

Heritage Craft Association

Report on the Heritage Crafts Association Skills Forum – 11th May 2011 45 Millbank, London

1. Summary.

The craft skills forum brought together over one hundred delegates representing a broad cross section of the sector. Many were the chairs or representatives of individual craft guilds and associations. In small discussion groups delegates considered three key questions; comments were noted and collated in the full report (on the HCA website) and are summarised below. The questions were:

- What is working in craft skills training?
- What are the problems with current skills training?
- What needs to be done to address these issues?

In order to prioritise the recommendations each table selected up to five key points for action and delegates then chose the ones they thought were most important.

There were very strong messages but if it could all be summarised in one point it would be that the emphasis of craft skills training and funding needs to move away from bureaucratic training organisations and back to the craftspeople and the crafts guilds and membership organisations, and away from the formality of the classroom and into the practicality of the workshop.

Delegates were also keen to see craft back in mainstream education and also felt that a change in perception of craft was needed.

One delegate referred to her son's school prospectus for metalwork GCSE which said 'good choice for the less able student' and compared this to the skills development of a concert pianist or Olympic diver which must begin at a young age.

The attitude of craft being suitable for the less able seems widespread yet previous surveys show that craftspeople are academically well above average with over 50% of basketmakers and over 40% of blacksmiths and green woodworkers qualified to level 5 and above.

Key points highlighted by delegates

The most important aspects to address in craft skills training as proposed and chosen by delegates were as follows:

Sector-lead skills development

"Craftspeople or crafts organisations to take the lead in organising apprenticeships and their funding"

"Simplify the support structures, routes to public funding and access to information to ensure that small organisations can deal with them"

"Strengthen the HCA in its role as the advocacy voice for the sector and encourage it to work with

like-minded bodies in the Heritage and Crafts sectors"

Workplace focused apprenticeship and informal adult learning

“Funding for adult returners/post 20 career changers to learn specific craft”
“Support informal learning including non-accredited and post-19”
“Craft training for all ages (not just 16-19 year olds)”
“An introduction of serious, properly funded 3-5 year apprenticeships for young people to aspire to”

Primary and secondary education

“Making as part of education at all levels – particularly primary and secondary”
“Crafts back in schools at all levels”
“Craft to be embedded in education from an early age – from primary onwards”
“National curriculum needed to ensure that crafts are included and valued”

Change perception of crafts

“Government to change perception of crafts so that schools and parents see it as a worthwhile career”
“To improve the perception of crafts and technical skills by inclusion in the education of young people”
“Increase exposure and publicity for the crafts through local and national initiatives”
“Celebrating craft excellence from school to national masters of craft”

Key recommendations

- Crafts organisations should play a lead role in organising skills training and support and funding should be simplified to enable this.
- Crafts should be reintroduced to schools at all levels and shown as a viable career path.
- Facilitate entry paths for post 19 year olds with funded training.
- Change the perception of crafts. To be successful in crafts requires years of dedication, training and intelligence, this should be recognised.

Heritage Crafts Association Craft Skills Group

The Heritage Crafts Association is setting up a working group for Craft Skills. This will serve as a focus for ongoing work on the topics discussed and press for action on the key recommendations. If you have time and skills to offer this working group then please contact Greta Bertram. greta@heritagecrafts.org.uk

2 Discussion A: What is working in skills training and why?

Groups discussed the question and hosts noted the comments below. They have been grouped under subheadings for clarity.

