

# THE COCKPIT EFFECT 2025

May 2025

[cockpitstudios.org](http://cockpitstudios.org)







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# FOREWORD

## JONATHAN BURTON

It gives me great pleasure to introduce the 2025 edition of The Cockpit Effect.

This report creates an opportunity for us to reflect on our achievements over the last 12 months and – in a changing world – to consider our strategic plans for the year ahead.

Critical to our success is listening to our community of makers, our commercial partners and supporters, and being responsive to their needs and our shared objectives. This report captures financial data from the last two years but also reflects the real time feedback we receive from our makers through their engagement with our Business Incubation team.

Success for our makers requires creativity, commitment and ingenuity to realise commercial opportunities. The Cockpit Effect highlights how our Business Incubation support empowers Cockpit's makers to shape their creative practice and optimise their craft businesses. It gives them the tools to navigate a tough environment, helping them set realistic milestones and retain that creative spark that sets them apart from their peers.

While the quality of our makers' work continues to resonate with buyers, collectors and those commissioning new work, we must acknowledge the challenging macroeconomic outlook. With this in mind, we think it is now essential that Cockpit directly facilitates new opportunities for its makers.

Our current plans include an ambitious selling exhibition, *The Cockpit Edit*, taking place during London Craft Week and the launch of a Cockpit e-commerce platform. We have recently brought together fourteen of our makers with New Public, an agency that is curating and commissioning a permanent display of works for a new building set to launch in the Knowledge Quarter later this year.

We believe that now is the time to forge creative collaborations, raise our profile and reach new customers and supporters. We remain positive, ambitious and certain of our impact.



Cockpit remains unique internationally. This year we have welcomed guests from cultural organisations around the globe, keen to engage with Cockpit, the creativity of our makers and to understand our model of support.

As we look ahead, our aim is to strengthen our community, reach the brightest talent and share our skills more widely. Your support is essential, and we are always looking to develop new partnerships.

I would like to take this opportunity to thank those of you already supporting Cockpit. We are proud of what we have achieved together and look forward to working closely with you in the year ahead.

**Jonathan Burton**  
CEO, Cockpit

## EXECUTIVE SUMMARY

The Cockpit Effect report offers insights into the craft businesses that Cockpit supports, the challenges they face, the support Cockpit offers and the impact and value of that support. The report highlights the creativity of our makers, not only in their work, but also in the ways they respond to challenges, reach their audiences and develop sustainable models for their businesses.

Cockpit is justly celebrated as a diverse community, across age, cultural background, craft discipline, business model, practice type and years of experience. Encompassing 23 different craft disciplines, our 165 makers represent all career stages and all types of business models.

Demand for the space and support that Cockpit offers has never been stronger. Our buildings are fuller than ever, with more than twenty applicants for every place, and our support is offered to external organisations, reaching makers throughout the United Kingdom and overseas. Our Deptford site, with enhanced facilities for makers and the wider public continues to add momentum to our ambition to open the world of craft to new audiences, to the makers of tomorrow. Our strong relationship with Lewisham Council saw us deliver a Creative Enterprise Programme, supporting over 50 creative businesses in the Borough.

Overall, the financial performance of our community has been strong, and our survey findings are encouraging. Average turnover reported for the year 2023/24 was £39,158, with makers reporting an increase of 4% on the previous year. Grossed up for the whole community, this indicates a turnover in excess of £6.5m.

The average profit reported was £13,890, with makers reporting an increase of 4% on the previous year. For the community as a whole, this gives a combined profit of £2.3m.



When the value of employment, whether PAYE or freelancers, is added, the Gross Value Added (GVA) for the community in total is estimated to be £2.8m. In concrete terms, this means that every £1 invested in Cockpit generates a return of £2.80.



Total annual Gross  
Value Added

**£2.8**  
MILLION



£1 invested in  
Cockpit generates

**£2.80**  
in Gross  
Value Added



## Key Themes

### Challenging Environment

There is a natural time-lag between the hard data captured for this report and our day-to-day interactions with makers. It is important to note that the financial data that supports this report is taken from the last two complete tax years and as business coaches, Madeleine Furness and I hear firsthand how things are in real time.

Whilst the financial data provided by our makers is stronger than might have been expected, the economic and political climate is even more concerning than it was when we reported last year.

The makers' thoughts on current and future conditions range from general concern to specific worries about factors such as the rising cost of materials.

### The Importance of Support

Our makers show a belief in themselves and an appreciation for the support they gain from Cockpit.

A major element of this support is through coaching and workshops from the Business Incubation team, but just as important is the support that comes from the community itself – from other makers sharing expertise, advice and experience.

Alongside this are the efforts being made to link our makers to new opportunities, such as *The Cockpit Edit* exhibition, forthcoming Cockpit e-commerce platform, public commissions, and engagement of influential trade buyers through to public workshops.

Collectively our makers tell us that they believe there will be opportunities for growth in the future, and that they feel positioned to take advantage of these opportunities.

### Business Support: Opportunity for Greater Impact

Whilst we have grown the reach of our business support for makers outside Cockpit this year, we are determined to accelerate that outreach.

Our priority in the next period is to extend our work with partners to reach more makers, delivering our core workshop content digitally and in-person but also developing new programmes to equip makers seeking to convert their passion into a professional practice.

### David Crump

Head of Business Incubation



# THE COCKPIT EFFECT 2025

## COMMUNITY



**165**  
MAKERS

**22%**

global  
majority



**23**  
DISCIPLINES



**29%**  
jewellery



**17%**  
textiles



**11%**  
ceramics

## ROUTES TO MARKET



**38%**

makers  
sell through  
retailers



**22%**

makers  
sell through  
galleries



online  
sales  
**19%**  
of  
turnover

**£1.2**  
MILLION  
for Cockpit  
as a whole

makers  
exporting

**44%**



exports by  
Cockpit makers  
**£920K**

top regions  
for exporting

**33%**  
North  
America



**31%**  
Europe



## FINANCIALS



total  
annual sales

**£6.5**  
MILLION



average  
turnover

**UP 4%**  
year-on-year



average  
profits

**UP 4%**  
year-on-year



Total annual Gross  
Value Added

**£2.8**  
MILLION



£1 invested in  
Cockpit generates

**£2.80**  
in Gross  
Value Added

## BUSINESS SUPPORT



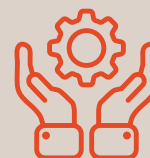
**126** workshops



**558** coaching  
sessions



**310** makers  
supported



**2766** hours of  
business  
support

# ABOUT COCKPIT

Cockpit is a centre of excellence in contemporary craft. Spanning a wide range of craft disciplines, Cockpit makers are united by their extraordinary skill and imagination. Bridging the gap between talent and opportunity, our mission is to equip makers to succeed on their own terms, creatively and commercially.

A charity and leading social enterprise, Cockpit gives makers tools to build their businesses so they can focus on what they do best: making. We provide funded studio space, in-house business training and coaching and exhibition opportunities for 165 makers practicing 20+ different disciplines. Beyond Cockpit, we work with makers throughout the United Kingdom and internationally.

Makers at Cockpit are selected for their excellence in craft skill, originality of creative voice and ambition to succeed professionally. We also look for an aspiration to contribute to the wider community. Since our founding in 1986, many makers whose early careers were nurtured here have gone on to become celebrated international names in their fields.

As the only incubator for craft talent anywhere, all our places are subsidised and each year we generate more than £300,000 to support 30+ makers with fully funded places.

From studio space to business advice, Cockpit is where careers in craft are made.

## Our Story

Cockpit's name comes from our first studio site at Cockpit Yard, Bloomsbury. Originally an eighteenth-century cockfighting arena, the yard was taken over by a cabinet maker in 1745. It has been a site for craft and making ever since.

Cockpit as we know it today began in 1986 when Camden Recycling created five starter units in Cockpit Yard for young, unemployed makers. In the early 2000s we opened our second location in Deptford and launched our pioneering business support programme. From there, Cockpit's reputation grew to become the destination for makers starting up in practice. Highly sought after, a place at Cockpit is a mark of quality.

In 2023 we completed a major development of our Deptford building. Alongside new studios, a Learning Centre and shared hubs for woodworking, leatherworking and weaving, our Café and Craft Garden allow us to welcome our neighbours into our community.

Beyond the makers housed in our two buildings, Cockpit has always been keen to support the wider craft and creative community. As we detail later in this report, 2024 has seen a significant expansion of that support locally and throughout the UK.





# MAKER PROFILE

## MALAIKA CARR

**Malaika joined Cockpit in August 2020 after successfully applying for a Standard Place. She shares a studio at Cockpit Bloomsbury.**

I'm Malaika Carr, and I'm a jeweller and architectural designer. My work bridges the worlds of design, craft and storytelling through contemporary jewellery.

