



WORLD  
CRAFTS COUNCIL  
**EUROPE**

**TOOLKIT FOR CHANGE**



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Abstract	This document provides the craft sector with resources and support to make meaningful change within their organisational structures and craft programmes to ensure that all makers can engage safely.
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# 1. Context

The World Crafts Council Europe (WCCE) is a European network representing over 31 craft organisations (members) from 19 EU countries whose main statutory mission is to promote crafts in Europe, by increasing the awareness and appreciation of crafts as an integral part of the cultural, social, and economic well-being of society. WCCE is leading and implementing as the unique partner the project CRAFTING THE FUTURE funded under the CREA-CULT-2021-NET call.

CRAFTING THE FUTURE resides on building capacity with the aim of strengthening and benefit WCCE and the whole EU craft sector. The project has a transnational scope and its overall ambition is to contribute to upscaling the craft sector reaching a real structuring effect.

# 2. Introduction

EU Charter of Fundamental Rights in its Article 21 - Non-discrimination - states:

*Any discrimination based on any ground such as sex, race, colour, ethnic or social origin, genetic features, language, religion or belief, political or any other opinion, membership of a national minority, property, birth, disability, age or sexual orientation shall be prohibited.*

Equality is a core value of the EU. 'You have the right to fair treatment regardless of who you are, what you believe, or how you chose to live.'

Therefore, project management of CRAFTING THE FUTURE will seek to promote gender equality and non-discrimination mainstreaming policy based on those principles and in a practical way, the 'The Toolkit for Change' developed by one the members of the WCC-Europe network: the Crafts Council UK.

The Toolkit for Change intends to provide the craft sector with resources and support to make meaningful change within their organisational structures and craft programmes to ensure that all makers can engage safely. This document responds to issues around discrimination but takes an intersectional approach.

Selection criteria within CRAFTING THE FUTURE activities will facilitate access to activities/content for all groups and audiences, especially for professionals and participants with disadvantaged backgrounds and fewer opportunities related to disability or health problems, economic, social or geographical obstacles or cultural differences.

The Toolkit includes Change Actions that respond to different craft activities – from exhibitions to events, from recruitment to education activity. Organisations identify Change Actions they can work through embedding into their practice.

This Toolkit for Change has been developed by Crafts Council UK as part of a sector-wide movement to make real improvements in anti-racism and broader, intersectional equity across the craft 'universe'.

The focus has been on developing practical actions organisations can embed into their work. Recommendations have been gathered from research, reports and roundtables to form the Toolkit for Change.

Feedback and consultation were undertaken with a range of stakeholders and communities including those with lived experience of racism and barriers to engagement.

All has informed this first version of the Toolkit.

## **2. How to Use the Toolkit?**

### **2.1 Who is the Toolkit for?**

This craft universe is made up of organisations, businesses, cultural and commercial spaces, and individuals. Many have started to make positive changes, knowing more must be done, and some are starting out on this journey and need help. The Toolkit has been produced to support everyone within the craft sector wherever they are in this journey. For this reason, some elements will be relevant at different times.

We have taken an intersectional approach, with focused action and resources regarding racism throughout.

The Toolkit for Change is a tool to help those committed to making meaningful change.

Change needs to be considered across every aspect of what you do and how you do it - wider societal shifts will follow if changes are made within each organisation, business, setting and space.

### **2.2 First Steps**

For this Toolkit to be effective there must be agreement and buy-in from everyone.

Start with an honest review of your past and acknowledge who has held the power. How has this impacted on creating barriers and stopping others from being employed, taking part or benefitting? And then - read, learn, do training, before listening to the lived experiences of your marginalised communities, staff and stakeholders – often painful to hear, but done with care and sensitivity it will be the moment things can restart from.

## 2.3 Using the Toolkit for Change

To cater for the very varied activity within the craft sector, the Toolkit for Change has 12 sections organised under 2 main topics: Operations and Programmes.

The 'Operations' section, which includes People, Money, and Policy, is relevant to all organisations. The 'Programmes' section depends on your organisation's activities, so select those that are appropriate.

- ★ Read each section.
- ★ Which actions are you confident you already have in place?
- ★ Can you provide evidence of this?
- ★ Which actions will you prioritise to work on? Be realistic. Your selected Change Actions become your personalised Toolkit for Change Action Plan.
- ★ What timeframe do you need to embed your selected Change Actions into your work?
- ★ Can you demonstrate that these actions are in place?
- ★ What actions will you select for your next Action Plan?

## 3. Topics

### 3.1 Operations: People

1. Induct a clear anti-discrimination policy for all staff and share with all who engage with you. Be clear on what behaviours are encouraged and what will not be tolerated.
2. Reduce exploitation of labour by ending unpaid internships and pay above a Living Wage.
3. Ensure all staff (from staff, freelancers and board members) are regularly trained on equality, diversity and inclusion work.