Examples of skills training

- Craft skills can be effectively transferred through small groups, short courses etc.
- Employing craftspeople that have specialised in a particular set of skills is far more effective in educational settings than relying on a generalist.
- Goldsmiths is setting up a centre with a view to teaching foundation courses and they also run apprenticeship schemes
- There are still large numbers of small-scale arts organisations which are replacing old polytechnic type institutions and giving people opportunities to see if crafts are something they want to progress with. Tracey Clarke (Artworks, UK) has been trawling through them and may be able to provide information to HCA.
- Holland and Holland Gun makers found apprenticeships to be very costly with a poor conversion rate of people staying on. People aged c.22-23 (as opposed to 15) were more likely to stay on and learnt a lot quicker (knocking up to two years off the duration of the apprenticeship).
- Focus on Forestry First (Wales) is a three year scheme, where they pay 75% towards the cost of a trainee and the craftsperson pays 25%.
- In glass crafts, university and applied arts courses are very successful, though they are expensive to run. However, there were six glass courses cut last year.
- The Coppice Group Apprentice training scheme 'Week in the Woods' certified by OCN. They also run free 'Taster Days' and 'Open Days' plus weekend in depth working.
- The Woodland Skills – run training courses e.g. Hurdle making, of 6 weeks duration and free of charge for which they raised £20K from many sources but would find it difficult to fund further courses.
- There are craft schools in Sweden that run 40 hour workshops in drawing office and design for industry.
- NVQ2 available in Trees and Timber which include greenwood trades pathways with funding from Charities.
- Jane Brunning (Education Officer Batik Guild) explained that transference of batik skills was informal; skills were passed on or learnt at events and summer schools. The Low Impact Living Initiative and Creative Breaks were noted.
- The British Horological Institute arranges seminars and weekend courses. David John Poole, Chief Examiner British Horological Institute Ltd., sketched a quite formal educational framework for Horology. He did not see it as a heritage craft. Training was adequate although of three colleges that once taught the craft only one, the School of Jewellery at City University, Birmingham, still offered training (both full and part-time, taking three years). West Dean offers a Conservation and Restoration of Antique Clocks course. A distance-learning course was also available that offered teaching of a high standard. The BHI once offered degrees in its own right but now these were administered by Enta Awards Ltd. The British School of Watch making trained students to work in the major watch houses following a Swiss course.
- The British Artist Blacksmiths Association, with 600 members, holds regular meetings with demonstrations and informal apprenticeships. Herefordshire College of Technology offers a BA and BTEC and Warwickshire College offers a BTEC only. However, there are concerns about funding.
- The members of the Association of Pole Lathe Turners and Greenwood Workers run week long courses. These have led to an increase in membership of the association. The courses are unaccredited but have successfully provided a way to pass the message, and the skills, on. Participants are of all ages, and include some apprenticed

to woodworkers.

- ICON has run internship programmes in conservation, funded by the HLF. There is a significant take-up rate (72 have done internships – 69 have gone into conservation jobs) and c.50% of participants do not come from a conservation background. Interns are placed in a host organisation (public or private) which works well.
- ICON also has a Conservation Technicians' Qualification for people working in support roles – which they are looking to develop further, but need funding. The HLF funding is coming to an end, but there are other funders who fund individual internships, so may be able to continue to some extent.
- The Calligraphy and Lettering Arts Society runs a successful series of graded accredited qualifications, which take the beginner from entry level of the Certificate of Calligraphy to the three levels of the National Diploma in Calligraphy to, finally, a CLAS Fellow. There are support courses at all levels apart from the entry level, and there are also courses focusing on various aspects of the craft. Each year the society holds a residential training week with a variety of courses on offer. This programme would be a good model for other craft guilds and membership organisations.
- Saville Row Bespoke has developed a highly successful programme of apprenticeships, awards and training in association with Newham College, which could be replicated elsewhere with other crafts.

Accreditation

- NPTC (National Proficiency Training Centre (NPTC) is a good accrediting body which works in conjunction with City & Guilds. Trainees are examined by craftspeople, but not the ones that have trained them. It is unknown whether there is a sector skills council involved in this.
- City & Guilds is an excellent accreditation scheme for pottery.
- ASDAN awards is another excellent accreditation scheme, with levels from very basic to post-degree level. The training provider designs the syllabus and provides trainees with QCF credits. It is not strictly career oriented, but it opens opportunities for those who want to make a living from craft.
- Germany has good systems of accreditation.
- The Guild of Glass Engravers has three levels of membership, with fellows of the guild assessing the skills of those wishing to progress to the next level. They run a mentoring scheme.
- The National Association of Masons has set up as a training provider, offering training accredited by City and Guilds, leading to a diploma. Over 200 people have taken part. The courses typically provide accreditation for skills that people have already learned – accredited qualifications have not traditionally been part of a mason's learning their craft. Informal training is also very much alive – people interested in the masons craft (including career changers) come in to Roger Wilcock's workshop to have a go, or masons from other workshops come to get training they feel is missing from the workshops where they work.
- The Society of Wood Engravers runs unaccredited workshops, but requires craftspeople to reach a certain standard before becoming members of the society.

