects your unique setting.



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1.2 Make First

Make First is Crafts Council's craft education pedagogy, or method of teaching. We've examined our work with learners, teachers and maker educators to pinpoint what's special about craft learning and packed it all into the Make First approach.

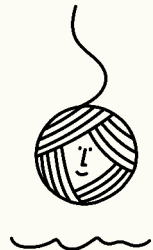
Make First is a learner-driven approach that empowers children and young people to follow their curiosity, explore materials, make decisions about their work, and develop their voice as makers.

The key principles of Make First are:

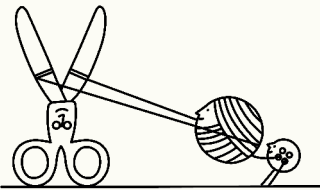
- Make First is playful and open-ended; enjoy the making and don't focus on the final outcome
- Dive straight into making! Pick your materials and have a go
- Explore your interests and develop your voice as a maker
- Tweak and tinker with materials to develop your ideas
- Start again, work on several things at once or repeat the same thing with different materials
- Fail and try again to become a braver maker
- Make First is about the joyfulness and pleasure that comes from making
- Build skills and knowledge from your interactions with materials and the physical world
- Learn together as a community

**What is
the Make First
approach?**

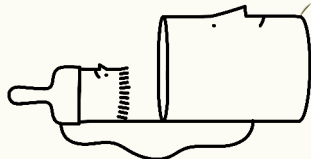
what is make first?



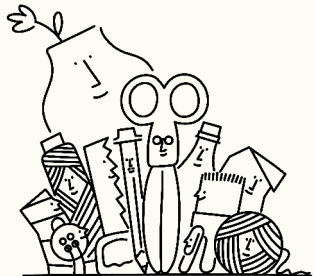
Dive straight into making!
Pick your materials and have a go



Experiment with materials to
develop your ideas



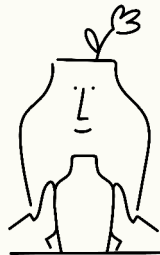
Fail and try again to become
a braver maker



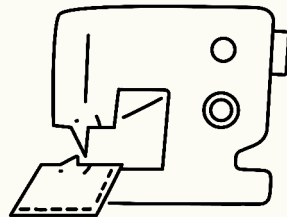
Learn together as a community



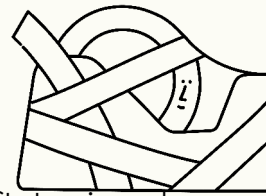
Make First is playful and open-ended;
enjoy the making and don't focus on
the final outcome



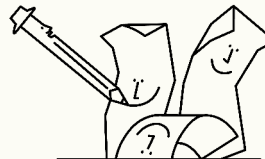
Explore your interests
and develop your
voice as a maker



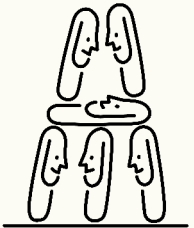
Build skills and knowledge from
your interactions with materials
and the physical world



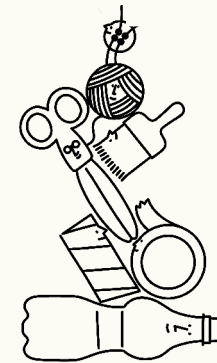
Start again, work on several
things at once or repeat the same
thing with different materials



Make First is about the joyfulness and
pleasure that comes from making



Make First can be
scaffolded by discovery
resources, challenges or
technical drawings



Make First can support
a range of learning outcomes
across the curriculum



Make First is supported through a
classroom environment that encourages
collaboration and supports learners
to make their own choices

make first in your school



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1.3 About our Maker Champion

Jasleen Kaur is an interdisciplinary artist whose work explores community, cultural memory, inherited traditions, and ideas of belonging, often using everyday objects to challenge dominant narratives. Her Turner Prize-winning installation, *Alter Altar*, reflects on traditions and histories, examining how culture is inherited and reimagined.

Having trained in jewellery and silversmithing, making is an important element of Jasleen's practice. In 2011, works from her *Tools for Living* series were acquired into the Crafts Council's Handling Collection.



Photo: Robin Silas

1.4. The Brief

For this year's challenge, Jasleen Kaur invites learners to use craft and making to explore the theme of **Community**.

Educators and learners will be working together to reflect on the communities they are part of, whether personal, local, global, or digital, and express their ideas through craft.