4. Including training on unconscious bias training and bystander training and how to interact with the public in line with all equality, diversity and inclusion codes of conduct.
5. Use budget to develop and support staff from underprivileged backgrounds to develop professionally.
6. Create professional opportunities that enable more people from disadvantaged backgrounds and fewer opportunities communities to become leaders in the craft sector.
7. Allowing for flexible working options, for example shadowing of step-up roles and job shares in leadership.
8. Provide mentorship schemes for protected characteristics of ethnicity staff by senior staff and use allocated budget to develop and support staff from disadvantaged backgrounds to develop professionally.
9. A regular checking-in process to support staff from disadvantaged backgrounds. This could either be a dedicated member of staff and/or a mentoring/peer support scheme.
10. Ensure good representation of people from under-represented backgrounds including senior leadership and board level.
11. Undertaking regular scheduled performance reviews for all staff and freelancers/senior management team. Providing opportunity and space to identify growth and identify individuals' actions for change.

### **3.2 Operations: Money**

1. Commit budget to all your equality and diversity actions. This includes internal organisational and programming costs ensuring that all staff are including budget allocation for anti-discrimination and accessibility in all delivery plans. Be realistic about how much things cost.
2. Be able to identify what you actually spend on your diversity and inclusion activity – share this as part of your reporting. Provide commentary alongside this.
3. Plan to increase your budget spend on equality and diversity – do this for several years ahead.
4. Monitor on a regular basis progress of equality and diversity targets and celebrate achievements.

5. Seek funding and sponsor partnerships with bodies that align with your organisation's values and ensure that they do not go against your commitment to equality and diversity. A policy can help you do this. *Examples: Acceptance & Refusal of Donations Policy from Charity Excellence Network and Donation Acceptance & Refusal Policy from Save the Children.*

### 3.3 Operations: Process

1. Review your definition of 'craft' with all staff, stakeholders with lived experiences and partners so that you are welcoming and representative. Are you challenging a white perspective or elitism?
2. Co-create guidance on the words and phrases your organisation will use to represent ethnic, sexual, gender, ability, and socioeconomic diversities. Work with staff, those with lived experience and wider research to inform this work.
3. Avoid catch-all terms and use specific terminologies in all areas of work.
4. Identify how those with lived experience are contributing to all aspects of your business planning – from policy making to day-to-day delivery.
5. Antiracism and Accessibility policies need to be informed by those with lived experience of racism and other forms of discrimination. Annually revise your policy with specific reference to anti-discrimination by creating public consultations for your staff, contractors, networks, community, and those with lived experience.
6. Collect data from all aspects of your organisation and those that engage with your activities. Use this data to inform insight, create annual targets and evaluation.
7. Create partnerships with a wide range of organisations to expand networks, collaborate on opportunities and promote the sharing of ideas and practices.
8. Partnerships should include organisations with ethnic diversity, social diversity, and include both amateur and professional makers.
9. Review and update your guidelines on branding and use of images so they are accessible and representative. Work with all staff to ensure guidelines are used.



10. Consult regularly with your stakeholders to understand if your organisation is being viewed as welcoming and make changes if feedback suggests.
11. Allow time in all staff's schedules to continue their own antiracism and equality/equity, diversity, and inclusion development to better facilitate and support your organisation's own commitments. Consider creating a regular group or platform for your staff to host discussion and for sharing ideas, reading lists, and other resources.
12. Consider all application processes by using clear language, offer different formats (video, presentation, alternative CV formats, etc.), simplify application steps and offer support in different ways (FAQ document, telephone calls, social media Q&A Sessions etc.). Consider where to advertise to ensure a broad reach.

### **3.4 Programmes: Education**

Accredited education at all levels.

1. Ensure craft education includes individuals, processes, histories and traditions from around the world. Identify ways to highlight the widest range of making, including amateur and professional work, within your programmes and activities.
2. Find local craft practitioners and organisations from marginalised communities to work with you and learners in the classroom. Listen to what they are specialists in and work together to create the right activity.
3. Ensure staff from marginalised identities receive the support they need to flourish at work. Encourage the development of robust anti-discrimination policies within your school; request anti-racism training for all staff; share information about external organisations that work on these topics.
4. Identify ways to support marginalised students through craft and creative activity. Use craft and making to create 'safe spaces' in which young people can come together and share experiences. Identify and train staff who can support these young people effectively.
5. Demystify craft careers for students from all backgrounds. Show students examples of diverse craft professionals who they can relate to and be inspired by, talk to parents about the potential of a career in craft; use craft career resources to explore creative choices at Further and Higher

Education levels and explain progression routes and employment options.

6. Create opportunities for students from all backgrounds to gain experience of working in craft and the creative industries. Build relationships with partners who can offer students insight into different jobs that use craft skills—from makers who work from their own studio to large scale-craft businesses.
7. Where relevant, ensure your offer provides routes into craft that are accessible for a range of learners.