I design and create laser-cut jewellery using my laser-cutting machine, affectionately named 'Tendaji', which means 'make things happen' in Swahili. Each piece is carefully crafted, drawing on both precision and creativity.

I'm constantly inspired by architecture, structural forms, elements of nature and cultural patterns from around the world.

My vision and ambition are to continue growing a sustainable, creative and profitable business that brings joy through design and thoughtful craftsmanship.

Staying motivated can be tough when you're your own boss; you have to dig deep and push through even on the off days.

This year's challenge: balancing motherhood with running my brand, which has been both beautiful and demanding. My husband and I care for our daughter full time, which we're grateful to do, but it does mean time and energy are stretched.

This year I'm proud to have kept the business running smoothly while working just two days a week. I launched a beautiful new collection inspired by my travels to Japan and am one of the brands featured in Trinny London's flagship store.

My career high point so far is seeing HRH Kate Middleton wear one of my pieces; an unforgettable moment and honour.

My goals over the next 12 months are to grow my audience and expand my wholesale offering, while continuing to stay true to my values and creative vision.

A key turning point in my practice was leaving my job to pursue my dream of running my own business. Another big moment was during lockdown when I connected more deeply with my community and found new creative momentum.



Getting a studio space at Cockpit Arts was transformative; it gave me space to grow and focus.

Being in the Cockpit community means everything. I love the sense of community; being able to share experiences, offer support and uplift one another is incredibly meaningful.

Cockpit has helped me overcome challenges by providing a safe, creative space where I can do what I love and connect with like-minded makers.

My ambitions for the year ahead include nurturing and strengthening my business with care, creativity and intent.



# COCKPIT MAKERS WHO WE ARE

Cockpit is committed to equity and inclusion and celebrates being a diverse community across age, cultural background, craft discipline, business model, craft practice and years of experience.

Recognising that creativity and innovation are fuelled by diversity, we foster an inclusive culture where all aspects of diversity are embraced and seen as key to our success.

## Craft Disciplines

Our 165 makers at Bloomsbury and Deptford work in 23 different disciplines. The top three disciplines continue to be jewellery (29%), textiles (17%) and ceramics (11%).

The distribution and concentration of disciplines is driven by several factors. The proximity of our Bloomsbury studios to London's Hatton Garden jewellery quarter is an obvious draw for jewellers. Many of our Awards and Bursaries are discipline-specific, reflecting the focus of Livery Companies and the interests of other funders.

Existing Cockpit makers also play an important role, acting as role models for the next generation. We actively seek new Awards and Bursaries to further diversify the mix of disciplines.



## MAKERS BY DISCIPLINE

29% Jewellery	2% Mosaic
17% Textiles	2% Paper
11% Ceramics	1% Musical Instruments
8% Leather	1% Restoration/Conservation
4% Wood	1% Tailoring
4% Embroidery	1% Bookbinding
4% Knitwear	1% Globe Making
2% Glass	1% Knife Making
2% Basketry	1% Set and Costume Design
2% Millinery	1% Shoemaking
2% Print	1% Stone Carving
2% Metalwork	

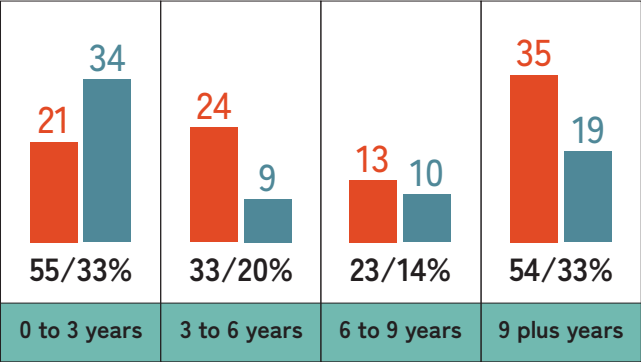
Demographics

We celebrate being a diverse community: 22% of our makers are from a Global Majority background (an increase from 20% in 2020). However, recognising that we have more to do if we want to reflect our local neighbourhoods and London as a whole, we have a live, active and evolving Equity, Diversity and Inclusion Action Plan in place.

Global Majority		
Yes	36	22%
No	129	78%

Career Stages

As the chart below shows, the majority of makers at Cockpit are either early career and have been with us for three years or fewer, or they are relatively mature businesses and have been at Cockpit for nine years or more.



■ Bloomsbury ■ Deptford

Currently 31 makers are on Awards or Bursaries, representing 19% of the whole Cockpit community. This is a slight reduction from last year’s proportion of 22%. The majority of our makers are sole traders (81%) with 16% being Limited Companies. A small number, mostly Awardees, are not yet registered.

On average, the makers completing our financial survey had been in business for 17 years, and they had been at Cockpit for 7 of those years.

Whilst many of our makers, particularly those at an early stage in their career, have other jobs to supplement their income, they are all pursuing their practice professionally and with dedication.

Cockpit Awards and Bursaries

Our Awards are important for our makers in a number of ways. In particular, they recognise the Awardees skill and creative vision, giving them confidence to develop their passion and aspirations into a professional practice.

They also help address the financial reality facing early career makers; that it will take a number of years before their practice reaches a level of sustainability.

It also gives them the time and space to develop and test a roadmap for future success.





## MAKER PROFILE JASMINE BRADBURY

Jasmine joined Cockpit in October 2024 after winning the Arts Society Bursary. She shares a studio at Cockpit Deptford.

I am Jasmine Bradbury, sculptor, mould-maker and caster.

I specialise in the lost wax casting process, working predominantly in bronze. I sculpt in plaster or clay to create a master sculpture, which I then take a mould of using silicone and fibreglass. This mould is then used to cast a copy in wax (for lost wax metal casting), resin or plaster.

I draw inspiration from the human figure and natural objects, with recurring form and conceptual motifs, including from Carl Jung's Collective Unconscious theory, particularly his concept of the 'Shadow Self'; integrating light and dark aspects of the self and capturing the tension and balance between these opposing forces.

My vision and ambition are to create large-scale sculptures to exhibit nationally and internationally, and to sell these to private clients and corporate institutions and have my work shown in destination parks like Yorkshire Sculpture Park.

The challenges I've faced during my career have included securing funding to take on more large-scale castings as well as securing enough income from mould making and casting work to support my practice. I haven't yet secured gallery representation and currently struggle to create enough income to support my sculptural practice.



Achievements include installing my first large-scale sculpture in a public sculpture park ('Shadow Self' in Farnham), launching my mould making workshops and securing a commission for a private client.

My goals over the next 12 months are to show my sculpture in more group exhibitions and secure a solo show, upscale more of my sculptures, gain more sales and run more workshops.

My career highpoint so far is receiving my Cockpit Arts Society Bursary and having an opportunity to be a part of this supportive community.

Being at Cockpit means being part of a creative community. The interaction I have had with other Cockpit makers has helped me develop as an artist, through advice on how to navigate this ever-changing art world.

Due to the Arts Society Bursary and subsidised studio space, I have been able to return to London and have a presence as an artist here. Through networking, showing my work at Open Studios and helping me advertise my workshops, Cockpit has allowed me to gain much more exposure.

The Business Incubation team has given me confidence in going for ambitious goals as well as suggesting places to search for that extra funding or support and setting my values to go forward.

I hope to stay in London to continue my development as an artist and benefit from more opportunities to show and sell. I have only just begun – interest in my work is growing, so I hope I can stick around for at least another year after my bursary ends to continue growing my presence as a sculptor and sharing my casting knowledge.



# COMMUNITY ENGAGEMENT

Whilst Cockpit's main focus is the community of makers based at our studios, creating opportunities for young people to engage with craft remains a high priority, as we aim to cultivate the makers of tomorrow.

Our workshop programmes extend to all generations, creating new opportunities for Cockpit makers as they expand their activities, complementing making and selling with teaching and facilitating.

Deptford continues to grow as a space for all, whether dropping in to use the Café or taking part in one of the many workshops and community events.

**In 2024/25, we reached 1,407 children, young people and community members through hosting careers days, school and university visits to our studios, as well as participatory workshops in partnership with Arts for Dementia and community groups in Lewisham.**

This is an increase of 27% (or 303 participants) on last year.