Jasleen Kaur's *Tools for Living* series, in Crafts Council Handling Collection
Photo: Elijah Serumaga

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The Challenge

2.1 Timeline Overview

Launch Event: Wednesday, 17th September 2025

Enrolment Deadline: Friday, 16th January 2026

Submission Deadline: April 2026

Celebration Event: June 2026

Online CPD Programme: September 2025 – March 2026

Online Educator Forums: September 2025 – May 2026

2.2 The Programme Overview

We're committed to supporting educators and facilitators throughout their Craft School journey. Here's what's available to help you make the most of the programme:

- Resource Hub
- CPD Programme
- Monthly Educator Forums



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Resource Hub

Access our free Resource Hub via the Crafts Council website, where you'll find a range of materials to support your delivery and engagement with Craft School.

Watch our CPD films with Maker Champion Jasleen Kaur as she shares her creative process and sources of inspiration. These videos are a great way to explore the brief and spark ideas with your learners.

CPD Programme

Craft School: Jasleen's Challenge offers free live CPD sessions to help you run the challenge, build your skills, and learn more about careers in craft. Each session will feature a past participant sharing their experience, a craft expert introducing their work in line with this year's theme. You'll then take part in a hands-on 'Make Along' led by an artist, and finish with a Q&A and group discussion.

Participants who attend at least 2 out of the 3 CPD sessions will receive a certificate of completion from the Crafts Council, which can be added to their CPD portfolio. All sessions are live and interactive, providing opportunities to engage with both the content and other attendees in real time.

Monthly Educator Forum

Join colleagues from across the country and the Crafts Council Learning Team for dedicated Educator Forum sessions. These forums provide a space for educators and facilitators to connect, share practice and discuss their progress with the challenge. Some forums are tailored to specific age groups, while others are open to all.

For more information, please refer to the accompanying document, which includes all the key dates and more detailed information about the programme.



Photo: Melody Uyanga Ramsay

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3.1 Craft School: Jasleen's Challenge at Key Stage 3 and 4

Craft has long been a way for communities to share stories, preserve traditions, and express identity. Through Craft School: Jasleen's Challenge, learners can explore how making connects people across generations, cultures, and places. It provides an opportunity to explore social history, cultural exchange, and their role in evolving communities, while broadening their perspectives on what constitutes meaningful creative work.

This challenge encourages learners to think critically about the role of craft in their lives and in the world around them, using hands-on creative practice to explore themes like heritage, migration, and community narratives. Critical thinking in this context means asking deeper questions about the objects and materials they encounter, reflecting on different perspectives, challenge assumptions, and consider how craft can tell stories or represent communities.



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Key Stage 3 (Ages 11–14)

At Key Stage 3, learners explore their own communities and think about how different communities connect, change, and keep traditions alive. Craft becomes a form of storytelling, allowing learners to examine global influences and historical contexts that shape cultural identities.

Learners can experiment with a variety of media to explore both personal and collective identities. By studying artists and craft practitioners who use making as a means of storytelling, they can reflect on their own histories and the ways in which materials and techniques carry cultural significance.

Craft School as a cross curricular approach:

Citizenship:

By examining how empire and migration have influenced craft practices, students develop a deeper understanding of how material culture preserves stories of resistance, adaptation, and belonging.

Learners explore themes of ethical consumerism, sustainability, and community resilience, considering how craft can be used to address social and environmental issues.

History:

Learners can research significant cultural movements, traditions, and historical events that have shaped communities.



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Key Stage 4 (Ages 14-16)

At Key Stage 4, learners are encouraged to engage with craft in a more conceptual and critical way, using making to explore themes of culture, heritage, and identity, using making to:

- Investigate themes like culture, heritage, and identity
- Amplify underrepresented voices through personal and collective expression
- Reflect on myths, personal histories, and shared memories
- Respond to historical and contemporary issues (e.g., migration and colonial legacies)
- Experiment with materials to challenge conventional narratives and express complex ideas

Craft School as a Cross-Curricular Approach:

History:

Students explore cultural heritage and national identity by linking historical events to contemporary social issues. By comparing traditional crafts with modern interpretations, they examine how cultural narratives are preserved, adapted, or challenged over time.

PSHE:

Activities align with modules on identity, self-expression, and community. Students reflect on their own identities and the communities they belong to, considering how tradition, inheritance, and storytelling shape social engagement. Craft offers a meaningful way to understand themselves and others, while connecting to culture and community through art and design.





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3.2 Scheme of Learning

These sessions are designed to be flexible and adaptable. You can explore them in any order you like, you might choose to spend six hours on just one session, or let your learners decide where to go next after completing an activity.

Using the Make First approach, these are intended as open-ended explorations rather than a fixed sequence of lessons. They are here to inspire you and your learners, giving you the freedom to guide your learning journey and see where it takes you.

When beginning to explore the brief and this challenge with your learners, it's valuable to start with some key questions and discussions:

- What is a community?
- Which communities do you belong to?
- Where do you experience a sense of connection with others?

Understanding community is fundamental in helping us recognise the different ways people come together, support one another, and create shared experiences.