### **3.5 Programmes: Craft Networks**

Organisations that bring together communities with common interests. These might be formalised as membership bodies or guilds.

1. Set up ways to monitor demographic information about your membership, users or those who sign up to receive information.
2. Review your membership and sign-ups to establish how balanced and representative it is.
3. Research and connect with partners and other initiatives involving who are not well represented and focus on recruiting them.
4. Develop new partnerships to grow your membership/users and offer them new opportunities.
5. Work with people from minority/disadvantaged backgrounds to develop activities that can support those makers to develop their careers.
6. Secure funds that can provide bursaries for makers to develop their careers.
7. Provide regular anti-discrimination check-ins for members from under-represented backgrounds.
8. Create opportunities for collaboration and knowledge exchange by bringing together members/users. Ensure that everyone has the opportunity to share.
9. Check that all external opportunities you promote to your networks are open and accessible to protected characteristics of ethnicity, disability and sexuality makers. Provide additional support for makers to apply for external opportunities such as advice sessions or proof reading.

### 3.6 Programmes: Participatory and Community Craft Workshops

Hands on activity / all levels covered / professional & amateur.

1. Review your current offer —what craft traditions and contemporary practice are represented? Are some cultures underrepresented? What opportunities does your organisation have to connect meaningfully with craft from around the world? Do you have the expertise internally or would you need to work with artists, consultants, or other organisations to do this?
2. When programming your workshops think about different formats (online, physical, live, recorded) to be accessible to as wide an audience as possible.
3. Support workshop leaders to embed accessibility in their delivery. Be clear when you promote your workshops about the accessibility steps you have taken and flag any accessibility challenges with your building in advance. *Examples: AN's [Guide to Research into Fees and Payments to Artists](#) and the Arts Council of Ireland [Paying the Artist](#).*
4. Create safe and comfortable spaces for participants and be sensitive to their needs. Talk to participants in advance about what they will need in order to feel at home in your space —for example, a group of people living with dementia might respond better to some craft activities than others.
5. Consider whether the workshop leaders/artists who deliver as part of your programme are representative of a range of genders, ethnicities, sexual identities etc., in order to make all participants feel at home? Set targets to help you recruit facilitators who are representative of the population.
6. Be clear about the steps you are taking for your workshops to fulfil safeguarding and risk requirements. *Example: See chapter on Risk Management in the 'WCCE Quality Plan'.*
7. Consider workshop pricing structures; can you offer free or alternative payment methods for workshops so they are accessible for all?
8. Capture information about who is attending and compare the data you have about your audiences with the available data about the local population where you are so that you can make sure your participants are representative. Publish an annual summary and seek opportunity to share this with others such as crafts organisations, local authorities, etc.
9. Signpost to other craft workshops or activities —some people might need encouragement to go to unknown places, can you provide an introduction?

### 3.7 Programmes: Business Support Offers

Training courses or programmes / mentoring / online or in person.

1. Understand who is currently engaging with your business support programmes by collecting and reviewing information about participants.
2. Is your data useful? If not, make changes to what information you are collecting and make sure you use it.
3. Is your promotion accessible and representative of the audience that wants to attend and do they see themselves as a part of your offer enough to spend the time and feel confident in applying?
4. Ask participants what type of business support they need. Consider what you can cocreate with them to tackle barriers.
5. Provide a range of prices for your paid-for business support activity so that money is not a barrier. Offer a set number of free places to minoritized groups.
6. Work with local schools, colleges and universities to offer programmes that can introduce the value and benefits of craft business to the next generation.
7. Commit to free business skill mentoring for local graduates from minority backgrounds.
8. Ensure that people from disadvantaged backgrounds and fewer opportunities communities engaging with your business support activity have a dedicated member of staff to offer support and that policies to deal with racism or discrimination are shared and clear.
9. Ensure diverse representation for application assessors, reviewers and on interview panels and recruit trainers, mentors, and speakers that participants can relate to.

### 3.8 Programmes: Awards and Opportunities

Prizes / residencies / competitions.

1. Cocreate with those you want to support to shape awards and opportunities. Clarify what award or opportunity would be most useful. Ensure those that are involved as part of this process are financially compensated for time.
2. Ensure your award or opportunity promotion is accessible and representative. Consult with your stakeholders to understand if your

award or opportunity is being viewed as welcoming and make changes if feedback suggests.