Institutional support

- Livery Company Skills Council (108 livery companies, half medieval, half modern) all support education and training: carpenters have their own college, and others which have fewer resources give bursaries.
- CC Skills is starting plans and doing research into the craft sector – demographic profile, economic impact of craft, surveys across craftspeople – and assess government data which can then be compared with other SSC/CCSkills activity.
- CCSkills are also working on National Occupation Standards – what you need to be

able to do for a particular craft/activity – which can be used as building blocks for new qualifications, which can then lead to apprenticeships. CC Skills has a formal role in vocational qualifications and is looking at filling in gaps in current NVQ provision and at working with universities. The National Skills Academy currently works in theatre and music; there may also be potential for craft?

- The Institute of Building Conservation has an annual school with visits to historic buildings (which incorporates discussion around skills and techniques)

Informal training

- Amateurs, enthusiasts and the voluntary sector play an important role in the survival of crafts. For example, there are many courses in basket making running in a very quiet way for people not wishing to make a livelihood from it.
- Enthusiasm is important – craftspeople are very enthusiastic to pass on their skills and willing to give so much of their time to do this.
- Marysa de Veer spoke about the weekly workshops she runs in Bookbinding. The sessions are for up to 7 total beginners who progress at their own pace. A website presence is important in promoting the workshops. The success of the workshops is in part due to having a friend who volunteers to support her in providing training. This helps her respond to the peaks and troughs in trainees.
- Bill Blacker, a gun barrel maker and Ian Tomlin, who makes gun cases, both talked about the importance of passing skills on within the family, particularly in a sector where a high level of trusts and specific legal licences are required, and materials are very expensive, making it difficult to take on apprentices.

Financial support

- There is a lot of support available from independent trusts such as QEST. Headley and other independent trusts are getting together to create a funders' network to better communicate the range of funding available.
- Employees in the construction industry pay a levy when they earn over a certain amount which contributes to skills development.
- The British Puppet and Model Theatre Guild are concerned about the lack of tuition in making skills, as only speech skills are taught at the Central School. 'Warhorse' has created a surge of interest with some funding from Theatres for training apprentices but more money is needed.
- The Prince's Regeneration Trust is a vital aid to keeping building skills alive. New apprenticeships were built into each project to save and find a new use for a building. These included cob and mud wall construction and lime mortar pointing. The prison project Fine Cell Work made a tapestry for one building.
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Opportunities for young people

- The Suffolk Craft Society have found that its important to start an interest in crafts in schools, and show young people there is more to life than the X box.
- More careers festivals at schools to engage children and give them the chance to have a go at different crafts; examples are: Skills City (Birmingham and Manchester), which has the Prince of Wales as its patron, and Skills London 2008 and 2010. Also mentioned World Skills – presenting skills on a world stage – and regional events such as one in Romsey run by Kent County Council.
- Encourage demos/workshops in schools. For example, 'enrichment weeks' in Primary schools are an opportunity to introduce crafts to young children. There has been some success in giving 20 minute packages in schools each week in different crafts, using external craft workers, which informs children and teachers.
- Craft events provide an opportunity for young people with innate talent to experience

different crafts/techniques.

- There is a general need for excellent, enthusiastic and highly-skilled teachers
- There are good examples of how crafts and craftspeople are valued from Japan and Denmark.
- The Guild of Needle Laces run free Open days with exhibitors which attracts new entrants but need for CRB checks is problematic.
- It is important to let people see what crafts exist and what skills are possible.
- Hugh Spencer had found that if his children demonstrated pole-lathe turning, they attracted other children to watch and ask questions.

3 Discussion B: What are the problems with current skills training?

Groups discussed the question and hosts noted the comments below. They have been grouped under subheadings for clarity.