Private  
tours

**4**

Private tour  
participants

**60**



University  
tours

**3**

University  
participants

**50**



School  
tours

**6**

School  
participants

**144**



Digital  
School Tours

**1**

Digital School  
Tours participants

**400**

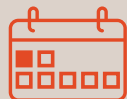


Arts for Dementia  
workshops

**17**

Total  
Arts for Dementia  
participants

**222**



National Saturday  
Club sessions

**24**

National Saturday Club  
total participants

**253**

Including numbers  
from visiting clubs



Open  
Studios

**6**

workshop  
sessions

total participants

**182**



Creative Dimension  
Trust workshops

**8**

Creative Dimension  
Trust participants

**96**

## MAKER PROFILE

# MICHAEL EDGEWORTH

**Michael joined Cockpit in January 2025 after winning the Arts Society GLA Bursary. He has a single studio at Cockpit Bloomsbury.**

I'm Michael Edgeworth – I'm a luthier, and I build handcrafted classical guitars.

I draw inspiration from music, the musicians I meet, and great musical instruments.

My ambition is to build 1,000 classical guitars in my lifetime. The biggest challenge I have faced during my career has been spending the past two years in developing my work, trying to take it to the next level.

A career highpoint so far is when I presented a prototype of my new model at West Dean Classical Guitar Festival in 2024. A big achievement this year is the official release of my new guitar model.

My goals over the next 12 months include building guitars at the highest level and learning as much as I can from the vibrant classical guitar scene here in London.

A key turning point in my practice was when I discovered an old, lost craft called Tunbridge Ware, which I now use in my own work.

Being part of the Cockpit community means being surrounded by a network of talent, support and mutual respect. Cockpit has helped me overcome challenges by offering me business advice and selling opportunities. The Business Incubation team has particularly helped my business planning skills.

My ambitions for the year ahead include building up awareness, interest and trust in my work.

In May, as part of London Craft Week, I will be giving a demonstration of my craft at my workshop in Bloomsbury.



# WHY COCKPIT?

The tangible, practical elements of Cockpit's offer are clear, but makers sometimes also have other, less obvious motivations for joining our community.

## Financial Support

The majority of makers join Cockpit on an Award or Bursary. This financial support is critical to makers at an early stage in their career. It allows them to develop their creative practice and test their business model.

## Space

Some makers who join Cockpit are making the leap from 'making do' at home or from shared space to having their first dedicated workspace. Others want to trade their existing, unsupported space for one that provides a greater sense of community, access to the Business Incubation team and new marketing opportunities.

## Equipment

Some of our Awards include provision of equipment that would otherwise be out of reach for the makers that apply for reasons of cost, space or both. Our Deptford development has enhanced this support with the addition of a Wood Hub alongside the existing Leather and Weaving Hubs offering shared use of equipment.

## Audience

For many makers, their first experience of Cockpit is at an Open Studios event. These events give unparalleled access to an audience of specialist buyers, curators, commissioners and collectors. They are also an opportunity to test products and gain valuable sales.

## Community

Overcoming isolation and being among peers is an important motivator for joining Cockpit. Many makers who apply to Cockpit already have connections with existing studio holders, and some will have worked for makers based here. Others have experienced our community through participation in one of our outreach programmes.

## Business Support

Throughout the application process, from initial submission to interview, makers find it fairly straightforward to describe their practical needs but more difficult to pinpoint what they need from our business support offer. Applicants will often point to an existing or past studio holder as an example of what they would like their business to look like,

or what they aspire to achieve, without being able to unpick what support they might need to get there. What they do know is that they associate being at Cockpit with success, and they are ambitious to achieve that success themselves.

## Applying to Cockpit

Makers at Cockpit are selected for excellence in craft skill, originality of creative voice, and ambition to succeed professionally. We also look for a wish to contribute to the wider craft community. Our places are advertised widely through the craft, design and art media, with some Awards focused exclusively on addressing underrepresentation or on particular craft disciplines.

Applications are reviewed by an in-house panel and a shortlist of makers is then invited to interview. Selection panels comprise a Cockpit business coach, along with two or three in-house or external craft experts. Often Award and Bursary sponsors will join the panel.





## Guaranteed Interview Scheme

As part of our commitment to increasing diversity across all Cockpit opportunities, this year we introduced a Guaranteed Interview Scheme (GIS) for candidates who meet the relevant criteria. By focusing on historically marginalised groups, the scheme aims to remove systemic barriers in the recruitment process and foster a more inclusive community at Cockpit.

The GIS offers significant advantages for eligible applicants and the broader creative community, including:

- **Ensuring fair opportunities:**  
By guaranteeing an interview for candidates who meet the essential criteria, the scheme reduces unconscious bias and levels the playing field in recruitment.
- **Increasing diversity within the community:**  
A more diverse environment fosters creativity, innovation and a broader range of perspectives, benefiting Cockpit and its makers, staff and audiences.
- **Highlighting craft skills and creativity:**  
Many individuals from marginalised backgrounds face systemic obstacles in securing interviews. The GIS addresses this challenge by recognising not only formal qualifications but also the candidate's unique talents, craftsmanship and creative thinking.

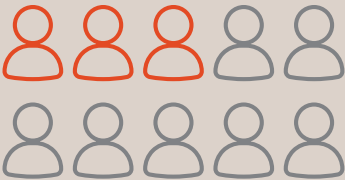
In 2024/25 we received a total of 238 applications for a place at Cockpit. Of these, 4.6% were successful. Seeing the application process as a developmental process, we offer feedback sessions to all interviewees who don't get offered a place. These are micro-coaching sessions of up to 30 minutes. We encourage makers to consider reapplying when the timing is right. Those who do, and who have absorbed feedback, are often successful on a subsequent round.

	Awards	Standard	Total
 Applications	181 76%	57 24%	238
 Rounds of interviews	10	2	12
 Number of makers interviewed	51 28.2%	5 8.8%	66 27.8%
 Offers made	7 3.9%	4 7%	11 4.6%

Of the applications received, 87 (36%) selected the Guaranteed Interview Scheme (GIS).

Of the 11 places offered, 3 were GIS candidates.

We recognise that particularly for Standard Places, we have demand all-year round, and we have adjusted our process to welcome Standard Applications at any time.



3 IN 10 MAKERS  
applying for a studio will be interviewed



1 IN 20 MAKERS  
makers applying for a studio, whether  
Award or a Standard Place were successful.



Whilst applications for Awards and Bursaries are predominantly from those starting their careers, Standard Places usually attract more established makers who recognise that they need the wraparound support that Cockpit offers.

Claire Macfarlane has been in business for over 10 years as a jeweller. She joined Cockpit last year after participating in our London Creative Network programme in 2021. Asked recently about the Make it Count programme and her experience at Cockpit in general, Claire's response was:

“I am really enjoying both! It's good to challenge myself with all the business questions again. And as for working at Cockpit, I LOVE it! It has given me new energy to be surrounded by other makers. And the support of everyone in the office is incredible – much more extensive than I had imagined. The marketing materials for the Open Studio events for example, so thorough and impressive. Walking in with a large grin on my face each morning!”



### Cockpit Prizes

In addition to our many Awards and Bursaries for new makers, Cockpit offers a number of prizes each year for current studio holders. As well as the obvious financial benefit, these prizes help makers focus the strategic vision for their business.

Currently we offer three prizes:

#### The Jill Humphrey Springboard Prize

Inaugurated in 2011, the Jill Humphrey Springboard Prize supports Cockpit makers to achieve a step change in the development of their business, made possible through support from Cockpit Patron and former Trustee Jill Humphrey, Cockpit supporter Sarah Burgess and Deutsche Bank. The first prize is £1,000 with a second prize of £600.

#### The Cockpit Accelerate Prize

The Accelerate Prize was launched in 2023 through the generous donation of two Cockpit supporters Margaret Tomlin and Ian Synge. The prize rewards makers who are looking to innovate and show a passion and drive to deliver their ideas. Awarded to makers who demonstrate how funding will make a tangible, positive impact to their business or practice, the prize offers a significant opportunity for makers to accelerate their progress. Two prizes of £1,000 are awarded.

#### The Clear Award

Funded by Clear Insurance, this Award offers £1,000 to a maker wanting to invest in the foundation of their business.

**Of the 165 makers currently at Cockpit, 92 are past or present recipients of an Award, Bursary or Prize.**

### External Funding

For many makers, external funding is a key element of their practice.

The general climate for arts funding has been challenging, particularly in London, and the responses from our makers highlight this further.

In 2021/22, 35% of our makers reported having received funding from bodies such as the Arts Council, with an average grant of £7,573 per recipient. The following year, 2022/23, saw a reduction in the total number of grants with only 12% receiving support.



For 2023/2024, 14% of makers said that they had received funding support, at an average of £8,940 each. Mid-career makers often comment that they find the funding environment particularly challenging. Many funding opportunities are aimed at early career makers, whilst others demand a commitment of time that is not possible if they are to continue developing their business.



