

avant
crafts



CATALOGUE

Let us encourage and promote our creative craft future

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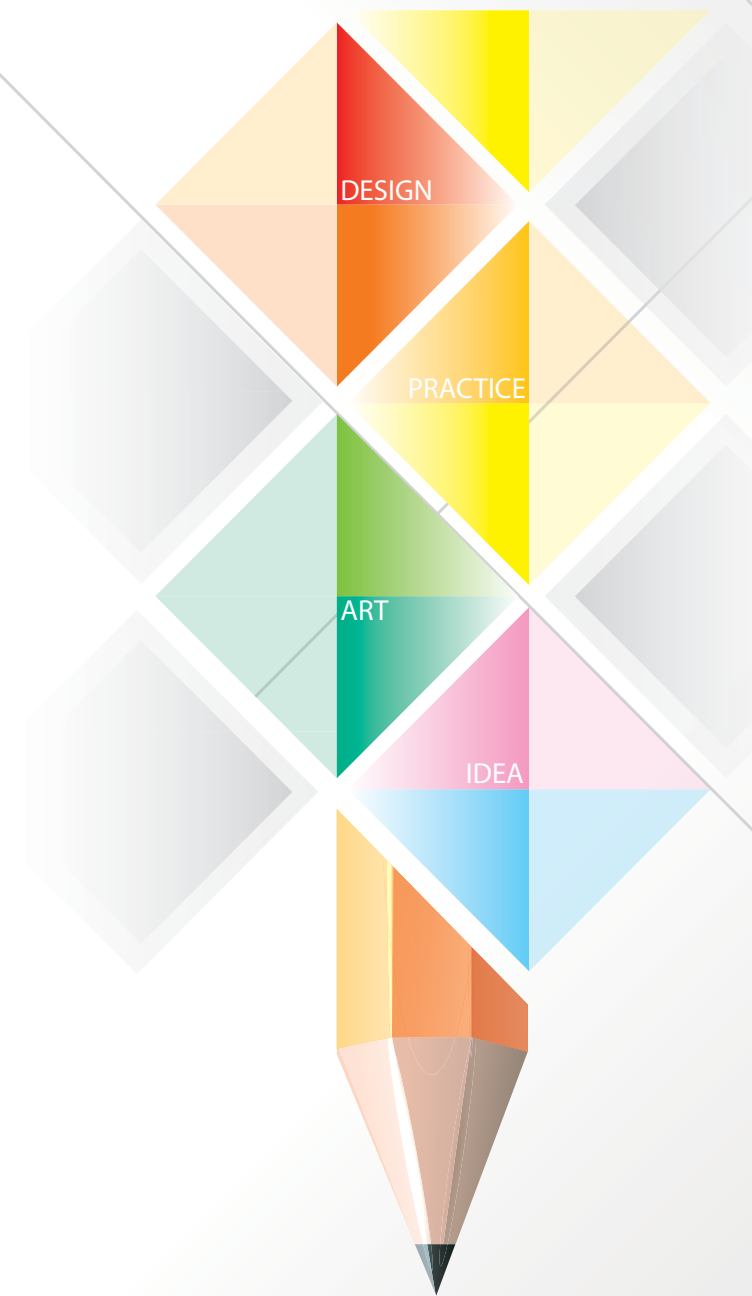


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AVANT CRAFTS:

SUPPORTING, TRANSMITTING AND GIVING VALUE TO OUR COMMON EUROPEAN CRAFTS

In Europe the artistic crafts (AC) sector encompasses a wide variety of trades, techniques and materials. There is a common European heritage shared from Spain to Eastern Europe especially in the traditional crafts e.g pottery, jewellery, glass, leather etc.

In the last decades some countries have lost their craft traditions and skills for different reasons. In Germany and in the UK industrialization is beginning to change the face of handmade crafts due to new technologies. In France and Italy, public support of the luxury market has helped to safeguard the survival of old crafts. The revival and recovery of traditional and ethnographic crafts is supported across Bulgaria and Hungary but the economic crisis throughout Europe is affecting the viability of small craft businesses.

Thanks to the exceptional opportunity gave us by Leonardo project for travelling, visiting, sharing and knowing the European crafts, we realized that there are two valid approaches related to the support it, on the one hand, considering it as a folk art, deeply connected with tangible and intangible heritage,

national identity and ethnographic studies. On the other hand it can be considered as an economic asset creating tourist trade, revenue and employment.

AS A PART OF THE CREATIVE INDUSTRIES, ARTISTIC CRAFTS REQUIRE A NEW ECO-SYSTEM.

1. Able to integrate social cohesion.
2. Economic growth.
3. Cultural heritage preservation.
4. A focussed vocational education system.



AVANT CRAFTS:

SUPPORTING, TRANSMITTING AND GIVING VALUE TO OUR COMMON EUROPEAN CRAFTS

The partners and their stakeholders have identified four specific focus areas during this two year study:

▲ To consolidate apprenticeships programs starting from schools and able to lead to employment and meeting the needs of businesses and apprentices.

▲ To improve cooperation between schools, families, creative industries, businesses and public services to provide a comprehensive vocational guidance.