Some communities come together because they live near each other, sharing spaces like schools, parks, libraries, places of worship, or community centres. Others may be connected by family—immediate or extended—including guardians, caregivers, and wider support networks.



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TOP: Jasleen Kaur in her studio

Photo: Elijah Serumaga

BOTTOM: Jasleen Kaur with Turner-Prize winning *Alter Altar*

Photo: Tate (Oliver Cowling)

Some communities are spread far apart, connecting online or through shared interests and ideas. There are also communities that exist across borders, linked by history, heritage, or traditions. In *Alter Altar* (2023), Jasleen Kaur uses found objects to explore how traditions are inherited and reimagined.

Communities can be built around shared culture, language, religion, or perspectives. They may also form through activities like singing, sport, dancing, playing, or sharing food. While communities often unite around similarities, they also embrace differences.

Before beginning this work with your learners, take some time to reflect on the community you'll be working with.

What is the context of your school?

When will the sessions take place?

As a warm-up exercise for yourself, you might find it helpful to create a mind map or a web of communities to explore the backgrounds, connections, and experiences of your learners.



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For younger learners in EYFS, you may want to start by exploring the idea of family, including extended family, guardians, and those who care for us. Encourage learners to think about places where communities gather, such as libraries, places of worship, parks and local meeting spaces.

You might begin by asking questions like:

- What is a community?
- Who is in your family and who else helps to take care of you?
- Where do you feel a sense of belonging?
- What brings people together: traditions, spaces, events, food, celebrations?
- How can we build a strong community through helping, sharing, or learning together?

	Session Exploration	Key Question for Study	Activity	Materials & Equipment
1.	What is community?	<p>What does community mean to you?</p> <p>What stories of community can you see form your local area?</p> <p>What stories are missing or unseen?</p> <p>What do you feel not a part of?</p> <p>Which ones do you choose? What ones are default?</p>	<p>Warm up: Watch and Discuss</p> <p>Watch the video resources featuring Jasleen Kaur. In small groups, discuss the topics that arise, particularly reflections on materials and community. Prompt learners to think about alternative ways to define ‘community’: team, group, crew, flock, form group, or even unseen communities like commuters, neighbours, or social spaces they interact with but don’t usually define. Work together to create your own group definition of “community,” ensuring that everyone shares a clear and common understanding of what the term means.</p> <p>Material Exploration</p> <p>Lay out a range of materials available in your learning setting — including fabric, cardboard, string, wire, natural objects, paper, etc.</p> <p>Invite learners to select materials they feel drawn to and reflect:</p> <ul style="list-style-type: none"> - What does this material/object say about me? - What parts of my community (family, school, hobbies, culture, neighbourhood) does it connect to? <p>Learners can document their exploration through mark making, sketches, notes, or small constructions. Emphasise that there is no fixed outcome, this is an open-ended investigation of personal identity and community.</p> <p>Reflections: 3D Mapping and Building Connections</p> <p>Using large sheets of paper on the floor, invite learners to start mapping their communities by arranging their materials and drawings spatially.</p> <p>They may want to use string and pins to show the web of their community, and how it overlaps and coexists. You may also want to encourage learners to build a 3D structures — stacking, weaving, connecting materials to show relationships, overlaps, and links between different aspects of their communities. They can use tape, string, or wire to physically join elements, creating a tactile, evolving landscape of their collective community. Allow the structure to be messy, layered, and dynamic — reflecting the complexity of real-life communities. Once completed, photograph the 3D map as a record.</p> <p>Optional reflection prompt: explore how their connections and communities have evolved (“Then and Now”) and what they might look like in the future.</p>	<p>Jasleen Kaur video clips – link here</p> <p>Some suggestions of materials which encourage a wide, sensory-rich mix: Recycled packaging, plastic, cardboard, containers, etc. Fabrics Cutlery Brushes Post-it notes or labels for students to annotate why they’re drawn to particular materials Pens, pencils, charcoal for mark making Mixed-media supplies – glue sticks, scissors, collage materials, paint if appropriate Clay or plasticine for 3D sensory exploration or symbolic modelling.</p>