Skills training is relatively expensive

- Not enough funding goes in to schools.
- High staff-student ratios needed for craft education. There is a lack of funding for this.
- The overwhelming majority of craftspeople are hit by a double financial blow of having to pay apprentices a salary and having to spend time out from production to teach and supervise them.
- Crafts aren't as profitable as they used to be, so craftspeople can't invest in an apprentice, especially when they might leave. Craftspeople have to heavily subsidise apprentices on a philanthropic basis.
- Second-career entrants, who may be able to fund their own training, at least in part should have an organised mechanism to do so, so masters wouldn't be losing out by taking them on.
- The NETS scheme (New Entrants Training Scheme) has now gone. There is no sustainability for schemes that are reliant on short-term funding.
- Adrian Legge, Herefordshire College of Technology, said that from a college perspective, in order to access funding you have to work within certain documents which aren't necessarily applicable to crafts. Also the College is expected to do a lot of training that is outside the craft skill – such as mentoring, functional skills, English, Maths, IT etc. – which is taking up a greater proportion of the budget (which has halved in recent times). Consequently, they can now only allocate half the hours to do the same curriculum compared to 20 years ago. He described the difference between 'need-to-know' learning and 'nice-to-know' learning, which is where the breadth/depth comes in and learning 'the vernacular of the crafts' – it's the 'nice-to-know' which is really suffering. Nowadays students have to be at college for 3 years before they learn what they used to learn in one year. With academic courses the student can attend a one hour lecture, and then spend five hours in the library. Craft, by contrast, requires constant hands-on practice and related facilities. The problem therefore lies in not having the lesson/class time to practise and to reach a high level of achievement. Also, funding for blacksmithing was 2.2x academic, then 1.8, then 1.6 etc. now pretty much equal. But the fundamental point is that teaching skills is more expensive than academic subjects. Wages are also low. The average age of students is 26, but at this age they need higher earning potential than 16 year olds. And lots of people can't afford to do training. Consequently, it takes a long time to be able to make a reasonable living.
- Training can be very expensive because of the need to deliver it in small groups.
- Carole Milner, the Radcliffe Trust, spoke about the problem of funding individuals. Charitable trusts can mostly only provide funding for not-for-profit organisations. It was

suggested that the guilds and association might be able to apply to the Radcliffe Trust for money to run bursary schemes, which could be used to cover the costs of the craftsman providing training.

- Many crafts have experienced a loss of physical resources (e.g. kilns). Space can also be an issue too – more workshop space is needed to take on an apprentice, and this can be expensive.

Lack of quality training, assessment and accreditation

- Core skills are being whittled away and not taught.
- William Pigeon, the British Antique Furniture Restorers' Association, expressed how training has changed. Nowadays people are coming out knowing *what* to do, but not knowing *how* to do it. The academic side has taken over and become more important than the skills side; a view which was also backed up by the Welsh School of Glass which also noted a trend towards greater emphasis on design as opposed to making.
- Young people who have been on accredited courses and degrees are often unemployable because of lack of technical skill and experience. They don't even know how to sharpen their tools. 'Apprenticeships' is the wrong word for trainees that have had fewer than 12 hours of workshop time per week.
- The skills situation may get worse as crafts won't be included in the EBacc.
- There has been too much emphasis on increasing the status of learners, and making everything a degree.
- Although Goldsmiths support apprenticeship-based training, there are no locally available Colleges for day release NVQs.
- City and Guilds Apprentice Scheme has some good examples but the problem is that the Assessors are generally incompetent and do not understand the trade/craft they are assessing.
- There is no adequate assessment of a Tutor's competence. For example, felt makers are concerned that students who have minimal education in and experience of the craft, set up as teachers but in reality have little or no competence.
- Roger Tims, British Woodcarvers Association (a guild numbering 35 and with 1000 members) said that there were limited formal opportunities for training; a problem which was echoed by the Guilds of Weavers Spinners and Dyers. Textiles courses at West Surrey School of Art and Design and at Loughborough often left skills to department technicians. It was generally thought that as paper qualifications were elevated to degree level, skills were reduced. And funding for apprenticeships is difficult to access.
- There is a need for post-academic continued learning in the form of a mentoring scheme for those just out of college.
- There was criticism of skilled craftsmen and women being required to have a teaching qualification if they taught more than 19 hours a year. David John Poole Chief Examiner British Horological Institute Ltd believed, however, that teaching was a skill itself and needed to be taught.
- Peter Lawrence, The Society of Wood Engravers, said that wood-engraving has not been taught in art schools since the radical changes to DipAD status in the early 1960s. There was just one university based course, at Aberystwyth School of Art but many weekend courses at West Dean and elsewhere. There was just one active boxwood block maker left in the UK, creating further problems as regards to the long term availability of essential material. Tanya Harrod noted that stained glass artists now needed to go to Germany.
- Mary Kibblewhite, walking stick maker, who had attended art school in the 1950s, recalled the multitude of craft-based courses available under the old Intermediate and NDD systems, swept away after the introduction of DipAD in the early 1960s.
- In enamelling, there are no longer any formal taught courses in the education sector at