## MAKER PROFILE

### JENNIE ADAMSON

Jennie joined Cockpit in September 2013. In 2023 she won the Cockpit Accelerate Prize. Jennie now has a single studio in Cockpit Bloomsbury.

I'm Jennie Adamson, and I am a bespoke tailor.

Every new commission starts with a conversation. It's really important for me that I get to know my customers and understand their needs and lifestyle. I draft each pattern from scratch using direct body measurements and then hand cut, make and fit everything in my studio in Bloomsbury.

I draw inspiration from my customers. Each commission is a collaboration with the customer, and everything I produce is completely unique to the individual I am making for.

My key achievement this year has been seeing my edition of shirts really taking off. Last year I launched the service of made-to-order shirts to complement my bespoke tailoring, and they are going hand-in-hand perfectly.

My career highpoint so far is seeing my pieces worn on stage by one of my favourite musical artists.



My goal over the next 12 months is to produce a small collection of tailored womenswear pieces, combining my traditional tailoring background with couture cutting and making to create structural pieces with beautiful silhouettes.

A key turning point in my practice was when I was awarded a scholarship from the Queen Elizabeth Scholarship Trust. At the time I was working as a coat maker on Savile Row and running my studio on the side. With the scholarship I studied Creative & Innovative Pattern Cutting at Central Saint Martins. After this, I moved back to my studio full-time and began developing my own work further.

Being in the Cockpit community means being inspired everyday by talented, hardworking, creative people. Cockpit has helped me overcome challenges by being an open and supportive community. No matter what challenge you're facing, there is someone in the building who has faced the same thing. Everyone is so understanding and happy to help where they can.

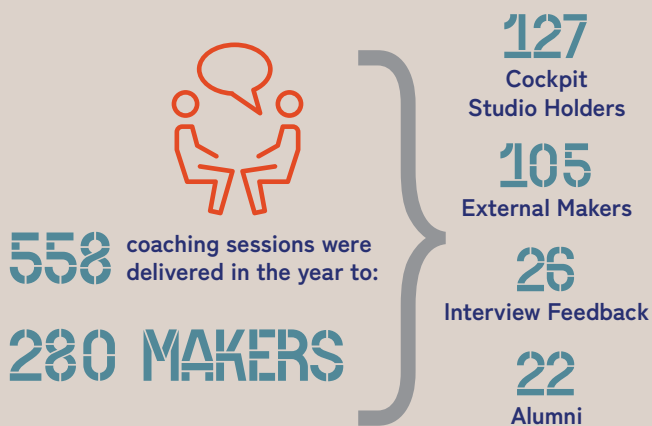
The Business Incubation team has helped me by continuing to support me through any business-related issues I might have. Being a maker and running a small business requires a lot of varied skills, and it's important to know where your strengths are and where you need support. Cockpit has helped me learn that I don't have to do everything by myself. My ambitions for the year ahead include growing my studio and my team.

# SUPPORTING MAKERS TO SUCCEED

In total, Cockpit provided 2,766 hours of support to 310 makers in 2024/25, whether studio holders at Cockpit, individual makers outside Cockpit or members of other organisations.

## One-to-one Coaching Sessions

One-to-one coaching sessions are available to all makers at Cockpit, with the frequency agreed between each maker and their coach. Coaching sessions are also offered to makers outside Cockpit taking part in any of our programmes.



## Business Incubation Workshops

The core Cockpit workshops are delivered by the Business Incubation team, David Crump and Madeleine Furness. This core is augmented with sector specialists brought in to speak on specific themes.

## Make It Count

Makers joining through an Award or Bursary take part in a dedicated programme, Make It Count, that gives them a solid foundation on which to build their business or practice. Make It Count is offered twice yearly to maximise the benefit of the initial Award year for each maker and consists of 9 sessions, concluding shortly before the next Open Studios. We also offer this programme to makers who are awarded Standard Studio places if they are at a relatively early stage in the career or if they have not taken part previously in this type of professional development.

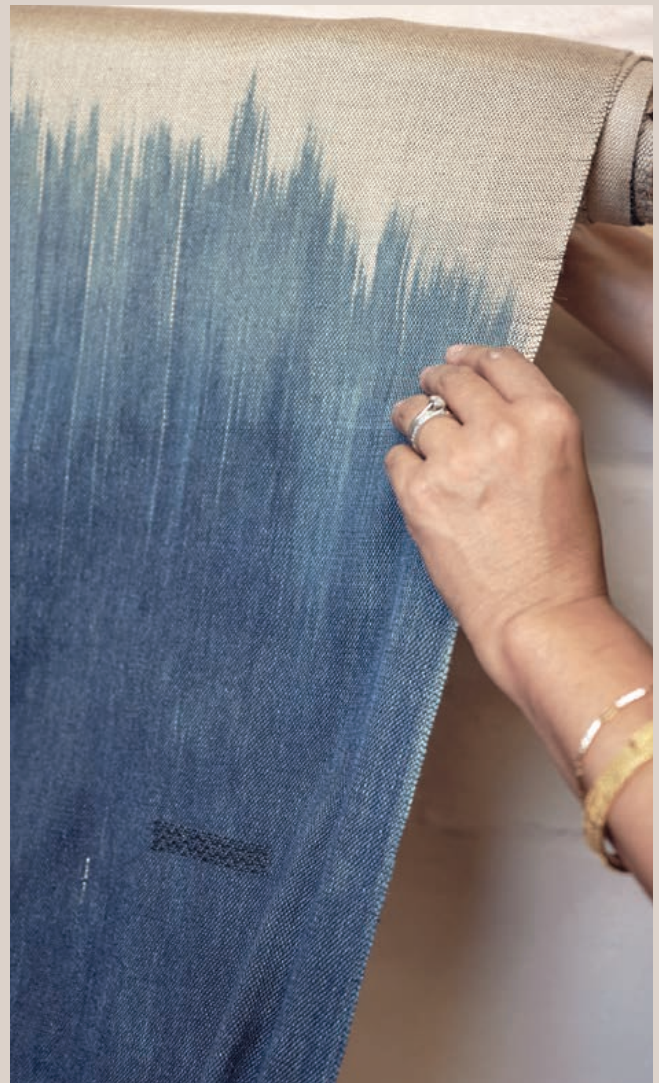
## Step It Up

Step It Up is a programme developed for mid-career makers who are ready to sharpen their practice or transform their business. Each module consists of recorded content

coupled with in-person sessions that offer the maker the opportunity to apply ideas to their unique practice, supported by their peers and a Business Incubation coach.

## Monthly Workshops

To complement the programmes above we run monthly workshops on a range of topics relevant to craft makers. These offer the opportunity to bring in specialists to cover specific topics in more detail. In designing the workshop schedule, we respond to makers' needs and plan workshops accordingly. Topics covered are wide ranging and include subjects like tax, exporting, SEO, digital marketing, filmmaking, sales, presentation skills and time management.





## BEYOND COCKPIT

### Cockpit Professional Development Programme

We have continued to develop our online workshop offer, allowing us to work with increasing numbers of makers outside London. Our Professional Development Programme consists of 10 workshops coupled with one-to-one coaching sessions.

The programme offers information-led, practical workshops to help makers identify and improve the core skills needed to develop a more sustainable practice. The course is suitable for those still learning and refining these core skills as well as those revisiting key areas for development. The focus for these programmes has been working with makers who are members of other organisations (in other words, this is a business-to-business or B2B offer).

The prime example of this is our partnership with the Queen Elizabeth Scholarship Trust (QEST). QEST offer two rounds of scholarships a year, with a cohort each time of 10 to 16 scholars. Cockpit started partnering with QEST in 2021 and has worked with 8 cohorts since, with a total of 144 scholars taking part in the programme. This year we worked with 26 scholars.

Alongside the business support that the programme provides, the community and collaboration framework it offers is also important, allowing makers spread throughout the UK to connect with each other.

### Bespoke Support

Beyond Cockpit's Professional Development Programme, we offer tailored support to organisations throughout the UK and internationally.

### Major projects in the past year:

#### Creative Enterprise Programme

The Creative Enterprise Programme (CEP) at Cockpit was created in response to an invitation to tender from Lewisham Council. The programme called for the Business Incubation team to extend their scope beyond craft to a broader audience of creative businesses. It was funded through the UK Shared Prosperity Fund (UKSPF).

The CEP was designed with the specific objectives of supporting creative businesses to innovate new products and services, retain employees and grow jobs. It enabled those participating to acquire or develop the skills and knowledge needed to develop sustainable models capable of growth.

The programme was targeted at Lewisham-based businesses that had been running for 3 years or more, and that had a clear signature voice.

