

Matthews B (Barry)

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From: Sandra Wilson [s.z.wilson@dundee.ac.uk]
Sent: 26 March 2007 14:39
To: Cultural Bill Consultation
Subject: Response of the Past, Present & Future Craft Project based at Dundee University



ppfcp.ai (330 KB)

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Att Barry Matthews

Dear Barry

Please find attached a completed consultation response form.

This has been saved as an illustrator file. Our comments on the draft bill are as follows. If you have any queries regarding this please do not hesitate to get in touch.

- > The Past Present and Future Craft Project (PPFCP) based at Duncan
- > of Jordanstone College of Art & Design part of the University of
- > Dundee welcomes the opportunity to comment on the draft Culture
- > (Scotland) Bill consultation document. The increase in spending on
- > the arts is noted however we would welcome additional resources
- > being devoted to this important area because of its impact on so
- > many other national priorities such as education, economic
- > development, tourism and sustainability. There is no quick fix to
- > these issues other than slow sustained support.
- >
- > The PPFCP also welcomes the specific references to craft throughout
- > the consultation document acknowledging the contribution of craft
- > practitioners to every aspect of Scottish contemporary life.
- >
- > The creation of 'cultural entitlements' has the potential to
- > enhance the accessibility of local people to a diverse cultural
- > sector. However further measures are necessary. For example a
- > nation wide craft initiative is needed to provide Scottish young
- > people with access to the practice of creating craft. Sadly the
- > Scottish Arts Council scheme of promoting craft residencies in
- > school has come to an end and a new initiative is urgently needed
- > to replace this. Craft residencies in schools have provided
- > children and young people with an insight into the life of the
- > craftsman and the skills and techniques that they employ. This
- > craft education is concerned with education for living and not just
- > the creation of craft objects. Schools have welcomed this
- > involvement and have reported on its impact on other aspects of the
- > curriculum for example improvements in writing due to enhanced fine
- > motor skills in practicing craft etc. A fuller range of craft
- > examples could be provided within the guidance document
- > specifically expanding the examples of potential entitlements on p.
- > 12 and the ways in which craft examples can contribute to other

- > local authority objectives on p.20.
- >
- > Mention could be made of for example the ways in which the creation
- > of Live/Work Spaces can contribute to economic regeneration, the
- > preservation of historic buildings in addition to attracting
- > private developers. This model offers access to a way of living and
- > craft practice. Local authorities should be given information about
- > such schemes and how they can be developed. Greater access to
- > spaces to practice craft will also need to be developed.
- >
- > A single national body for the development of our national cultural
- > development is welcomed. We agree with the remit suggested however
- > would also include a mention of promoting diversity not just within
- > audiences but also within the spectrum of culture practiced and
- > experienced. The development of the arts must also be specific to
- > the discipline or medium for example it is acknowledged that craft
- > is a slow practice and one that needs a longer period of support to
- > enable practitioners to truly realise a sense of visual poetry
- > within their work.
- >
- > We agree that the national collections should remain as
- > constitutionally separate centres of excellence. Further than this
- > we would also identify the need for a National Centre for the
- > Crafts. Such a centre would promote the diversity and excellence of
- > both traditional and contemporary Scottish Craft. Such a centre
- > would also have strong relationships with promoting Scottish
- > national identity and tourism.
- >
- > We would also encourage collection curators to work together in
- > mounting exhibitions including craft as equal partners in the
- > exhibition process enabling art hierarchies to be demolished. Craft
- > is one of the most accessible mediums as it is primarily made by
- > hand, worn in the body and used in the home as part of everyday
- > life. A good example of this was seen in the Houston Museum of Fine
- > Art where curators had worked together to jointly curate an
- > exhibition on memory. In this exhibition craft objects, for example
- > jewellery by Wendy Ramshaw sat alongside painting and new media -
- > all with equal status.
- >
- > We look forward to supporting local authorities in the introduction
- > of the bill and working closely with the new national arts body,
- Creative Scotland.

best wishes

Dr Sandra Wilson

On behalf of Professor Georgina Follett, PFFCP Principal Investigator Dr Louise Valentine, Project Co-ordinator
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