any level. People do informal courses in private workshops.

- The lack of colleges and training facilities is affecting the British Tapestry Group. Only one, postgraduate course is now offered, and there are no longer any degree courses.
- The Association of Guilds of Weavers, Spinners and Dyers reported that training was mostly provided through evening classes, where an improving student could find it hard to get a place on the next term's course due to it being oversubscribed.
- Short, informal courses are often not accredited, so there is no way to gauge quality. You don't know what you are getting.
- Accreditation often entails too much paperwork for the trainer, and is not the same as having the skill to teach. Makers didn't want to do masses of evaluation, often required by funders. Some makers aren't willing or confident enough to teach.

Lack of opportunities provided by schools

- Hugh Spencer, Association of Pole Lathe Turners and Greenwood Workers, spoke of problems with teachers in schools not having the necessary skills – nobody knows how to use the equipment and so is throwing them out (woodworking kits, forges, kilns etc.)
- The prime source of new talent is 14/15 year olds but Art Teachers have no in-depth knowledge of the many crafts they are required to cover. There is a need to put these teachers on 'Skills making' courses with a competent training provider.
- Lucy Quinnell, Fire and Iron, complained that school is a recent invention (150 years) and 'doesn't work'. It serves to take people out of the rhythm of learning that used to flow from babyhood to adulthood. She referred to her son's school prospectus of Metalwork GCSE which said 'good choice for the less able student' and compared this to the skills development of a concert pianist or Olympic diver which must begin at a young age.
- Crafts in schools have been made academic with folder work, written pieces, and written evaluation of your practical work etc. – what if you're good at craft but can't read and write well?
- Not enough young people coming in to hurdle-making.
- Children are not taught the value of craftsmanship at school.
- When there is an opportunity to access young people, it is very difficult if not impossible to advise how they might get onto the 'bottom rung' to access training in a craft.

Poor public perception/appreciation of crafts

- There is a perception that being a craftsperson means you're thick and can't read/write or do 'academic' work. This is a social problem.
- Craft is the 'poor relation' in schools. For example, when teaching in schools it is usually the 'difficult' or 'lazy' ones who are put on craft courses while the rest of the class go on trips etc.
- Schools are expected to educate society, but missing out on representing all sectors of society – need to show that there's honour in doing other things.
- There is no access to 16 years olds to encourage them to leave school at this age as it is the school's financial interest to keep them to 18.
- As a nation, we're not making anymore, so people don't notice/appreciate craftsmanship. Crafts need to be brought back into fabric of daily life – doing what organic farmers have done – getting customers to recognise work and to expect to pay more. End user needs better appreciation of why craft costs more.
- Need to improve marketing of crafts, to bring it to a wider audience.
- Intuition and hands-on skill have been devalued and ignored.
- Currently in the Building Trades students, parents and schools perceive that employment in trades is of no value. And there is a belief that those who enter trades and crafts are of low intelligence and are therefore only suitable for working in care

homes, craft and construction.

- More broadly, people nowadays seem focused on gaining qualifications rather than developing skill and experience.
- Vocational skills need to be rehabilitated, from being just 'what you do if you can't get to university'.
- The perception of the success or failure of secondary schools is based on GCSE and A level results which are published in the national press. Students are encouraged to take academic courses which will give good results. Where are the craft GCSEs and A levels which could feature in these 'good schools' lists?