	Session Exploration	Key Question for Study	Activity	Materials & Equipment
2.	What makes up our communities?	<p>What can you see, hear, smell, and feel in your local community?</p> <p>What stories do everyday objects tell?</p> <p>What do you notice about our community and the people in it?</p> <p>What objects, sounds, and textures do I sense that represents my community?</p> <p>How do different environments influence our senses?</p> <p>How can we translate sound and found objects into visual stories?</p>	<p>Warm up: Watch and Discuss Jasleen encourages learners to walk around their local Highstreet for inspiration and to notice what makes up our communities.</p> <p>Explore Local Community Walk around your neighbourhood to make multisensory observations. As you take a tour of your local community, what do you notice in your area? What can you see? What can you hear? What can't you see and hear?</p> <p>Alternative: If walking around your community isn't possible, you can use Google Maps. Take inspiration from Jon Rafman's 9 Eyes, who showcases unexpected scenes captured through Google Street View, revealing hidden or overlooked moments in public spaces. On their virtual tour, as well as capturing moments of their surroundings, learners can find moments that are often overlooked that reflect their community. Ask students to imagine and make notes of what they would hear, smell and see.</p> <p>Activity Take photographs, sketches or record the things you can see that make up your local high street or area. Using explorative mark making or rubbing of surfaces, record textures, sounds or languages that you can hear. Make notes of all the different senses. Include things like music from cars, the different languages heard or smells of things being cooked and prepared. How could you create/draw the senses you can see like sound or the different smells of foods. Learners can make a collage using images, rubbings, objects and their recordings from their exploration.</p> <p>Plenary: Community Reflection After their exploration, ask learners to reflect on the different communities they've observed, whether through their walk or via the Google Maps activity. What roles do everyday activities play in shaping our understanding of community?</p> <p>How can something as simple as a street or a neighbourhood impact the identity of the people who live there?</p> <p>How can physical spaces influence social structures, identities, and connections?</p>	<p>Clipboards or sketchbooks for drawing, mark-making, or writing observations during the walk.</p> <p>Pens, pencils, coloured pencils, markers for recording sensory responses visually or with words which could include rubbing of surfaces, thinking about collecting some abstract texture and surfaces.</p> <p>Cameras, tablets or smartphones to take photographs, videos, or audio recordings of local community spaces (can also be used to access Google Maps if staying inside).</p> <p>Printed maps or access to Google Maps/Street View for virtual exploration or to annotate where observations were made.</p> <p>Mixed-media supplies including paper, fabric swatches, natural or recycled materials.</p> <p>Learners could collect materials from the street including scraps of paper, leaflets posters etc</p> <p>Glue, scissors, collage materials for creating sensory collages or visual diaries based on their experience.</p> <p>Paints or pastels to extend into abstract sensory expression.</p> <p>Voice recorder or video app to capture student responses, ambient sounds, or languages heard.</p>

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3.	How does creating a Hybrid Object merge Identity & Materials?	<p>How do materials reflect cultural traditions and history?</p> <p>What value do discarded or found materials hold?</p> <p>How does Jasleen Kaur transform objects into new meanings?</p> <p>How can everyday objects represent cultural stories and traditions?</p> <p>What do these objects say about your personal or community identity?</p> <p>How do different materials shape our memories and connections?</p> <p>How do materials shape our memories and connections?</p> <p>What do these objects say about identity and migration?</p>	<p>Before the session Encourage learners to bring in objects from home and around School or their community spaces. They will be used in this session.</p> <p>Warm up: Discussion Examine Jasleen Kaur’s work and discuss how she creates hybrid objects by transforming everyday items.</p> <p>Play the Jasleen Kaur video from the resources Hub to your learners. In the video, Jasleen talks about her collection, Tools for Living. You may also choose to show learners pictures of Jasleen’s Tools for Living from her website: https://jasleenkaur.co.uk/tools-for-living</p> <p>Prompt Discussion Discuss where Jasleen finds inspiration? (People in her life, events taking place around the world, the high street, community worship spaces.) How does she combine materials in unexpected ways? What makes her objects both familiar and strange?</p> <p>You may want to introduce Chindogu, a Japanese concept, literally meaning “strange tool” . It is the art of the ‘useless’ object. An important question to ask would be: Who decides the values of objects? Chindogu objects often solve a problem, but in a way that creates new, impractical challenges. Discuss: Where is the balance between aesthetics (how something looks) and function (how something works)? How can something be “beautifully useless” but still meaningful?</p> <p>Activity: Material Exploration Allow students time to discuss the objects they have brought in. Ask, What value do these materials have? What does it say about the space they belong in?</p> <p>Explore how these materials hold personal/community significance.</p> <p>Choose materials that describe you and maybe your heritage or communities you are a part of. Put objects of their choice together – what story does it tell?</p> <p>Use glue, wire, string, or tape to assemble a new tool or symbolic object.</p> <p>Combine contrasting materials (e.g., soft fabric with hard metal, a brush with a spoon).</p>	<p>Tools to deconstruct (this will depend on the materials found and used).</p> <p>Scissors Screw drivers – Found/discarded objects : Spoons Brushes Textiles Cardboard Glue Wire String Tape for assembling. Discarded items Fabric Printout of patterns Textiles Cutlery Tools</p>