▲ To support a stable cooperation between schools and businesses in order to anticipate future educational needs

▲ To guarantee lifelong learning for professional craftspeople who want to enhance their skills, by transmitting expertise from senior to younger.



DESCRIPTION OF PARTNERS

BULGARIA

FRANCE

GERMANY

HUNGARY

ITALY

UNITED KINGDOM



DESCRIPTION OF PARTNERS BULGARIA

THE UNION OF BULGARIAN BLACK SEA LOCAL AUTHORITIES



THE UNION OF BULGARIAN BLACK SEA LOCAL AUTHORITIES (UBBSLA) is an organization uniting the interests of its 21 member municipalities and encouraging strong and effective local self-government and active citizen participation in the Black Sea Region.

UBBSLA co-ordinates the activities of its member-municipalities in the sphere of economics, science, ecology, energy management and sustainable development: organizes their efforts in the process of solving common for the Black Sea region problems.

Amongst the priorities of the organisation are the stimulation of the innovations in professional education and support to the national policy of lifelong learning; the development of youth initiatives and

youth participation in the local government process by providing support and introduction of initiatives for resolution of major youth problems (unemployment, drug addiction, social inequality, etc.) through establishment of collaboration with youth networks and application of best practices from other countries; improvement of the social-economic characteristics in the member municipalities through elaboration of joint projects for resolution of the local communities' most crucial issues, etc.

FOR CONTACT:

Union of Bulgarian Black Sea Local Authorities
4, Preslav str., 9000 Varna
office@ubbsla.org, www.ubbsla.org

DESCRIPTION OF PARTNERS BULGARIA

RAM CENTRAL STARA PLANINA

RAM CENTRAL STARA PLANINA is an alliance of 15 Bulgarian municipalities. From its establishment in 1997 until now it actively supports the local authorities, advocates their interest and contributes to the strengthening of the local governance in EU. The

organisation has significant experience in almost all topics concerning the daily life and the future of the citizens: ecology, gender equality, volunteering, town twinning, development, migration, democracy, entrepreneurship, social inclusion, etc.



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www.rso-csp.org



DESCRIPTION OF PARTNERS FRANCE

INSTITUT NATIONAL DES MÉTIERS D'ART (INMA)

Created in 2010, the **INSTITUT NATIONAL DES MÉTIERS D'ART (INMA)**

is a semi-public body working in the service of the crafts industry, a creative sector of the French economy with strong growth potential. Under the supervision of the Ministry of Culture and Communication and of the Ministry of the Economy, Industry and the Digital Sector, INMA is a government-recognised public interest body with a general interest mission.

INMA's role is to anticipate the future of the sector and to prepare for it by creating conditions that are favourable to its long term growth. Through its identity and positioning, INMA unites all the public and private stakeholders around the sector and develops expertise in both national and international matters.



FOR CONTACT:

Institut National des Métiers d'Art

23 avenue Daumesnil

75012 PARIS

<http://www.institut-metiersdart.org/>

info@inma-france.org



**INSTITUT
NATIONAL
MÉTIERS
D'ART**

DESCRIPTION OF PARTNERS GERMANY

STIC WIRTSCHAFTSFOERDERGESELLSCHAFT MOL MBH

STIC is a regional public business development agency, located in Brandenburg nearby Berlin. Main activities are:

- Advising future entrepreneurs in business development, business plan, market position and advertising etc.
 - Funding opportunities
 - Special support and offers for craftsman and the local creative industries
 - Advisory service for local companies e.g vocational guidance opportunities for companies' staff, future skill needs and other requirement related to economic success
- Vocational guidance, monitoring of good practices and experiences

FOR CONTACT:

STIC Wirtschaftsfoerdergesellschaft MOL mbH
Garzauer Chaussee 1a
15344 Strausberg
Info@stic.de



DESCRIPTION OF PARTNERS HUNGARY

THE ASSOCIATION OF HUNGARIAN FOLK ARTISTS (AHFA)

THE ASSOCIATION OF HUNGARIAN FOLK ARTISTS (AHFA) is a 32 years old NGO which gathers 52 Associations, Workshops, and Art Houses with a membership of more than 5, 000 craftsmen.

The fundamental aim of AHFA is to support and disseminate the values of traditional folk crafts. AHFA organises events, exhibitions, fairs, professional applications and trainings, camps and conferences. The most outstanding event of AHFA is the famous Festival of Folk Arts with more than 70 000 visitors / year organised in the famous UNESCO heritage Buda Castle.



DESCRIPTION OF PARTNERS ITALY



FONDAZIONE DI FIRENZE PER L'ARTIGIANATO ARTISTICO (FFAA)

FONDAZIONE DI FIRENZE PER L'ARTIGIANATO ARTISTICO (FFAA) arises from the co-operation of craftsmen, public Entities and cultural Institutions in order to establish a national and international point of reference in Florence, and to support and increase the artistic handicraft's sector.

FFAA deals with preserving and promoting the artistic crafts, it is located in an old monastery. Spazio SAM/Vecchio Conventino is now a handicraft centre with 22 workshops of all the major artistic techniques.