Lack of governance/leadership and strategic vision

- The government wants to put things in silos.
- Problems arose in the Thatcher era with everyone wanting to become self-employed: this means an apprentice comes with the expectation that they will learn and then set up their own business rather than becoming part of the company. Setting up in competition with the person that taught them inhibits any incentive of the employer in taking them on in the first place.
- The closure of adult education classes has had a big impact, especially on leisure crafts.
- Adult higher education has stopped.
- Difficulties arose with the disappearance of Polytechnic Colleges where students appreciated what they were being taught and its application. These Colleges (some now Universities) are concentrating on higher education and there is no full time education for traditional trades.
- There needs to be better links between colleges and the real world working context.
- There was widespread criticism of the sector skills councils, who need to be called to account for their many failings to sort out the issues.

Too much bureaucracy

- Overly tight Health and Safety requirements seem to be a serious issue. For example, Artworks finds that people come to them with higher level degrees, but having not experienced finishing any work themselves because of health and safety issues. The Art Workers guild reported a similar experience; courses are too theoretical and do not cover the basic hands-on skills. In other countries, the technician is more in the background, to be referred to if needed. The Guild of Enamellers had had the experience of finding barriers in front of the kiln at Nottingham University, where an enamelling conference was being held, and staff at the university being horrified by the thought that all delegates at the conference should have access.
- There is a problem with obtaining Insurance to teach fewer than 18 Students where Insurers require 'one to one' tuition.
- The Royal School of Needlework whose courses are internationally recognised experienced significant problems in persuading the UK Border Agency to grant visas to non-EU residents wishing to study with them. They have had to get City and Guilds accreditation for courses already accredited to a higher level in order to meet UKBA requirements. British Accreditation Council approval was not enough. The world class status of the training offered by the Royal School is not acknowledged by UK bureaucracy.
- The Art Workers Guild has tried to provide a database of apprenticeships and postgraduate courses available, but has struggled to keep it up.

4 Discussion C: What needs to be done to address these issues?

Groups discussed the question and hosts noted the comments below. They have been grouped under subheadings for clarity.

More targeted financial support

- There needs to be more funding.
- Funding needs to be redirected from academic to vocational training.
- Funding needs also to be directed towards trainers as well as learners.
- Make it easier to get funding – have nationwide funding schemes rather than funding for training in specific projects.
- Funding also needs to be more coherent and consistent.
- Funding for adult education for courses – existing courses are usually for people doing it as a hobby and are extremely expensive.
- Craftspeople need financial compensation to take on an apprentice.
- Focus funding on those crafts where there is high potential employment due to market demand for the products.
- Students need to receive quality bench side training by master craftsmen, who should receive funding for this.

More effective governance/leadership with minimal bureaucracy

- There needs to be an open supportive structure for the sector.
- There needs to be less bureaucracy – especially with regards to grant applications and other funding.
- Accreditation adds another layer of bureaucracy – need to beware.
- There remains a difficulty in craft organisations being recognised by examination boards because they are not big enough.
- There are unhelpful divisions within the crafts sector – tradition/contemporary etc.
- There needs to be an overseeing body (such as the HCA) to provide an infrastructure for accreditation, although the curricula should be governed by the craft-specific guilds and associations.
- Government needs to appreciate that apprentices can be of any age not just 16–19.
- Through the HCA the craft sector can continue its dialogue with government.

More information from the right sources

- Readily available information on what funding is available for training. QEST, for example, offers funding for individuals.
- Develop a list of the very skilled practitioners within each craft.
- Produce a map detailing where all crafts persons and their respective skills are located.
- Produce a map detailing available training.
- Existing craft practitioners are best-placed to judge the needs of their craft.
- More business support and advice is needed.
- Improve information, advice and guidance for young persons.

More training opportunities and better assessment and accreditation

- Change the curriculum to include more vocational routes.
- Introduce ‘taster’ courses.
- Increase craft skills mentoring.
- Ensure that training is sustainable.
- There needs to be more accreditation and ongoing monitoring (with relation to building crafts)
- Clearer career paths.