	Session Exploration	Key Question for Study	Activity	Materials & Equipment
			<p>Optional: Add decorative elements inspired by cultural patterns or personal heritage, reflection reflecting on the balance between aesthetic and function. Is your new object designed to work, to tell a story, to be beautiful, or something else?</p> <p>Ask students to deconstruct and reassemble objects in new ways, considering the narratives they create. What stories do these new objects tell? What stories do they omit?</p> <p>Plenary: Reflections Group share: invite learners to present their new hybrid objects.</p> <p>Reflection Questions What story does your object tell? What stories might it hide? Does your object prioritise how it looks, how it works, or both? How does your object relate to the ideas of Chindogu and the balance between aesthetic and function? If you could place your object somewhere (e.g., in a gallery, a home, a street market), where would it belong?</p>	

	Session Exploration	Key Question for Study	Activity	Materials & Equipment
4.	What objects build connection?	<p>Who is Giles Tetty Narthey? What kind of work does he create?</p> <p>How does his art connect people through craft and ritual?</p> <p>What objects or spaces help us gather, collaborate, and share experiences?</p> <p>How can these objects be used as symbols?</p> <p>What have you learned from experimenting with materials?</p> <p>How does your work represent personal or community identity?</p> <p>How can feedback help refine your final piece?</p> <p>Our object is designed for ...</p>	<p>Warm Up</p> <p>Show examples of Giles Tetty Narthey's work (focus: material culture, craft, ritual)</p> <p>Look at artist Giles Tetty Narthey . Giles Tetty Narthey is a British-Ghanaian artist and architect. His work explores filmmaking, installation, performance, and design, focusing on material culture and the connection between craft and ritual.</p> <p>Studio Lenca is an artist who explores ideas of identity, community, and belonging. He uses bright colours, playful shapes, and everyday materials. Recently, he has been working with paper clay — a soft, recycled material made by mixing clay with old paper. Paper clay shows how waste materials, like newspapers and scrap paper, can be reused creatively. It is light, easy to shape, and strong when it dries. It's a messy and fun material that encourages playful and imaginative making.</p> <p>How do objects create connection? What textures, shapes, or materials feel welcoming?</p> <p>Activity: Material Exploration</p> <p>Inspired by the two makers, challenge learners to create a vessel, a structure or object that holds or supports connection and collaboration. This could be:</p> <ul style="list-style-type: none"> - A table for sharing and dialogue. - A seating area for gathering. - A set of tools that encourage teamwork. - A symbolic objects that represents connection in a unique way. <p>Learners are encouraged to make models using recycled materials. Provide a variety of materials and encourage learners to experiment with textures, shapes, and structures. Support collaborative decision-making, prompting learners to think about who their vessel is for and how it fosters connection.</p> <p>Plenary: Reflections</p> <p>Arrange vessels around the space; students move around to observe and discuss their vessels. As a group reflect on:</p> <p>How does your vessel foster connection?</p> <p>How did the choice of materials (e.g., recycled objects, paper clay) influence the story your object tells?</p> <p>How were you inspired by Giles Tetty Narthey and Studio Lenca?</p>	<p>Material suggestions for vessels:</p> <p>Paper clay – a material made by mixing clay with paper pulp (usually recycled paper). It's considered a good material for exploring recycling and waste because it reuses discarded paper. Working with paper clay is fun, tactile, and quite messy, which can make it very engaging for learners.</p> <p>Clay Wood Metal Cardboard Metal Fabric Paper String Tape Found objects Natural materials Sketchbooks Digital research Scrap materials</p>