FOR CONTACT:

Fondazione di Firenze per
l'Artigianato Artistico
c/o Vecchio Conventino - Spazio
SAM, Via Giano della Bella 20/1
info@fondazioneartigianato.it

DESCRIPTION OF PARTNERS ITALY

MUNICIPALITY OF FLORENCE

THE MUNICIPALITY OF FLORENCE acts as the political body and administrative power of the city and its territory under the Italian legal system (policy making on mobility, social welfare, economic development, tourism, environment, education, etc.).

The Municipality of Florence has Professional Training Centre and Youth Policy Office.

It has created an incubator for artistic crafts and for the past 75 years hosts the International Crafts Exhibition.



FOR CONTACT:

Comune di Firenze
Attività Economiche,
Turistiche e Lavoro
Via Ghibellina 30
50122 Firenze
Carlotta.viviani@comune.fi.it

DESCRIPTION OF PARTNERS UNITED KINGDOM

THE SHEFFIELD COLLEGE (TSC)

THE SHEFFIELD COLLEGE (TSC) is an established Further/ Higher Education provider, one of the largest FE Colleges in the UK. Our core business is education and skills, delivering an extensive curriculum and information, advice and guidance to Matrix accredited standards, working in partnership with schools, universities and local industry - serving the Sheffield City Region and beyond.

The City of Sheffield pioneered the development of creative and digital industries in the UK and the sector continues to play an important role in the local economy.

Sheffield College has built strong creative networks in Sheffield and the South Yorkshire region and our relationship with the two city Universities. We have much experience of preparing our students for Higher Education as well as with the apprenticeship scheme in the UK. There is strong support in Sheffield for entrepreneurship and new business start-ups with, it increasingly being seen nationally and

internationally as one of the most business friendly cities in the UK. New combinations of art, crafts, design and making businesses are being encouraged by incubation units and co-working spaces at the Universities, through social enterprises and through local and national government initiatives. The College has established good co-operation between the different disciplines within art and design, allowing flexible and inclusive learning to build skills for future employment.



FOR CONTACT:

The Sheffield College.
Granville Road, Sheffield,
UK. S2 2RL

www.sheffcol.ac.uk



FOCUS

FOCUS

A: MAPPING OF THE EFFECTIVE AND EFFICIENT MODELS FOR VOCATIONAL SCHOOLS AND APPRENTICESHIP MODELS, MONITORING OF THE GOOD PRACTICE

COORDINATOR: Sheffield City College, United Kingdom

SYNTHESIS

For the majority of the Avant Craft partners the opportunities for educational progression and relevant apprenticeships within crafts aren't linked or lead to employment. The apprenticeship structures need to be designed to meet the needs of the employer and the apprentices. In the UK master craft apprenticeships opportunities are very limited and the government is the process of developing relevant and suitable apprenticeships.

The German and French art & craft education models are well established with progression pathways to apprenticeships or higher education. In Germany and Italy students have to make choices in their early teens, in the UK, France, and Hungary these choices are made later, whether students want to follow a vocational, apprenticeship or academic educational pathway.

NATIONAL CONTEXT BULGARIA

The institutions providing vocational education and training in Bulgaria are presented by vocational (high) schools, art/sport schools, vocational colleges, centers for vocational training/ qualification, centers for information and vocational guidance.

For the academic year 2013/2014, there are around 740 institutions that provided vocational education. The vocational schools however, depend on the SMEs offering internship practices. In general there is a mismatch of the profile of the vocational education offered and the profile of the companies working in the region thus lead to lack of opportunities to training practice. In a lot of cases the schools provide some 2 hours per week production practice.

The national priorities in vocational education and science outlined in several strategic documents include improving the quality of the vocational education in correspondence to the regional economic priorities; provision of career guidance and obtaining practical experience and skills in real environment (internships and mobility); improving the relations between VET and business.



NATIONAL CONTEXT FRANCE

For initial training, France currently has close to 750 training centres and schools that offer courses in the art and craft professions. Initial training for young people is the first programme of study leading to a craft. It is aimed at school pupils, students and apprentices who are not yet in employment and it is recognised by a diploma.

There are five initial training routes:

1. State education: offers a variety of courses ranging from the CAP (Certificat d'Aptitude Professionnelle; secondary-school vocational certificate) to the first year of a Master's degree with the DSAA (Diplôme Supérieur d'Arts Appliqués; Higher diploma of applied arts).
2. On-the-job training: offers work-study programmes lasting 6 to 8 years leading to a vocational qualification ranging from the CAP to the BTS (Brevet de Technicien Supérieur; higher technical diploma achieved after two years of post-secondary education).
3. Schools of art: 45 art schools offer courses that are recognised either by national diplomas in art, design and communication or by the schools' own diplomas.
4. Private schools: the diplomas awarded are specific to each school.
5. The artisan route: organised by the Chambres de Métiers et de l'Artisanat (Guild of arts and crafts), the artisan route offers structured training programmes with diplomas ranging from the secondary-school Baccalauréat level to two years of further study beyond that.