A total of 73 business applied for the programme, from which 55 businesses were accepted, representing 26 different disciplines. As well as craft, disciplines included photography, film and community projects.

All participants took part in an initial one-to-one coaching and diagnostic session with one of the Business Incubation team. These coaching sessions allowed the team to refine the planned content of the workshops. The workshops were a mixture of deep-dive sessions with the Business Incubation team along with half-day sessions with external specialists. Eighteen sessions were delivered over a 5-month period.

We utilised our new spaces at Deptford as the hub for this programme, encouraging the participants to network and collaborate during and around the sessions. All the target outcomes for the programme were exceeded:

Programme Objectives	Target	Outcome
Participants	50	55
Businesses still trading as of December 2024	30	44
Business introducing a new product or service	15	32
Jobs safeguarded as of December 2024	20	41
Jobs created as of December 2024	5	6



### Feedback from Lewisham and the participants was positive.

‘Cockpit overdelivered on all outcomes and outputs from the programme and supported creative businesses to generate new products, safeguard jobs and create new jobs. This is testament to the team at Cockpit, as the feedback from participants was incredibly positive, and having sat in on a few sessions, the professionalism of the programme was one of the best we have seen delivered in Lewisham.

David and his team are a pleasure to work with not only from a programme delivery standpoint, but their prompt monitoring enabled the Council to deliver on all UK Shared Prosperity Fund outputs.’ — Joe Lee, Business Partnerships and Engagement Manager, Lewisham

### Selected comments from participants:

‘I am very happy to say that joining this programme gave me a sense of belonging that I really needed, making me feel like my entrepreneurial, empowered self after a year feeling ‘in pause’. Coming week to week to the talks gave me the motivation to focus on working with clearer goals, with fresh techniques or tools and inspiring stories.’

**‘Huge impact on getting focused and organised in order to move the business in a new direction. Helps motivate me by talking to the mentors and fellow participants to build a support network with like-minded people.’**

‘Taking part in the CEP has helped me create a clear plan for my business’s growth. I have written it down and displayed it on my wall to hold myself accountable and stay on track with my goals. This process has also helped me become more focused and intentional in my approach.’

### Creative Business Programme, Farnham

In April 2023, Farnham Maltings was granted funding of £50,000 through Waverley Borough Council under UKSPF to deliver a business incubator programme specifically aimed at small creative businesses. Following an open application process, the 18-month Creative Business Programme (CBP) ran from September 2023 to March 2025 with 30 local creatives receiving high-quality, industry specific support.



Cockpit supported the team at Farnham Maltings from the outset with informal advice around the planning and creation of the programme. We were then engaged to provide three separate workshop sessions throughout the 18-month programme.

‘I just wanted to say how much I enjoyed yesterday’s presentation from Cockpit... Good pace, plenty of opportunity to engage, relevant content, presented in a warm, calm and considered manner.’

**‘I thought David’s presentation on the business model plan was great. He delivered the information in such a way that the concept of writing a business plan didn’t feel as overwhelming as I had anticipated and in fact was very thought provoking. This business model strategy seems manageable, and I like the fact that it can be broken down for smaller projects and also updated as we make progress. As before, David was engaging, he explained everything clearly and moved through the information in a friendly, fast-paced manner.’**

### COMPASS: Emerging Maker Programme

Craft Scotland's COMPASS: Emerging Maker Programme focuses on developing craft talent and equipping makers with the necessary skills to create a sustainable craft practice.

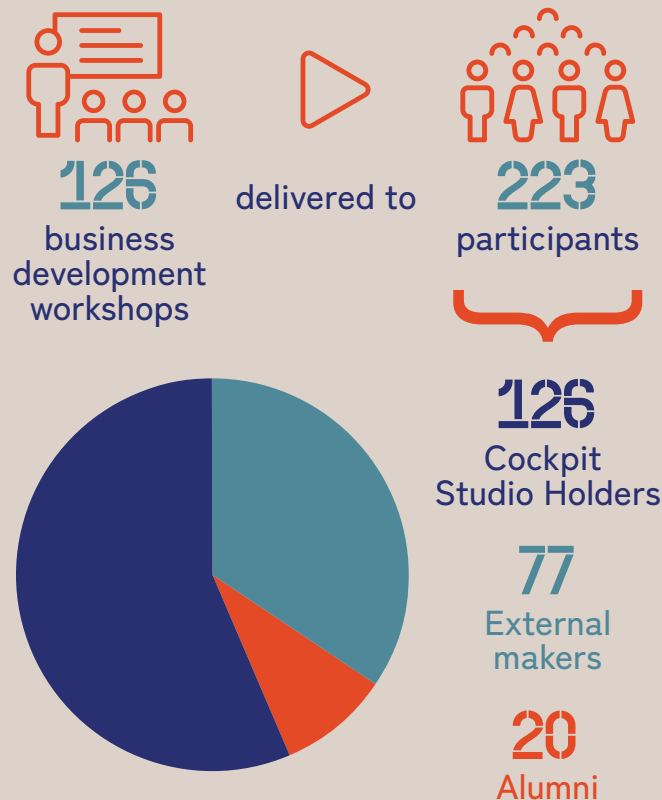
Cockpit provides the financial training sessions for makers, as well as a series of mentoring sessions. Craft Scotland comments that these have been hugely beneficial as they are tailored to craft businesses and allow for dedicated support and advice for the individual makers.

Craft Scotland asked Cockpit to develop these sessions into a finance resource that could be shared on their online professional development platform COMPASS Online, which offers makers an engaging and accessible environment for learning at their own pace. These resources are free to access by the sector and have been used by many makers in Scotland and internationally since launching.

**'Our partnership with Cockpit has been really valuable over the past three years as it has provided consistent mentoring support and financial training for the participating makers. We know that the financial sessions have given makers confidence to acknowledge the value of their craft business and skills and have changed participants' perspective on how they should value their time and work - and charge accordingly. The mentoring has been highly effective and is a means of helping makers put their learning on the programme into practice.'**  
— Irene Kernan, Director

**'Without the mentoring year, I think you could quite easily forget elements of COMPASS. But the mentoring reinforces it deeper and more continuously as you're making. So I think that's been really good.'** — COMPASS Maker

## OVER THE PAST 12 MONTHS



### Expanding Cockpit's Business Support Offer

The Crafts Council's Makers Survey 2025 refers to the need for greater regional and geographic inclusion, and it also points the need for greater professional development support.

Many of our partner organisations also cite these factors as areas of focus.

A key element of Cockpit's strategy in the next period is to address this need by partnering with more organisations, and through them, providing support to makers who would otherwise be unable to access it.

**We will shortly launch two new programmes for delivery in the Autumn of 2025, open initially to organisations and their members, before being offered to individual makers.**

## MAKER PROFILE

# SAMUEL WATERHOUSE

**Samuel joined Cockpit in October 2023 after successfully applying for a Standard Place. He shares a studio at Cockpit Bloomsbury.**

I'm Samuel Waterhouse, and I make jewellery and silverware by hand using silver and gold, which I alloy myself. I draw inspiration from ancient art, particularly ceramics and motifs.

My ambition is to make work that is timeless yet also innovative and made to a very high standard.

Being self-taught, the greatest challenge I have faced so far in my career was the initial years of my practice, where I balanced learning with other jobs that provided financial stability.

Every year my challenge is to achieve new standards of quality in my making and refinement of my skills.

A key turning point in my practice was when I worked independently alongside the jeweller Lucie Gledhill, who directly and indirectly taught me a huge amount and who has been the greatest influence on my practice.