3. Share case studies or testimonials of past recipients of your award or opportunity who identify as protected characteristics, to highlight the impact it has had on their career in order to encourage others to apply.
4. Identify ways to highlight the widest range of making within your award, including self-taught and formally trained, and opportunities to celebrate everyday making as well as ground-breaking ideas and practices.
5. Ensure decisions are made by a diverse panel (paid) that have experience that relate to the award or opportunity. Ensure non bias selection by providing training for all panellists and/or implementing ways of anonymisation of your applicants. Consult the [Unconscious Bias Presentation](#) of the UPMC.
6. If you hold interviews, review the questions with the panel to ensure you gain the information you need to make the best-informed decision as a united group. Provide the questions in advance to help applicants prepare and share details of the panellists with the interviewees. This will help people feel more at ease, you want people to present themselves at their best.
7. Provide constructive feedback to all those who applied and were not successful. Offer further support to those from marginalised groups, this could be mentoring or 1:1 advice sessions. Add this offer to your promotion from the start, so applicants know they will be receiving something, for many this will be a positive incentive to apply.
8. Publish updates about your awards and opportunities: who applied, who was successful, how were they chosen and who chose them.

### **3.9 Programmes: Spaces for Craft**

Studios / workshop spaces / permanent or temporary.

1. Ensure that the studio space tenant agrees and signs an anti-discrimination code of conduct as part of your agreement.
2. Make studios are a safe space for everyone to belong by providing regular anti-discrimination training and resources to studio holders with the aim of increasing awareness of discriminatory behaviour and inclusive practice.

3. Review current makers benefitting from your studio spaces and resources with a view to providing more opportunities for makers from underrepresented groups. Promote your available studio spaces through organisations and networks working with protected characteristics of ethnicity, disability, and sexuality to reach new audiences.
4. Hold an optional check in for studio members with protected characteristics of ethnicity, disability, and sexuality, facilitated by a staff member who can be approached at all times.
5. Organisations to offer resources for disadvantaged communities studio support groups to help empower these networks. Alongside quarterly meetings with directors/senior management so these underrepresented studio holders can inform structural change in governance.
6. Contribute to the creation of an independent fund to support creators from minorities and/or marginalised backgrounds by reducing studio costs or providing discounted business development.

### 3.10 Programmes: Selling Craft

Retail / fairs / markets / online or in person.

1. Provide selection criteria for your selling event that is inclusive – review with makers from protected characteristics of ethnicity, disability, and sexuality.

Always provide individual feedback and practical advice for the unsuccessful makers to develop their practice/business.

Ensure that any selection panel reviewing and selecting work is inclusive

2. Ensure as part of the selling agreement that makers sign an anti-discrimination code of conduct – even if they are not selling their work directly, you need to make a clear message of your policy. *Consult: [Inc Arts](#).*
3. Review current makers benefitting from your selling opportunities in view to target and approach makers from underrepresented groups. Ensure you represent a wide range of makers throughout the year by setting targets.
4. Work with sellers to agree on a description and hashtags about the event for promotion on social media and elsewhere.
5. Make sure your building location is accessible with step-free access and that large print signage versions are available.

### 3.11 Programmes: Showing Craft

Hands on activity / all levels covered / professional & amateur.

1. Ensure diverse representation of curators, producers, contributors, and content includes craft from histories and traditions from around the world.
2. Collaborate with partners or experts from different lived experiences when devising and programming your showcases and exhibitions.
3. Ensure that curators are considering all access needs when designing your showcase or exhibition.
4. Check with the craftspeople being shown or exhibited – what access needs do they have to be able to engage in the whole process fully?
5. Ensure funding and sponsor partnerships are not with those that support activity that goes against your commitment to equality and diversity.

### 3.12 Programmes: Events and Talks

Panel discussions / seminars / conferences.

1. Widen the definition of 'craft' by ensuring talks and the event covers histories and traditions from around the world and these are done through sensitivity to their context.
2. Make sure your speakers are from a range of backgrounds and lived experiences. Avoid panels of speakers that have the same gender or ethnicity.
3. Have representatives from different industries attend your events and talks to encourage interdisciplinary collaboration and knowledge exchange.
4. Whether digital or physical, ensure accessibility to your talk or event by providing step-free access, playback options, large print and BSL. Consult the [EU Directive 2019/882](#) of the European Parliament and Council of 17 April 2019 on the accessibility requirements for products and services.
5. Consider different ways for your audience to ask questions or engage in the event. This might include the opportunity to send questions in advance.

## 4. Related

- ★ [European Union Agency for Fundamental Rights](#) (FRA): the independent centre of reference and excellence for promoting and protecting human rights in the EU. We help make Europe a better place to live and work. We help defend the fundamental rights of all people living in the EU.
- ★ [European Institute for Gender Equality](#) (EIGE): the EU knowledge centre on gender equality. EIGE supports policy makers and all relevant institutions in their efforts to make equality between women and men a reality for all Europeans by providing them with specific expertise and comparable and reliable data on gender equality in Europe.
- ★ [European Disability Forum](#): An independent non-governmental organisation (NGO) that brings together representative organisations of persons with disabilities from across Europe.