A:

MAPPING OF THE EFFECTIVE AND EFFICIENT MODELS FOR VOCATIONAL SCHOOLS
AND APPRENTICESHIP MODELS, MONITORING OF THE GOOD PRACTICE

NATIONAL CONTEXT GERMANY

Apprenticeship in Germany normally runs for three years. The apprenticeship is structured as a dual learning system which means that pupils learn the practice in the company – especially from their personal instructor – and the theory in mostly public vocational schools. The dual system is compulsory for each apprenticeship. The pupils have to attend classes at a vocational school up to twice a week or several weeks in a row. From their company they get usually a monthly lump sum which differs between the professions. Public funds connected to special conditions are also available. It can be noted that this system is quite successful and highly recognized within the European Union. Moreover it is an efficient model against youth unemployment. Problems turn up when the number of pupils in certain profession are too small for regular classes. In this case the pupils have to attend class couple of weeks in a row.



NATIONAL CONTEXT HUNGARY

Our story starts in the 1950s when the socialist “welfare” and large scale industry suffocated small enterprises and abolished vocational training of traditional crafts. Prohibition goes hand in hand with opposition, and the resistance came from the young urban intellectuals after having discovered live well motivated rural community life in remote villages of Transylvania. The famous Táncház (public dance) movement started and came to be worldwide known having been enlisted in the UNESCO best practices list.

It proved to be a model for traditional crafts as well as resulting in a demand for reviving and return to teaching banned or long forgotten crafts. The training process started in non formal circles and courses half formal and finally after the 1989 transformation in systematic curriculum guided formal way. The year 1992 was the landmark for traditional crafts. The Vocational Training Act was issued and traditional folk crafts were included into the National Training Register in 2013 another landmark: Budapest started its vocational schools followed by 30 more all over the country. Currently we have in the state subsidized system 2 vocational schools for only traditional crafts, 4 schools where traditional crafts are also taught and several institutions for adult training.



NATIONAL CONTEXT ITALY

The Italian vocational and educational system follows a more school than job-based learning. It seems that all stakeholders are experiencing the same problem. Continuous education agencies include vocationally-oriented training organised by several training providers. However, training is implemented under different frameworks and programmes, which don't guarantee the same quality level and the appropriate certification system. Then both, masters and trainees, experience a "bottleneck effect". On one hand, the large numbers of trainees do not find an adequate number of opportunities to get in the job market and, on the other; the experienced craftsmen can not accommodate apprentices, because of regulations that do not take into account the specificities of small crafts businesses.



NATIONAL CONTEXT UNITED KINGDOM

The United Kingdom education system from the age of 16 provides the following options, education continuing within a school setting, the other option is a vocational route through Further Educational colleges, including apprenticeships for 16-18 or 19+.

Apprenticeships are provided by Further Educational colleges and private providers who can also promote apprenticeship training. This leads to confusing information and suitable apprenticeships within the Arts and crafts.

The heritage crafts fund specialist craft apprenticeships and the government are currently trying to devise relevant apprenticeships for small companies.

Apprenticeships are also available at different skills and academic levels (Level 2-4) for 16-18 or 19+ and are provided by educational establishments or private providers.

Progression within the arts and crafts has been through further and higher educational routes.

Apprenticeships within the crafts are very limited and are based more on enquiring low level skills within industry.

Research has indicated the lack of opportunities in education to experience and gain an understanding of crafts has created the decline of applications to craft courses.

There is an urgent need to review current apprenticeship provision to support employers and individual makers, in order to make an apprenticeship feasible and sustainable.



GOOD PRACTICE BULGARIA



THE NATIONAL SCHOOL OF ARTS “DOBRI HRISTOV” – VARNA

It was founded in 1944 as a musical school. Currently the National School of Arts is functioning as a Secondary school, providing vocational education in arts to students from 1st to 12th grade, and specialised preschool education. The curriculum of the school consists of 26 specialties, divided into 3 profiles: music (classical and Bulgarian folklore musical instruments, classic, pop and jazz music (singing)), dance art, fine arts. In addition to the academic curriculum, the school has established and is still developing creative forms of education.

FOR MORE INFORMATION:

<http://www.artschool-varna.com>



GOOD PRACTICE BULGARIA

NATIONAL HIGH SCHOOL OF STONE PROCESSING, KUNINO VILLAGE, VRATSA REGION

The school was founded in 1921 by initiative of a Minister originating from Kunino (Mr. Konstantin Tomov) and the Czech stone school in Hořice.

Currently the National High School of stone processing educates students from 7th to 12th grade, in 4 specialties.

Since the opening of the school all stone processing professionals in Bulgaria have graduated from here (more than 3500).

Throughout the years famous Bulgarian sculptors have taught in the school.

A stonemason atelier is founded by the school, where the students have the opportunity to work and study, and to sell their products.

FOR MORE INFORMATION:

<http://kunino.vibs.bg>



GOOD PRACTICE FRANCE

THE ECOLE BOULLE



The Ecole Boulle, created in 1886, is a major reference in the teaching of art, applied art, design and crafts in France.

It has the status of local public educational institution, so admission is on the basis of a written record. Commissioners meet to review applications on file whose number has grown steadily in recent years.