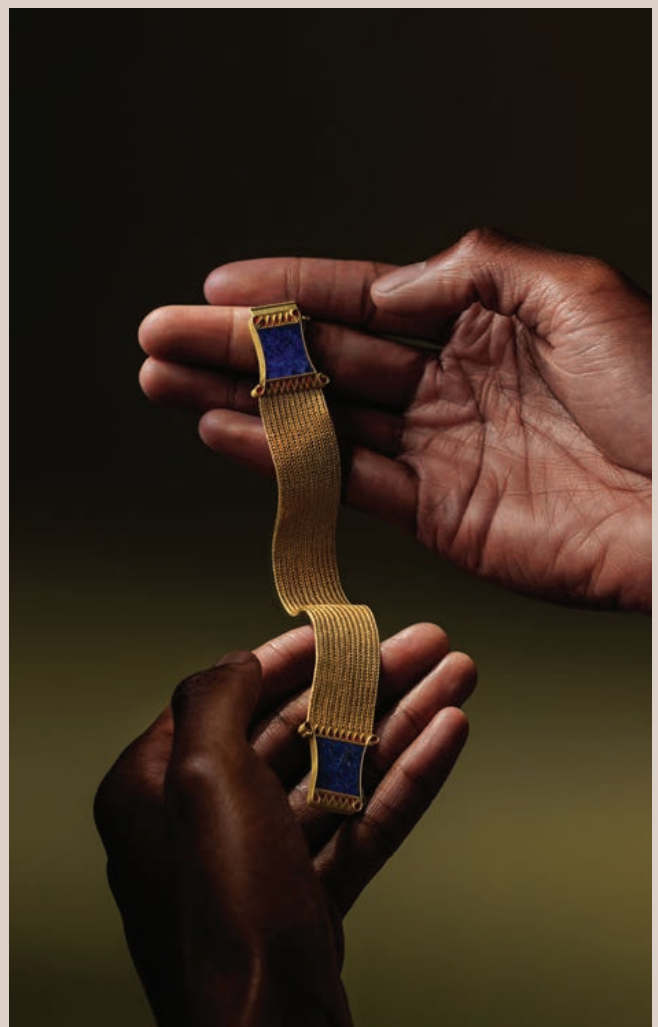
My career highpoint so far is winning the Goldsmiths' Fair Award in 2024. Achievements this year have been introducing a new style of jewellery making, including cutting and polishing my own gemstones and refining this practice.

The Cockpit community means a huge amount to me as the atmosphere is balanced between inspiring professionalism and friendliness, which I find so conducive to pushing myself and my work forward.

Cockpit has helped me overcome challenges by being a place that I can communicate effectively with other makers and business coaches, engaging in discussions that are extremely helpful and productive.

The Business Incubation team has helped me to fully recognise the necessity for creating a sustainable business and appreciating that a healthy business can create more freedom in terms of creative direction.

What's next is continuing to refine aspects of my making skills, design and business. My goal over the next 12 months is to exhibit work at Goldsmiths' Fair 2025 of a quality beyond that which I have exhibited in the past.



# THE MARKET FOR CRAFT – A COCKPIT PERSPECTIVE

Gathering feedback from makers each year gives long term insight into the craft market. The information in this report is based on data shared with us by 93 makers based at Cockpit, as well as insights gained from our work with other makers over the past year.

Data in this year's Cockpit Effect covers the financial years 2022/23 and 2023/24, a period that proved to be testing from a trading perspective. Changes and challenges as a result of Brexit continued to impact. Domestic and world events led to high inflation, increased interest rates and a continuation of the cost-of-living crisis. Makers saw shortages and increases in costs of their raw materials alongside disruption to their supply chains.

These survey findings were collected before the recent events around tariffs.

## Financial Results

Given the challenging backdrop, it is important to note the encouraging survey findings. Average turnover reported for the year 2023/24 was £39,158, an increase of 4% on the previous year. Grossed up for the whole community, this indicates a turnover in excess of £6.5m.

The average profit reported was £13,890, an increase of 4% on the previous year. Grossed up for the Cockpit community, this gives a combined profit of £2.3m.

Given the challenging trading conditions, the increase in profitability is all the more impressive. Our pricing workshops focus on the importance of intangible as well as tangible value. From a marketing perspective, this highlights the need for storytelling to convey the emotional value of our work over and above the functional.

Breaking the responses down to the number of years that each maker has been in business illustrates the challenges they face in the early years and the time it can take to reach a reasonable level of financial sustainability.

Most makers that join Cockpit at an early stage have other employment as well as their own business. Balancing the need for income against carving out enough time to develop their practice is a challenge for many makers.

This reinforces the value of and need for our Awards and Bursaries to support makers in the early years of their practice.

Years in Business	Profit 23/24
0 to 3	£1,687
3 to 6	£10,790
6 to 9	£7,844
9+	£20,060

## Employment

When asked about employment, 19% of makers reported that they either employed (PAYE) staff or regularly used freelancers for 4 hours or more a week. This is down from last year's level of 23% within Cockpit. Extended to the whole community this suggests that 54 or more people are being employed by our makers, with an investment of over £460,000 per year.

These numbers are markedly lower than reported in previous years and may reflect trading conditions, but they are also impacted by the churn in our maker base. When added back to the profit figure mentioned earlier, they give a Gross Value Added (GVA) for the whole community of £2.8m.

**This means that every £1 in Cockpit generates a return of £2.80.**

Looking ahead, makers expressed caution. When asked about future intentions, nearly 41% of the makers that currently employ staff said they were unlikely to maintain current levels over the next 12 months. The survey suggests employment numbers for the next 12 months may fall by up to 27%.

## Routes to Market

### Open Studios

Our Open Studios events are important for Cockpit and for our makers.

For Cockpit, they offer an opportunity to cultivate key industry groups including funders, collectors, influencers and buyers. This is a natural extension of the efforts we make throughout the year to offer access to our makers for collectors and industry professionals.



For some makers Open Studios are an opportunity to test product or market services, but for others they are a key source of income. This is even more critical at a time when conventional routes to market are being challenged. The financial survey responses reveal that, on average, Open Studios contributes 8% to each maker’s turnover. Grossed up for the community as whole this indicates that our two Open Studio events generate sales in excess of £500,000.

Online Sales

Across the Cockpit community, 53% of our makers report online sales. This is marginally higher than last year (51%) but still significantly lower than the level reported in 2022 (71%) post-pandemic.

For the makers that completed the financial survey, online sales averaged £7,507 or 19% of turnover. Grossed up for the community, online sales equate to £1.2m, a significant increase from last year’s figure of £909,000.

Of the makers that sell online, almost all (95%) sell through their own website, while just under half (45%) sell via third-party platforms.

As the table below shows, online sales are particularly significant for younger businesses, accounting for 29% of their turnover. This is likely a reflection not just of how our makers use online promotion but also of the general buying habits of their audiences.

Years in business	Online sales as a proportion of turnover
0 to 3	29%
3 to 6	6%
6 to 9	9%
9+	10%
Overall	19%

During this year’s London Craft Week, Cockpit will launch its first online platform, which will offer our makers an opportunity to showcase and sell their work. This is an important step in leveraging the Cockpit brand in a tangible way to financially support our makers.

Selling Events

The picture for selling events over the past year shows a slight uptick in activity. In the past 12 months, 57% of our makers took part in selling events (2024 was 50%), with 65% of these being direct to consumer. A small proportion of makers (2%) reported selling at trade events only, whilst 33% said they did both.

When asked to look forward to the next 12 months, 64% indicated that they intended to take part in selling events.

Exports

The number of makers exporting this year was 44%, compared to 53% in 2024 and 56% in 2023.

However, the value of these exports has increased to 14% of turnover (2024 was 9%, 2023 was 15%) with an average value of £5,577.

Of the makers that export, the majority (62%) said they only exported to a single region.

As the table below shows, the sharp decline in exports to Europe has continued, reflecting the challenges that continue post-Brexit. But beyond Europe, all the major markets have softened over the period.

Export Where?	Africa	Asia	Australia	Europe	North America	South America
2025	3%	5%	7%	31%	33%	1%
2024	2%	23%	15%	55%	57%	2%
2023	5%	24%	14%	62%	51%	3%
2022	0%	16%	16%	84%	68%	5%

Retailer and Gallery Representation

The number of makers selling through retailers is 38%, an increase from last year’s figure of 33% but still markedly lower than in previous years. Just over half of these retailers (52%) are UK based.

By comparison, the number being represented by galleries has fallen to 22% from the previous level of 32%. The majority of these (65%) are UK based.

Taken together, just over half of our makers are selling through retailers, galleries or both.

For these makers, the average income from intermediaries is £7,804, or 20% of overall sales.

### Workshops and Teaching

Workshops continue to be a significant part of many makers' practices.

Of those completing our survey, 27% offered their own workshops, whether to people looking for an experience or to those that seek to develop a craft skill. For those offering workshops, the average income generated amounts to 11% of turnover.

Teaching continues to be important, with 36% of our makers doing this. Income from teaching, where the maker is on the organisation's payroll, does not factor into the financial results detailed in this report.





## BEYOND THE NUMBERS

**We asked our makers how positive they feel about the climate for craft in general over the next 12 months.**

The overall score they gave was 5.7/10 (10 being the most positive).

Concerns that came out from the responses included:

- Cost of living crisis
- Shrinking middle market
- Shrinking opportunities to reach audience
- Rising cost of materials (especially gold)
- World circumstances
- Uncertain times making it less likely for people to spend
- Red tape when it comes to exports

Positive comments centred around:

- Increased awareness of craft
- More people trying craft – and hopefully gaining an appreciation
- Authenticity – the belief that craft is the ‘real thing’

**We then asked how optimistic they felt about future opportunities for their own business/practice.**

The overall score was 6.3/10.