	Session Exploration	Key Question for Study	Activity	Materials & Equipment
5.	What hidden narratives are there in your communities?	<p>Can you cut and paste images/ objects together that might not usually go together to tell a narrative?</p> <p>What story do you think this object is telling?</p> <p>What hidden stories live within the materials you've chosen?</p> <p>Can you cut and paste images or objects together that wouldn't normally be seen side by side? What story does that tell?</p> <p>How can combining materials change or challenge our understanding of their meaning?</p> <p>How might the meaning of an object change depending on who is using it?</p> <p>What do materials say about class, culture, or identity?</p> <p>How might one person's everyday object be another person's symbol of power, struggle, or comfort?</p> <p>Can you combine two materials or images to create a new story?</p>	<p>Warm up: Stimulus</p> <p>Start by encouraging learners to think about the objects, clothes, tools, and materials that surround them at home, in their rooms, at school, or in their communities.</p> <p>What objects do you interact with daily? What do these objects say about your life or environment?</p> <p>What hidden or overlooked stories might these everyday items hold?</p> <p>How can we use materials to express personal or historical narratives?</p> <p>Encourage learners to share examples of objects they consider meaningful or ordinary in their lives. What stories or emotions are attached to these items? Allow time for students to mind map and discuss in pairs or small groups before sharing as a class. This can also help students start thinking about the symbolism and significance behind materials.</p> <p>Main Activity</p> <p>Show examples of Jasleen Kaur's work, particularly her combination of everyday objects like a flip flop and a formal business shoe. Discuss how these objects are reimaged and layered with new meaning when combined.</p> <p>Why do you think Jasleen chose to combine these two very different objects? What message or story might she be telling by combining them?</p> <p>Ask learners to choose objects or images that are meaningful to them or represent something from their community, culture, or history. These could include:</p> <ul style="list-style-type: none"> Objects that hold cultural significance (e.g., a Nazar, incense, a horseshoe). Items tied to superstitions or traditions (e.g., charms, symbols, or heirlooms). Personal or family items (e.g., a piece of clothing, a family photo, or a worn tool). Discarded objects that might hold a hidden history or personal memory. <p>Encourage students to experiment by combining their chosen objects or materials in unexpected ways. They could cut, fold, paint, or collage, mixing different textures and materials (e.g., fabric with metal, photos with natural elements, etc.)</p> <p>Remind students to think about the symbolism of the materials they are using and what those symbols might represent in relation to culture, identity, struggle, comfort, or memory.</p>	<p>Old magazines/newspapers</p> <p>Photocopied images</p> <p>Scissors</p> <p>Glue</p> <p>paper</p> <p>Tracing paper for layering narratives visually</p> <p>Acetate sheets and markers to explore transparency, layering, and distortion</p> <p>Fabric scraps or personal textiles</p> <p>Thread</p> <p>Safety pins</p> <p>Wooden</p> <p>Foil</p> <p>Old magazines</p> <p>Newspapers</p> <p>Photographs</p> <p>Fabric scraps</p> <p>Button</p> <p>Bottle caps</p> <p>Textiles</p> <p>Paper clay</p> <p>Glue</p> <p>String</p> <p>Wire</p> <p>Scissors</p> <p>Markers</p> <p>Paint</p> <p>Digital or printed images</p>

	Session Exploration	Key Question for Study	Activity	Materials & Equipment
			<p>Allow students time to create their pieces, moving around and observing others' works. Encourage peer interaction—what materials are others using? How might they interpret these materials in their own context?</p> <p>Plenary After the activity, bring students together to reflect on their work. Ask them to share their creations and the stories behind their materials.</p> <p>Use the following questions to guide the discussion: What hidden or overlooked narratives have surfaced in your work? What connections can you make between the objects you've used and your own identity, community, or history?</p> <p>What new meanings did you discover by combining everyday objects with unexpected materials?</p> <p>What messages might your object tell others? What do you want others to learn from it?</p> <p>How does this activity challenge our perceptions of what art can be and what materials can represent?</p> <p>If time allows, students could document their creations (through photography or drawing) and create a short written reflection on the hidden narrative or story their object tells. This could also be part of a larger unit or portfolio.</p>	

	Session Exploration	Key Question for Study	Activity	Materials & Equipment
6.	<p>If my heritage or community could speak, what would it say?</p>	<p>How do artists like Neera Sehgal and Joke Amusan use materials to connect past and present?</p> <p>What role does community play in the artwork of these two makers?</p> <p>How can textiles be a language for unspoken stories?</p> <p>Is a quilt more powerful as one large piece or as many smaller ones? Why?</p> <p>What does it mean to collaborate creatively?</p> <p>How can making help communities feel seen and heard?</p>	<p>Warm up: Stimulus Look at these two artis. Ask learners: How do these artists use their heritage and identity in their work? What techniques or themes do you notice? If heritage or community could speak, what stories might it tell?</p> <p>Neera Sehgal Artist Printmaker Pushing the boundaries of technique while preserving the art and craft of Indian woodblock printing — bridging cultures and generations through printmaking.</p> <p>Joke Amusan is a German-Nigerian artist based in London. Her work explores Black womanhood, identity, heritage, and migration. She creates powerful sculptures and installations that invite people to connect, share stories, and celebrate their true selves. If heritage or community could talk, what would it say? https://jokeamusan.com/portfolio-2/</p> <p>Main Activity Inspired by these makers, learners are encouraged to create a personal response representing their identity, family heritage, or community. Learners create a personal square that represents their identity, family heritage, or community.</p> <p>These individual pieces can be stitched together to form a collective quilt that celebrates diversity and shared stories.</p> <p>Modifications: alternative to one material process. If you can't stitch, heat press or glue.</p> <p>Plenary Display the quilt-in-progress as a group. Invite learners to briefly share: What does your square represent? What story are you adding to the collective quilt? Reflect as a group: How do our individual stories come together to create something bigger? What can we learn about identity and community from this collective artwork?</p>	<p>1 square of fabric (cotton or canvas, 20x20 cm) Embroidery thread and needles Fabric scissors Pins Fabric glue or iron-on adhesive (optional) Fabric scraps for patchwork Permanent fabric markers or pens Large fabric backing for quilt assembly Iron and ironing board (optional) Sewing machine or hand-sewing tools Inspiration prints/images from Neera Sehgal and Oke Amusan</p>



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Key Language

Encourage learners to come up with their own definitions of key terms before referring to the provided ones.