- There needs to be more formal apprenticeships for those wanting to start in the trade, but there's another distinct area of training needs – part-timers who are not amateurs.
- There needs to be some sort of accreditation by craft organisations in order to assess the quality of teaching.
- CLAS has ladder of progress certificates, through which people can become fellows – but it is not accredited by government. HCA could train other guilds/craft associations to set up a similar system to CLAS, but appropriate to each craft – HCA could offer best practice guidelines, for example. Greta Bertram suggests that rather than government accrediting the crafts, would want government recognition of craft's own accreditation system.
- Give training to City and Guilds Assessors and only allow them to assess in the crafts they have knowledge and/or competence.
- Adult education still needed – libraries have now taken over courses in some areas.
- Accreditation needs to be monitored (significant cost implications). Members of the IHBC, for example, have to do 50 hours of CPD every two years, which is then sampled to reduce cost.
- The UK needs to found a 'University' of the Crafts – some sort of college, academy, organisation, and/or institute (or multiples thereof) which focus on crafts.
- Get rid of teacher-training nonsense. HCA should communicate with the Institute for Learning about this.
- Craftspeople need to take the lead in saying what type of training schemes they need.
- Students need business skills as well as craft skills.
- Schools told that students can obtain a career if they leave at 16, providing there are suitable day release opportunities in crafts training.
- Craft should be introduced to schools at primary and secondary level.
- Adults need to be able to access equipment in schools thus making the reintroduction of craft to schools a community-wide benefit.
- The UK needs to establish a national standard of craft apprenticeships.

Improve perception/appreciation of crafts

- Raise public awareness of endangered crafts.
- Promote crafts with teachers and careers advisers.
- Crafts that are considered to be hobby-like are often perceived as 'female' crafts – people can be disparaging. Consequently, there is a need to increase their kudos.
- The voice of the skilled part-timers (who are not amateurs) should also be heard alongside those who do it all the time. Colleges etc. for those changing direction are still vital, but they are in danger of being drowned out by apprenticeships.
- The perception of the value of crafts needs to be improved amongst the general public, particularly by getting young people enthused at an early age.
- The crafts need more exposure, locally and nationally, to improve the way in which they are perceived which in turn impact on the status of vocational crafts training. A crafts TV show, award schemes, competitions, press coverage/releases, exhibitions and the Internet can all help increase exposure.
- Government needs to change the perception of Schools and parents that craft is a worthwhile career.
- Bring in craftspeople from other countries to encourage the public to value craft.
- Mary Greensted, Chairman Gloucestershire Guild of Craftsmen, called for 'ambassadors for craft' who would speak for individual crafts.

Other

- Marnie Moyle, Furniture maker and designer, saw the key words as perception, education, funding and mentoring.
- The very current problem of the loss of materials-based courses at degree level was

raised by Tanya Harrod (but did not gather huge support in her group).

5 Five Key Points for Collective Action

Each group was invited to identify five (or six) key points for collective action.

In all 46 key points were identified, as follows:

1. To create an infrastructure/framework for accreditation across the crafts
2. To improve the perception of crafts and technical skills by inclusion in the education of young people
3. Increase exposure and publicity for the crafts through local and national initiatives
4. Tap into funding available from central government, HLF and individual trusts
5. Craftspeople or crafts organisations to take the lead in organising apprenticeships and their funding
6. Improve (wording?) the perception of craft on a national level
7. Craft to be embedded in education from an early age – from primary onwards
8. An introduction of serious, properly funded 3-5 year apprenticeships for young people to aspire to
9. Access to craft education at an early point in life – this could be done by giving the public access to equipment in schools
10. Giving successful renowned craft bodies the power to set up apprenticeships in the sector to their own standards
11. Protect and campaign for material based courses at university level. The viability of courses should not depend purely on financial considerations
12. More funding and easier access to it
13. Set up craft academies
14. Self-accreditation by crafts and an organisation (HCA) to train best practice in doing it
15. Inclusivity and equality (age, gender, class, colour etc.)
16. Recognition of value of crafts and craftsmanship
17. Different strands of training – work-based apprenticeships and part time training
18. Government to change perception of crafts so that schools and parents see it as a worthwhile career
19. Communication and coordination through HCA to all crafts people
20. Bench-side training by all Master Craftsmen [sic] – funded and accepted
21. Training for craftspeople as teachers
22. Simplifying accreditation of Masters
23. Accessible funding for niche courses
24. making as part of education at all levels – particularly primary and secondary
25. Funding for adult returners/post 20 career changers to learn specific craft
26. Raising awareness of societal value of bespoke work
27. 'Craft' should be recognised as an art form
28. National curriculum needed to ensure that crafts are included and valued
29. Government money directed towards crafts (as opposed to bureaucrats)
30. Craft training for all ages (not just 16-19 year olds)
31. Government money to follow craftsperson in training
32. Celebrating craft excellence from school to national masters of craft
33. Strengthen the HCA in its role as the advocacy voice for the sector and encourage it to work with like-minded bodies in the Heritage and Crafts sectors
34. Simplify the support structures, routes to public funding and access to information to ensure that small organisations can deal with them
35. Encourage independent funders to provide easier access to information about the