Concerns expressed included:

- People won’t spend until the economy improves
- Materials will continue rising in price
- Fewer opportunities in a saturated market
- Risk-taking is more daunting in an uncertain trading environment
- Exporting to Europe is problematic

Positive comments included:

- Making progress, despite the economic climate
- There are opportunities in the UK and especially the US (this was before the recent tariff events)
- Looking forward to taking part in the various Cockpit events





Finally, we asked how confident makers felt about making the most of these opportunities, and what Cockpit could do to help.

The overall score was 6.6/10.

A sample of the responses:

‘To know I can count on Cockpit if business advice is needed is paramount’

‘Keep offering support to makers through income generating activities’

‘Cockpit could help by providing more structured opportunities for artists to sell and showcase their work, whether through curated exhibitions, retail partnerships or collector engagement events’

‘Very grateful to be able to book one-to-one meetings when needed’

**‘I feel confident in my work which is most important, but get frustrated by my lack of available time, juggling freelance work and a part time job. It is also hard not to get sidetracked and keep the energy/momentum when working on my own’**

‘I’m more concerned with the wider economy. Cockpit is doing everything it can’

‘Being part of Cockpit feels supportive, as I have been actively participating in Business Incubation workshops and learning from my coach’

**‘Being in the Cockpit community, surrounded by well-known and successful artists, and having access to amazing facilities gives me a presentable and professional space to show my work and introduce myself. Cockpit is also a great place to get advice and support from other artists, which helps me feel more confident in making the most of new opportunities’**



‘Already doing a great job. Maddie is amazing at helping me think through these opportunities to make the most of them’

#### Other comments

‘Thank you so very much for everything. I feel incredibly strongly that Cockpit has helped me push myself and my practice to a new level of skill and professionalism. I have noticed a professional difference in myself at selling events and a difference in the quality of my product since joining Cockpit’

**‘I love being part of Cockpit!’**

## MAKER PROFILE

### LEONIE EDMOND

**Leonie joined Cockpit in September 2024 after winning a Clothworkers' Award. She shares a studio within the Weave Hub in Cockpit Deptford.**

I am Leonie Edmond, a textile designer specialising in weaving.

I create bespoke handwoven fabrics using a range of looms. I draw inspiration from my Caribbean heritage as well as traditional weaving techniques largely originating from West Africa.

My vision and ambition are to continue my research into identity and textiles, creating works that speak to a larger cultural narrative, and to develop my work into sellable products.

Achievements this year have been being commissioned by the Fitzwilliam Museum in Cambridge to create a capsule of handwoven and printed homeware products for their current exhibition range. I also hosted my first weaving workshop earlier this year in conjunction with the Culture Trust Luton.

My goals over the next 12 months are to develop my technical weaving skills and push the boundaries of my work. Being in the Cockpit community means a sense of creative freedom to really focus on my practice and work alongside other highly skilled and like-minded craftspeople, which is a great motivation to produce my best work.

Cockpit has helped me overcome challenges by providing an equipped space that I otherwise would not have access to. This has relieved a pressure to invest in equipment for now whilst I focus on research and development of my work.

Before joining Cockpit, I had very little knowledge of what it would take to build and grow a small business from scratch. The Business Incubation team has helped me by providing key knowledge and important business points to consider.

My ambitions for the year ahead include exhibiting my work in spaces where I can reach my desired audience, growing my skill set, continued networking and making the most of my space at Cockpit.



## CONCLUSION

When I reached out to makers to complete this year's survey, I did so with a degree of trepidation.

In a difficult economic and political climate, I was prepared for the financial results to be more negative than in previous years.

That the financial results are as positive as they are says a lot about the resilience and tenacity of our makers, as well as their talent and the quality of their work.

It also illuminates what we have at Cockpit: a dynamic and ambitious community of makers supported by a professional and experienced team.

However, we know that many makers are struggling, and there is a concern about the current and future economic and political climate.

There are also very specific concerns about factors such as the rising cost of materials and obstacles to trade, particularly exports.

However, the feedback from our makers also shows a belief in themselves, and an appreciation of the support they gain from Cockpit.

A major element of this support is through coaching and workshops from the Business Incubation team, but just as important is the support that comes from the community itself.

Alongside this are the efforts being made to link our makers to new opportunities such as those referenced by Jonathan at the start of the report and to community-based activities like workshops.

Taken together, our makers tell us that they feel well positioned to take advantage of these opportunities and that they anticipate future growth.

**Whilst we have grown the reach of our business support for makers outside Cockpit this year, we are determined to accelerate that outreach.**



Our priority in the next period is to extend our work with partners to reach more makers, delivering our core workshop content digitally and in-person but also developing new programmes to equip makers seeking to convert their passion into a professional practice.

We will shortly launch two new programmes, for delivery in the Autumn of 2025, open initially to organisations and their members, before being offered to individual makers.

**David Crump**

Head of Business Incubation



# APPENDIX 1

## TEAM AND TRUSTEES

### Staff Team

Lateefat Babalola,  
Business Incubation Programme Coordinator  
Jonathan Burton, CEO  
David Crump, Head of Business Incubation  
Madeleine Furness,  
Business Incubation Programme Manager  
Ashley Gerling, Head of Marketing and Digital  
Hugo Godfrey, Financial Controller  
Emily Hills, Head of Operations (maternity cover)  
Beckie Kingman, Studio Manager, Deptford  
Adrian Lee, Studio Manager, Bloomsbury  
Emily Lloyd, Head of Development  
Sarah Odong, Events and Venue Coordinator  
Fabienne O'Neill, Chief Operating Officer  
(currently on maternity leave)  
Greta Rilletti-Zaltieri, Awards and Admissions Coordinator

### Freelance Team

Melanie Dresti, Studio Manager Cover  
Gina Huang, Awards and Admissions / Marketing Assistant  
Shital Pattani, Open Studios Manager  
Chris Webb, Youth and Community Producer

### Trustees

Bill Amberg  
Min Bhogaita  
Nishita Dewan  
Lee Gage (stepped down December 2024)  
Darla-Jane Gilroy  
Patricia Godfrey (stepped down March 2025)  
Davina Mallinckrodt, Chair  
David Moore  
Mehul Nathwani, Deputy Chair  
Sarah Samuel (stepped down December 2024)  
Ian Smart  
Gavin Watters

### Committee Members and Advisors

Amanda Kay  
Isabel Miao  
Lorna Killin  
Jill Humphrey



## APPENDIX 2

# FUNDERS AND SUPPORTERS

### Trusts, Foundations, Liveries and Statutory Funders

The Arts Society  
The Arts Society GLA  
Bagri Foundation  
The Clothworkers' Company  
The Company of Arts Scholars Charitable Trust  
The D'Oyly Carte Charitable Trust  
The Drapers' Charitable Fund  
The Dyers' Company Charitable Trust  
Garfield Weston Foundation  
The Haberdashers' Company  
Harriet's Trust  
The Leathersellers' Foundation  
Lewisham Council  
Marsh Charitable Trust  
The Mila Charitable Organisation  
The Newby Trust  
The Radcliffe Trust  
S.H.A Charitable Trust  
The Swire Charitable Trust  
The Worshipful Company of Basketmakers  
The Worshipful Company of Broderers  
The Worshipful Company of Feltmakers  
The Worshipful Company of Glass Sellers of London  
The Worshipful Company of Turners  
Supported by Camden Council Culture Service with funding from the Cultural Education and Learning Support Fund

### Make It Support

Prue MacLeod

### Corporate Support

Champagne Gosset  
Clear Insurance Management Ltd.