FOR MORE INFORMATION:

www.ecole-boulle.org/



GOOD PRACTICE GERMANY

PUBLIC/PROFESSIONAL SCHOOL OF BAVARIA IN PEGNITZ (STAATLICHE BERUFSSCHULE PEGNITZ)



Good practice in Germany is exemplified by the public/professional school of Bavaria in Pegnitz (Staatliche Berufsschule Pegnitz). This school provides education and training to support trades. One specific example is the craft of bell foundry. The skills of casting are transferable into sculpture. e.g. the apprentices of the sculptor Mr Hann (visited by Avanti Craft delegates in 2014) are attending this vocational school.

GOOD PRACTICE HUNGARY

WANDERING APPRENTICES

A young potter's story who got his potter's degree in a vocational school and who wandered from master to master to learn the different regional practices of Hungarian pottery. As a result of the program: the student gets to know 12 different masters, different styles and techniques.



MY GRANDFATHER'S HOUSE

"My grandfather's house" is a practical training program, where for four weeks during the renovation of an old traditional building, country house or farmhouse, students come to be acquainted with the values of traditional architecture, traditional old village building and preservation technologies.



GOOD PRACTICE ITALY

ATELIER AS SCHOOL TUSCAN AUTHORITY



In Italy the competences in apprenticeships and vocational training are run by Regional Authorities. TA recognized some artisans as masters, and their workshops as an educational agency and economically support:

1. part of costs for internships (people from 18 to 32)
2. part of financial costs for apprenticeships

FOR MORE INFORMATION: www.bottegascuola.it



GOOD PRACTICE UNITED KINGDOM

THE CREATIVE SKILLS COUNCIL

The Creative Skills Council aim to carry craft skills into the future, by developing further craft standards and qualifications and ensure apprenticeship frameworks are fit for purpose.

The Crafts Council and Heritage crafts provide the opportunities for apprenticeships and traineeships.

HERITAGE CRAFTS: <http://heritagecrafts.org.uk/>

APPRENTICES: <http://heritagecrafts.org.uk/index.php/heritagecrafts/infoandadvice/item/168-resources-for-trainees>.

Local research in Sheffield by Sue Hudson in January 2014: The Master Craftsmen within the silverware and cutlery trade confirmed that the apprenticeship models available are not financially viable for their time, and needs to make it attractive financially for an apprentice to pursue the apprenticeship through to employment. Discussions with the local master craft person confirmed the need to tailor make an appropriate craft apprenticeship models.





FOCUS

FOCUS

B: MAPPING OF THE EFFECTIVE AND EFFICIENT MODELS FOR VOCATIONAL GUIDANCE

COORDINATOR: **STIC, Germany**

SYNTHESIS

Focusing on vocational guidance systems in the European Union it can be stated that there is not a common shared European framework targeting the Art and Crafts sector. Beside big differences between the national VET systems in the partner counties, most of them do not even offer vocational guidance for Art and Crafts. With further education colleges and active co-operation between the colleges and the creative industries the UK can be named as an exception.

In France, UK and Germany vocational guidance in general is highly institutionalized; especially by schools, the local Employment Agency, other public institutions or training institutions. The network

activities between these main stakeholders deliver a broad range of different services. Those network activities are one of the most relevant factors to provide a comprehensive vocational guidance. It ensures that vocational, educational and economical needs are taken into account when it comes to create advisory services/trainings.



FOCUS

FOCUS

B: MAPPING OF THE EFFECTIVE AND EFFICIENT MODELS FOR VOCATIONAL GUIDANCE

COORDINATOR: STIC, Germany

SYNTHESIS



NECESSARY FEATURES FOR A SUCCESSFUL VET IN ART AND CRAFTS:

- ▲ Vocational school and Further education colleges
- ▲ Qualified and adequate staff to ensure a wide access to professional advice
- ▲ Informed and engaged teachers able to guide pupils through professional orientation

▲ According to the fact that VET often considered the local economic priorities, it is recommended to strengthen the focus on Art and Crafts to encourage traditional professions and to sensitize young people

▲ Improved matching between school qualification and career opportunities

▲ Monitoring system for VET systems

▲ Sensitize parents to the importance of their children's job decision related to their existing skills and interests

NATIONAL CONTEXT BULGARIA

Currently students are orientated to different educational paths at an early age. According to some experts, this approach hides enormous risks of frustrating children from the choice they have made, which later predefines their educational and professional development. For great number of children, the professional choice is being made at the age of 14-15 and to a great extent refers to parents' guidance, rather than to an authentic choice of youth. At the age of 15, the young people lose interest to the profession due to the scarcity of special subject classes. When in the 12th grade the hours for vocational preparation increase, the interest of the students to the specialty is already decreased or lost.

The newly established regional centers for vocational guidance and career orientation are able to partially compensate the deficits in this area. However, their staff is limited and they are unable to ensure wider access to professional advice; on the other side, many of the teachers in schools do not have enough information and the necessary competency to provide qualified assistance to the students and their parents in the process of taking decisions for career.



NATIONAL CONTEXT FRANCE

In France, there are various organisations available to help young people and their families choose a career path. Among these are:

▲ Centres d'information et d'orientation (national careers guidance centres): provides school pupils with personalised advice and information on study programmes, vocational training courses, qualifications and professions.

▲ The Cité des métiers (careers advice service): helps people choose a career, find a training course, change career, develop their skills, validate prior learning, find employment and start a business.