Use these open-ended questions to guide their thinking and stimulate discussion:

- What do you think this term means?
- Can you think of an example that helps explain this term?
- How would you describe this in your own words?
- What do you think this term means in the context of craft, identity, or community?

By having students discuss these terms first, educators can help them arrive at their own understanding. The definitions provided are available for reference if needed, but the goal is to encourage independent thinking and group exploration.



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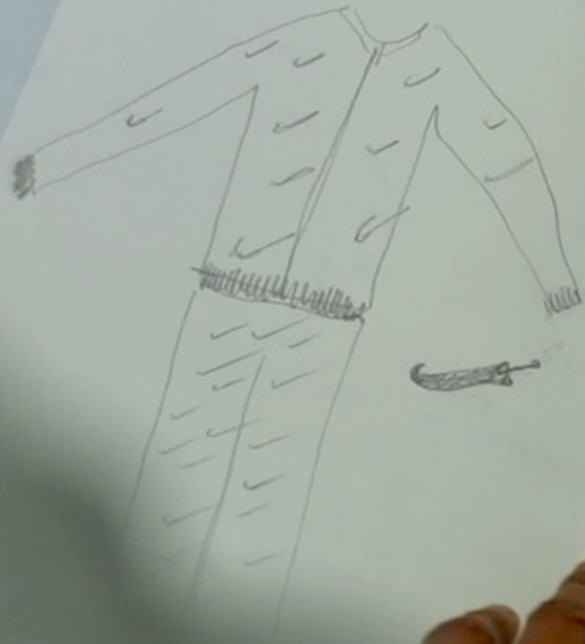
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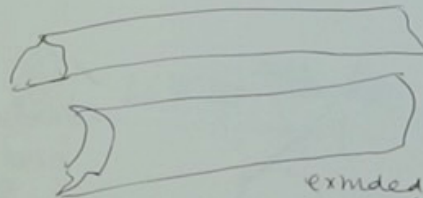
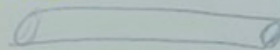
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Community	A group of people who live in the same area or share something in common, like culture, interests, or goals.
Identity	The way you see yourself and how others see you—this can include your culture, background, personality, and experiences.
Heritage	The history, traditions, and culture that are passed down through families or communities over time.
Migration	When people move from one place to another, especially to live or work in a different country.
Culture	The ideas, beliefs, customs, and way of life shared by a group of people.
Colonial / Colonialism	When one country takes control of another and its people, often changing or replacing the original culture.
Craft	A skilful activity where you make things by hand, like sewing, woodworking, or ceramics.
Narrative	A story or message that something tells—this can be through words, pictures, or even objects.
Symbolic Object	An object that stands for a bigger idea or feeling—like a heart symbolizing love.
Patchwork	The way you see yourself and how others see you—this can include your culture, background, personality, and experiences.
Embroidery	The history, traditions, and culture that are passed down through families or communities over time.
Ritual	When people move from one place to another, especially to live or work in a different country.
Installation (Art)	The ideas, beliefs, customs, and way of life shared by a group of people.
Multisensory	When one country takes control of another and its people, often changing or replacing the original culture.
Hybrid Object	A skilful activity where you make things by hand, like sewing, woodworking, or ceramics.



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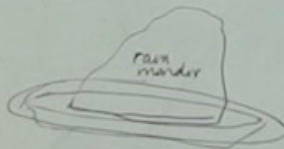


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Sharing your work

4.1 Submissions

We invite everyone who took part in Craft School to submit their work so it can be recognised and celebrated as part of this national showcase.

Work should be submitted by 17th April 2026.

All submissions will be featured in the Craft School: Jasleen's Challenge online gallery.

4.2 What to submit?

Learner's Journey

Craft School is all about the learning journey, and we want to see how your learners have engaged with the brief and the Make First approach. The Learning Journey will show us how your learners have followed their interests, developed their voices as makers, experimented with ideas, started again, or tried different materials.

Please compile all evidence of their learning journey into a single PDF. This will be adapted to suit your group, their age, needs and abilities. Evidence may include: Photos of the learners working, their different experiments, images of 3D work, Sketchbook pages or annotations.



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Educator Statement

The Educator Statement invites the education provider to reflect on Craft School: Jasleen's Challenge, considering how the Make First pedagogy has informed your delivery and the impact it has had on both your teaching practice and your learners. This is also the stage where your contribution will be considered for the Teacher Award. By sharing how you have embedded Make First into your practice, you will help us celebrate the inspiring work taking place in your learning setting.