support they offer

36. Do it soon (results before we're dead!)
37. Change the curriculum to include vocational experience
38. 'Minority' crafts need resources to be sustainable
39. Craft skill mentoring
40. Promote crafts to schools and influence careers service
41. Marketing – promote perceptions and values (-we need our Kevin McCloud)
42. Crafts back in schools at all levels
43. Support informal learning including non-accredited and post-19
44. Funding for skills training in the workplace
45. Showcase crafts – for example, on TV, award schemes, Internet etc.
46. Mapping – to provide a directory of skills and knowledge

6. Group priorities for action

From these 46 key points delegates were asked to identify (with six sticky dots each) the areas which they felt needed prioritising for action. This gave us the priorities below, grouped under sub-headings for clarity.

Workplace focused apprenticeship and informal adult learning: 101

Funding for adult returners/post 20 career changers to learn specific craft	21
Support informal learning, including non-accredited and post-19	18
Craft training for all ages (not just 16-19 year olds)	17
An introduction of serious, properly funded 3-5 year apprenticeships for young people to aspire to	13
Bench-side training by all Master Craftsmen [sic] – funded and accepted	10
Funding for skills training in the workplace	9
Different strands of training – work-based apprenticeships and part time training	7
Craft skill mentoring	6

Sector-lead skills development: 93

Craftspeople or crafts organisations to take the lead in organising apprenticeships and their funding	25
Simplify the support structures, routes to public funding and access to information to ensure that small organisations can deal with them	24
Strengthen the HCA in its role as the advocacy voice for the sector and encourage it to work with like-minded bodies in the Heritage and Crafts sectors	16

Self-accreditation by crafts and an organisation (HCA) to train best practice in doing it	13
Government money directed towards crafts (as opposed to bureaucrats)	7
Giving successful renowned craft bodies the power to set up apprenticeships in the sector to their own standards	5
Government money to follow craftsperson in training	3

Primary and secondary education: 79

Making as part of education at all levels – particularly primary and secondary	19
Crafts back in schools at all levels	15
Craft to be embedded in education from an early age – from primary onwards	13
National curriculum needed to ensure that crafts are included and valued	10
Promote crafts to schools and influence careers service	9
Change the curriculum to include vocational experience	6
Training for craftspeople as teachers	5
Access to craft education at an early point in life – this could be done by giving the public access to equipment in schools	2

Change perception of crafts: 42

Increase exposure and publicity for the crafts through local and national initiatives	9
Celebrating craft excellence from school to national masters of craft	7
Improve the perception of craft on a national level	6
Showcase crafts – for example, on TV, award schemes, Internet etc.	6
Recognition of value of crafts and craftsmanship	4
Raising awareness of societal value of bespoke work	4
'Craft' should be recognised as an art form	4
Marketing – promote perceptions and values (-we need our Kevin McCloud)	2

And also:

To create an infrastructure/framework for accreditation across the crafts	12
Protect and campaign for material based courses at university level. The viability of courses should not depend purely on financial considerations	11
Mapping – to provide a directory of skills and knowledge	6
More funding and easier access to it	4
Accessible funding for niche courses	3
Encourage independent funders to provide easier access to information about the support they offer	3
'Minority' crafts need resources to be sustainable	2
Inclusivity and equality (age, gender, class, colour etc.)	3
Simplifying accreditation of Masters	3