▲ The Pôle emploi (national job centre): assists job seekers and employers.

▲ Mission's locales (local youth support services): these offer young people, according to their level, needs and difficulties, personalised assistance with defining his or her career goals and how to achieve them, defining and successfully undertaking a training plan, and finding and staying in employment.

▲ These careers guidance organisations are not specialised in the arts and crafts sector; they provide information on all initial training and continuing training programmes available.



NATIONAL CONTEXT GERMANY

In Germany vocational guidance is highly institutionalized. Main actors are schools and the Federal Employment Agency, but also the chambers of crafts and commerce and other trade associations offer vocational guidance. Besides those nationally-wide associations, plenty of local educational institutions provide workshops, co-operations with SMEs like workplace visits and offering internships, classical counselling interviews and much more. In general all stakeholders closely working together and contribute to a strong network offering young people guidance and support on their way to an apprenticeship. It can be noted that the existing vocational guidance gives an overview about the different professions, but there is no vocational guidance focusing on Art and Crafts. The total number of new training contracts each year in the different profession is rather low.



NATIONAL CONTEXT HUNGARY

With the 1992 Vocational Training Act traditional folk crafts trades had been formally adopted, vocational training for the crafts enlisted into the National Training Register and the educational curriculum. The following crafts were enlisted: hand and machine made lace, weaving, ginger bread making, woodworks and woodcarving, leather works, carpet weaving, reed, husk, straw object making and pottery.

The 2011 law nominated traditional crafts as HERITAGE CRAFTS and rendered their guidance and subsidy under the Ministry of Human Resources. The act resulted in greater subsidy and smaller classes – 8 students in a class group.

A ministerial background Institution the National Labour Office for Vocational and Adult Educational Board serves as guidance institution. Their task is also to insert traditional craft training within the framework of the national compulsory education, to develop the vocational training framework, the training regulations, the examination requirements and the adult educational program.



The National Labour Office of Vocational and Adult Educational Board offers guidance on the necessary documentation and provides lists of experts for school and centres on:

- Statutes
- Operational Rules
- Curriculum and frameworks
- The evaluating system
- Experts to evaluate craft products

Other Ministerial Background Institutions to offer Vocational Guidance

Vocational training schools and gymnasiums

Hungarian Heritage House – (under state subsidy) - mostly for adult training methodology

Association of Hungarian Folk Artists (AHFA) NGO

The Hungarian Chamber of Commerce and Industry

NATIONAL CONTEXT ITALY

We can observe the lack of vocational guidance system in the Tuscany region. There are some public agencies which are supported by local authorities, however, they suffer from a low rapport between employees and population (i.e. 1/300 in Tuscany while 1/20 in Germany) and inadequate economical resources. There are no collaboration traces between schools, job centres and SMEs, which might be able to discuss educational and vocational needs for the arts and crafts sector. Each single good initiative is realized only because of individuals' personal efforts, for example, teachers, school managers and artisans. There is no vocational guidance, which would focus on Art and Crafts. According to collected data, only the 9% of total unemployed people find a job through the public Job Centres.



NATIONAL CONTEXT UNITED KINGDOM

In the United Kingdom the vocational route is usually through Further education colleges who provide for 16-18 year old students, many also provide 18+ pre-degree courses and Adult Access to Higher education.

Crafts vocational guidance for young people locally is non-existent, information is only provided on the choice between academic or vocational routes within the UK education system.

The UK Crafts council is trying to encourage links between crafts persons and schools but it is still in the early stages and lacks funding.

At the age of 16 all students make an informed choice about their further progression route within education.

Information is provided by the UK online service UCAS, students make their choices online.

Schools and local government organise future job and information events, inviting providers and career options. Further Education colleges provide information and build relationships with local feeder schools through career officers within the schools, open days and taster sessions.



B:

MAPPING OF THE EFFECTIVE AND EFFICIENT MODELS FOR VOCATIONAL GUIDANCE

GOOD PRACTICE BULGARIA

PROMOTION OF ENTREPRENEURSHIP AMONG YOUTH: A STUDENTS' COMPANY IN PROFESSIONAL HIGH SCHOOL OF TOURISM "PENCHO SEMOV" (GABROVO)

The High provide a special programme to train students and to support the development of their business ideas through establishing a real enterprise. Their company "Spececon" is focused on the production of traditional crafts and applied arts.

FOR MORE INFORMATION:

Professional High School of Tourism
"Pencho Semov" (Gabrovo)

e-mail: pgtgabrovo@globcom.net

website: www.pgt.gabrovo.bg



GOOD PRACTICE FRANCE

INSTITUT NATIONAL DES MÉTIERS D'ART

Seeking to make the diverse array of art and craft professions known to a wide public, and particularly school pupils, the Institut National des Métiers d'Art offers a range of on-line information tools and products on the art and craft professions and offers the public access to its resource centre.

FOR MORE INFORMATION:
www.institut-metiersdart.org/



GOOD PRACTICE GERMANY

BERUFSORIENTIERUNGSTOUREN – VOCATIONAL GUIDANCE TOURS (METHOD):

The vocational guidance tours address schoolteachers and people working in the field of vocational guidance. During the tour the participants received information about the different professions, the requirements, working process, and working place -visits. This ensures the participants can deliver the requested information to their pupils. They are also becoming aware of the shortage of skilled workers in the professions.