Images

We will need 3 good quality photos of the final piece to go up on our website: one showing the whole work and two close-ups of key details. Images should be in jpeg format. Please label each of your files using the following format:

'Setting/School Name_Learner Name_Date_Title or Detail Description.jpeg'

Examples:

St John School_Joe Smith_2024_Blue Play Park.jpeg

St John School_Joe Smith_2024_Blue Play Park Detail1.jpeg

St John School_Joe Smith_2024_Blue Play Park Detail2.jpeg

Important Note:

Please note that images of work submitted for Craft School: Jasleen's Challenge, and the names of schools/settings and learners involved, may be used by the Crafts Council for social media and other publications. You will be asked two questions in relation to this:

Can the name of this learner be shared publicly by the Crafts Council? This might include in the press and for printed, digital, social media or other promotional materials. Yes/No

Do you have permission for any images which show this learner to be used by the Crafts



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Council for future promotional and exhibition materials in relation to Craft School - printed, digital, social or other? Yes/No

If you have told us that this learner should not be named publicly, please replace their name in the image file name with 'Learner 1', using consecutive numbers for subsequent learners where this also applies (e.g., "Learner 2").

We will not seek direct permissions for use of images of learners. If you say 'yes' to this, you are declaring that your school has been granted prior consent from parents or carers for any images provided which include their child to be used for promotional or exhibition materials by organisations working with your school, including the Crafts Council.

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Further Reading and Resources

Anti-Racism and Anti-Ableism

Make First is built on the principles of inclusion, anti-racism, and anti-ableism. It aims to create spaces where all young people feel welcome, valued, and free to create.

We encourage educators to explore the Crafts Council's new resources on anti-racism and anti-ableism, available on our website, for practical ideas and further reading on inclusive practice.

Here are some makers and artists to inspire you:

- [Dima Srouji](#)
- [Esna Su](#)
- [Woo Jin Joo](#)
- [Fernando Laposse](#)
- [Tavares Strachan](#)
- [Sofia Niazi](#)
- [Rabbits Road Press](#)
- [Portland Inn Project](#)
- [Rebecca Davies](#)
- [Yinka Shonibare](#)
- [Pearl Alcock](#)
- [Vanley Burke](#)
- [Chila Kumari Singh Burman](#)
- [Creative Black Country](#)
- [Derek Bishton](#)
- [Feministo!](#)
- [Denzil Forrester](#)
- [Sandra George](#)
- [Julian Germain](#)
- [Rene Matic](#)
- [Corbin Shaw](#)
- [Giles Tettey Nartey](#)
- [Hew Locke](#)
- [Lady Kitt](#)
- [Black Girl Knit Club](#)
- [Joke Amusan](#)
- [Studio Lenca](#)



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Further reading:

[Southbank Centre](#)

[Downloadable resource](#)

[NSEAD Art Education \(ARAE\) Resources](#)

[NSEAD Anti-Ableist Takeover Issue](#)

[National Education Union - Framework for developing an anti-racist approach 2024](#)

[Autograph, Marlene Wylie, Reflections on the Intersections of Art, Education and Anti-Racism, 2025](#)



Photo: Amy Leung

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Craft Careers

Craft in the UK

Craft contributes **£3.4 billion** to the UK economy each year, and the wider creative industries are growing twice as fast as the UK economy overall. British craft is in high demand, with skills transforming industries from aerospace to architecture.

Creative Careers

One in every 15 UK jobs is in the creative sector – from design and fashion to film, games, and craft – totalling nearly 2.5 million jobs. These industries are worth £124 billion to the UK economy, more than construction, and have grown by 50% since 2010. In 2006, 11 million people bought craft. By 2020, that number had risen to 38 million, with sales worth £3 billion.

As automation changes the job market, creativity and technical craft skills are becoming even more valuable. Hands-on, artisanal work is expected to grow – not disappear. Our Make First approach builds both practical and essential 21st-century skills like problem-solving, collaboration, and critical thinking. These are vital in any career, especially in self-employment – which is twice as common in the creative industries.

Routes into Craft

There are many ways to enter a craft career: academic and vocational courses, apprenticeships, placements, and learning from master makers.



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Explore Craft Careers

Craft School is a great chance to explore careers in the creative industries.

Use our website and [Discover Creative Careers](#) to challenge outdated ideas about where craft can take you.

Download our [Craft Careers School Pack](#).

Visit our [Craft Careers page](#) for personal insights from makers, practical advice, and over 20 job profiles detailing what to study, skills needed, and career pathways. Each page includes a downloadable PDF.

Explore our *Craft Journey* series, showcasing diverse roles from making and design to teaching, curating, and writing.



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