### Patrons

John & Marianne Adey  
Preston Fitzgerald & Cedric Smith  
Patricia Godfrey  
James Grand  
Jill Humphrey  
Davina Mallinckrodt  
David Robinson  
Margaret Tomlin, Ian Synge and Friends

### Champions

Susan Charles  
Jake Emmett & Rob Caunt  
Matthew Gaved  
Erin Walls  
Dr Veronica White  
And those who wish to remain anonymous

### Friends

Catherine Dyson  
Sian Evans  
Lynn Foster  
Sam Fry  
Sandie & Daniel Mattioli  
Wendy Morris  
Frances Ray  
And those who wish to remain anonymous





# APPENDIX 3

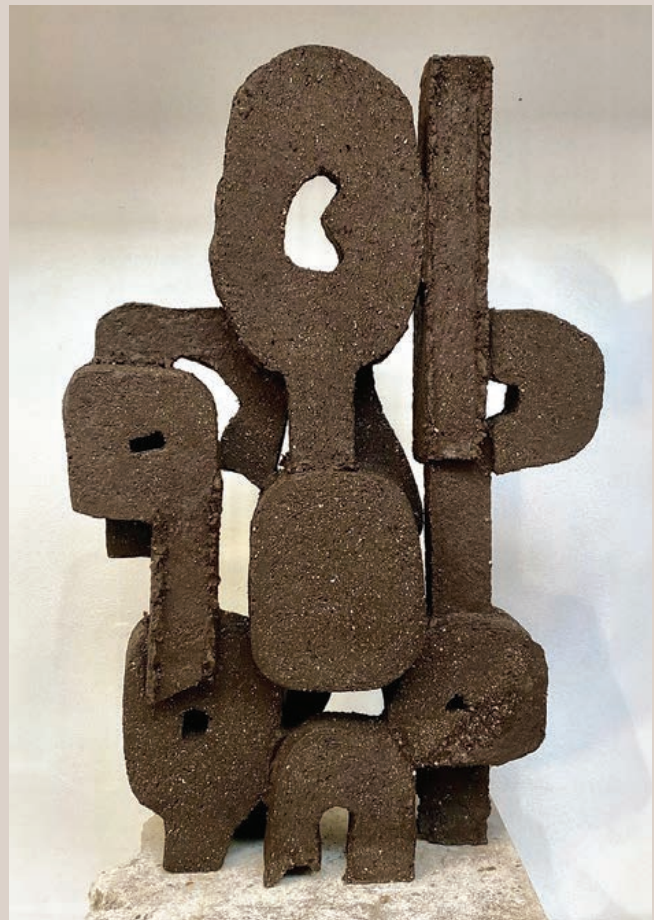
## AWARDS AND BURSARIES

### Awards and Bursaries whose Awardees have started in 2024/2025

Arts Society Bursary (1)  
 Arts Society GLA Bursary (1)  
 Basketmakers' Award (2)  
 Ceramic Award (1)  
 Clothworkers' Award (3)  
 Dyers' Award (1)  
 Glass Sellers' Bursary (1)  
 Haberdashers' Award (1)  
 Leathersellers' Award (2)  
 Newby Trust Award (2)  
 Turners' Award (1)

### Image Credits

**Cover:** Oriel Zinaburg, 'Eclipse 318'. Photo: Oriel Zinaburg.  
**Page 3:** Helen Brough, 'Spectroscopic Continuum 12'. Photo: Agata Pec.  
 Jacqueline Cullen, earrings. Photo: Jenny Llewellyn.  
 Karen Henriksen, 'Digression No. 1'. Photo: Karen Henriksen.  
**Page 6:** Helen Johannessen, porcelain vessels. Photo: Yeshe Venema.  
**Page 8:** Alicia Rowbotham. Photo: Justyna Kulam.  
 Michèle Oberdieck, 'Pascha Blossom'. Photo: Agata Pec.  
**Page 9:** Malaika Carr in her studio. Photo: Anthropologie.  
 Chalk Jewellery, 'Akemi' earrings. Photo: Sagun Gurung.  
**Page 10:** Kelvin J Birk, 'Honeycomb' brooch. Photo: James Champion.  
**Page 11:** Jacky Oliver in her studio. Photo: Stefan Stefanou.  
 Alicia Rowbotham. Photo: Crafts Magazine.  
**Page 12:** Jasmine Bradbury in her studio. Photo: Luc Coiffait.  
 Jasmine Bradbury, 'Shadow Self', installation view. Photo: Jasmine Bradbury.  
**Page 13:** Ruadhri Ryan. Photo: Lorenzo Pasini.  
**Page 14:** Michael Edgeworth in his studio. Photo: Robin Williamson.  
 Michael Edgeworth, 'Soundboar' guitar. Photo: Michael Edgeworth.  
**Page 16:** Justin Oh, 'Mary' foiled leather tote bag. Photo: James Champion.  
**Page 17:** Jihyun Kim, 'Salty Fairy Vessel'. Photo: Jihyun Kim.  
 Theo Brooks, 'Spouted Horned Vessel'. Photo: Theo Brooks.  
**Page 18:** Jennie Adamson in her studio. Photo: James Champion.  
 Jennie Adamson, bespoke wool boucle jacket. Photo: Alun Callender.  
**Page 19:** Majeda Clarke, 'Indigo Weaves', detail. Photo: Onur Pinar.  
**Page 21:** Ruadhri Ryan, 'Six Weeks to Six Pack'. Photo: Ruadhri Ryan.  
**Page 23:** Samuel Waterhouse. Photo: Jesse Wild.  
 Samuel Waterhouse, 'Lotus' bracelet. Photo: Goldsmiths Fair.  
**Page 26:** Elizabeth Kent, 'Shaded Reflections'. Photo: Elizabeth Kent.  
 Kamilah Ahmed, 'A Continual', detail. Image courtesy Kamilah Ahmed.  
**Page 27:** Claire Macfarlane, yellow sapphire ring stack.  
 Photo: Claire Macfarlane.  
 Ho Lai, tableware. Photo: Yuji Imamura.  
**Page 28:** Tessa Eastman, 'Large Crystalline Cloud with Barnacles' detail.  
 Photo: Juliet Sheath.  
**Page 29:** Leonie Edmead in her studio. Photo: Sherion Mullings.  
 Leonie Edmead. Photo: Sherion Mullings.  
**Page 30:** Darren Appiagyei, 'What Grows in the Dark Comes to Light, Vessel I'. Photo: Jenny Catlow.  
 Richard McVetis, 'The Edge of Forever', detail. Photo: Yeshe Venema.  
**Page 31:** Lucy Martin, 'Swirl' ring. Photo: Jeremy Johns.  
 Studio Merriman, 'Zig Zag'. Photo: Ella Merriman.  
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**Page 33:** Tim Martin, 'Movement Piece'. Photo: Tim Martin.  
 Botanical Weaves, 'Winter Seasonal Warp'. Photo: Kathryn Tomasetti.  
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 Katrin Spranger, 'Aquatopia' vessel, detail. Photo: Sylvain Deleu.





## APPENDIX 4

### ABOUT THIS REPORT

The Cockpit Effect report gives an insight into the craft businesses that we work with, the challenges they face, how we work with them and the impact that our support makes.

This is the 14th edition of the Cockpit Effect.

In 2023 we were honoured to be recognised by Social Enterprise UK (SEUK), winning the Prove It: Social Impact Award.

In 2024 we were Highly Commended in the Education, Training & Jobs Social Enterprise of the Year category at the SEUK Awards. We were also shortlisted in the Arts, Culture & Heritage category at The Charity Awards 2024.

This year's report looks at makers' financial data from 2022/23 and 2023/24.

Specific sources of data for this report are:

- Financial surveys completed by 92 Cockpit makers
- Maker applications for studio space, Awards and workshop programmes
- 238 applications for studio places (Standard or Awards/Bursaries)
- Maker surveys conducted during the year
- Awardee progress reports
- Workshop programme feedback
- Exit interviews
- One-to-one coaching sessions

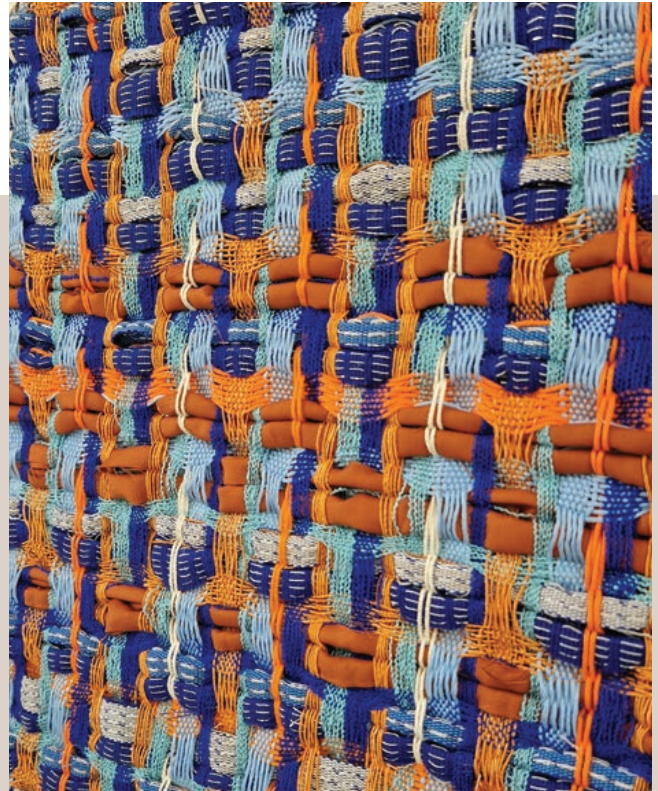
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