“BUSINESS@KLASSENZIMMER/BUSINESS@ CLASSROOM” (BUSINESS-KLASSENZIMMER.DE) BY STIC:

In four teaching lessons trainers teach pupils what it means to build up their own company. During the workshop the pupils should identify their entrepreneurial competencies as well as testing the potential of a business idea. Usually, after ending an appren-

ticeship in Arts and Crafts the question of founding a company comes up.

Main goal of the project is to raise the awareness of young people for entrepreneurship.

“JOB DETECTIVES” BY MODUL E.V. (MODUL-BERLIN.DE):

- Learning I a playful way
- In small groups discovering the trades in the neighbourhood
- Learning about various careers in the local companies
- Achieving results through initiative and creativity
- By collecting “evidence”-objects in the companies they solve a riddle

GOOD PRACTICE GERMANY

KUNSTHARTZ BY STIFTUNG SPI – STADTENTWICKLUNG (STADTWERKSTATT-BERLIN.DE):



Kunsthartz targets unemployed young people up to 25 years of age to develop their artistic interest. Experienced artists guide the participants through the field of Arts and Craft and support them on their way to an apprenticeship. The participants attend the workshop for 7 months (30 hours/week). The workshop contains drawing, typography, photography, exhibition visits, production of a presentation folder etc.

GOOD PRACTICE HUNGARY

VOCATIONAL SCHOOLS HUNGARY



Next to its Vocational schools Hungary boasts with Vocational advisory, with Open Days and with different Associations and Institutions to help in guidance and advocacy such as AHFA or the Heritage House. They meet professional needs summarize the problems and transmit them to the National Labor Office.



GOOD PRACTICE ITALY

SEVERAL PUBLIC AND PRIVATE AGENCIES PROVIDE TRAINING AND GUIDANCE CONSULTANCY TO NEW START – UPS:

- Incubatore tecnologico del Comune di Firenze, which focus on ICT start-ups
- Trade Unions, focuses on enterprise support in accountability and administration issues
- Vivaio per l'intraprendenza, supports specific targets (women, young people, disabled people)

There is no any specific incubators for AC



GOOD PRACTICE UNITED KINGDOM

CREATIVE & CULTURAL SKILLS:

<http://ccskills.org.uk/careers/advice/any/craft/?gclid=CP3np7Go2sMCFaXltAodKVEAdQ>

In 2013 they launched 'Building a Creative Nation' with the aim of creating 6,500 jobs for young people across the creative industries in 1,000 days.

The Creative Employment Programme is a £15m fund to support the creation of traineeships, formal apprenticeship and paid internship opportunities in England for young unemployed people aged 16-24 wishing to pursue a career in the arts and cultural sector.

GOV.UK

<https://www.gov.uk/set-crafts-apprenticeships>

This apprenticeship is suitable for practical people who have an interest in the arts and entertainment industry.

JOB CENTRE PLUS:

Sector –based work Academies:

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/345956/sbwa-employer-guide.pdf





FOCUS

FOCUS

C: MAPPING OF THE EFFECTIVE AND EFFICIENT MODELS FOR CO-OPERATION BETWEEN SMES AND SCHOOLS

COORDINATOR: FFLA, Italy

SYNTHESIS

All partners are experiencing the same critical issues related to cooperation between businesses and schools. A tight relationship between these two sectors, as highlighted by several EU guidelines, should be the most important aspect of a complex strategy aimed to train, guide and update the artisans. All partners identify these structural weaknesses:

▲ Lack of systematic and an appropriate legislative framework that allows extending and stabilizing forms of cooperation between businesses and schools;

▲ Schools inability to identify the companies willing to accept interns and / or apprentices (except the German system, which guarantee a stable apprenticeship program);

▲ Excess of legislative constraints in the system of apprenticeship training and difficulties for companies to comply with the various regulations;

▲ Absence of a system of lifelong learning for professional craftsmen who want to enhance their skills.

NATIONAL CONTEXT BULGARIA

In Bulgaria the business is a “wanted partner” for the vocational educational system, but becomes an “unsatisfied client” after all.

In order to reach the quality of the vocational education active cooperation with the companies is needed. Unfortunately there is mismatching of the expectations of the stakeholders. The understanding that the state must be responsible for the stimulation and motivation of the business to take part and cooperate with the schools is dominating. On the other hand the employers should take responsibility and initiative to determine the specific set of knowledge and skills that are necessary to match the labour market needs. At least the business should understand and be active in the process of vocational education – steps, phases, state educational requirements, curricula, exam procedures, continuing training of teachers, etc.

The employers are not cooperating with the schools mainly because there are no guarantees that the investment will be returned and they will benefit from the partnership. Although there are legal opportunities (especially in the newly amended Act on VET) for taking part in the process of vocational education, there are rare cases of involvement of the business in VET.



NATIONAL CONTEXT FRANCE

The art and craft professions are traditionally open to work-study arrangements. This is the best approach and one that makes it possible to get hands-on skills as quickly as possible. Apprenticeships are the best way to train, learn in the field, and acquire the right skills for the workplace, all while working towards a qualification.

Legally, an apprenticeship is a fixed-term employment contract between the trainee, the host company and the training centre. Designed for 16-25 year olds, it leads to the CAP, but also the Bac Pro (vocational Baccalauréat secondary-school diploma), BMA (brevet des métiers d'art; trade certificate), BTS, etc. The apprentice alternates between periods of general training given at the training centre and periods of work placements. He or she is an employee and receives a monthly salary based on his or her age and level of training.

Apprenticeships in the arts and crafts sector are akin to a pre-employment period. The host company, anticipating its needs, trains the apprentice to ensure its continuity and its development.

This approach provides the apprentice with optimal prospects and employability: artisans train their future staff, 80% of whom are hired at the end of their training, nearly all by the host company.



NATIONAL CONTEXT GERMANY

Statistical data shows that the numbers of dropouts during an apprenticeship are pretty high. It must be emphasised that it isn't possible to make any conclusions about the reasons for a dropout; for example if someone changed their workplace or decided to study another apprenticeship route or go to study at University. Moreover it shows the high relevance of cooperation between SMEs and schools regarding vocational guidance to prepare pupils for their life after school and to avoid those dropouts occurring. One of the main instruments in Germany is compulsory internships over a couple of weeks, company visits, visits at the Federal Employment Agency and employer visits at classroom. The employer presents his/hers professional background and insights on the daily routine. There is no compulsory nation-wide action-plan for co-operation between SMEs and schools. Moreover it highly depends on the schools' policy and the teachers' engagement. There are many possibilities for co-operation, companies' offers and support by educational institutions.



NATIONAL CONTEXT HUNGARY

So far in Hungary we have typically small business, usually run by one master or small family business.

The only existing large association that might fit the category as medium enterprise is the Heves County Craft Co- operation but even they work with outside masters and craftsmen. One of the major reasons is that marketing possibilities are scarce. The price of handmade products are generally quite high, shops prefer cheap copies and fakes. Most of the time buyers are ignorant of real quality and they go home with products that are far from being genuine.

There is a lot done in order to encourage students to learn the traditional materials and techniques.

Relationships between small businesses and schools:

Within the framework of the given possibilities, schools continued to liaise with local and visiting masters. The contact forms:

- Workshop visits



- Masters invited to lecture and to make presentations of their craft at schools
- Possibility to meet the masters at various events (the most outstanding is the yearly Festival of Folk Arts. Here, special attention is paid to the presence of schools. All schools are invited for free. For four days the Festival ensures the students to meet as many masters as possible (generally we have 500 masters with open workshops during the festival)
- Camps for the different crafts Compulsory summer practice, where they work alongside a master crafts person.

NATIONAL CONTEXT ITALY

In Tuscany and in Florence there is a vivid tradition of arts and crafts. It represents a unique and vital, but very fragile cultural heritage. Traditional arts and crafts are an important economic resource and a factor of tourist attraction. However, this sector experiences the same difficulties as other European countries:

▲ SMEs and schools co-operation does not have a stable legislative framework and all good experiences are organised and implemented only by individual teachers and artisans and their availability;

▲ Schools systems do not have the liberty to employ the “master craftsman” as a teacher, thus depriving a valuable opportunity from the pupils to learn the craft and job specifics through personal experience and recognized master training.



NATIONAL CONTEXT UNITED KINGDOM

The United Kingdom has a rich history of heritage and contemporary craft. Craft is a substantial player within the creative industries, growing more rapidly by employment than any other sector. Over 35,000 people work as contemporary craft makers in the UK, and the whole craft sector contributes over £4bn to the UK economy each year

The Crafts council and Heritage Crafts organisations have been giving limited support for crafts people going to schools at all age ranges. The main focus at a recent CHEAD conference at Manchester Met University Manchester was how to introduce crafts into schools and make crafts part of all curriculums within education.



GOOD PRACTICE BULGARIA

DUAL EDUCATIONAL SYSTEM

In December 2014 a new Vocational Education and Training Act was adopted in order to implement the dual system in Bulgaria. This specific VET model focuses on mastering better practical skills of the students. Two vocational schools in Central Stara Planina region (Mechanical and Electrical Engineering Vocational High School in Sevlievo and Tourism Vocational High School in Gabrovo) have been already involved in pilot projects to test the dual system.

ADDITIONAL TRAININGS AT TRADITIONAL CRAFTS – ARCHITECTURAL ETHNOGRAPHIC MUSEUM “OLD DOBRICH”

This is an open air museum, where the crafts traditions in the region of the late 19th and early 20th century are being kept, presented and developed. In more than 30 ateliers of the restored old city bazaar hereditary masters continue their centuries-old tradition of handicrafts.

The complex provides educational programs for making objects in old techniques with traditional folk tools. Some of the craftsmen organise classes or implement projects with students, providing basic training of their craft.



FOR MORE INFORMATION:

<http://old-dobrich.com/>

GOOD PRACTICE BULGARIA

OPERATIONAL PROGRAMME “DEVELOPMENT OF HUMAN RESOURCES”

2007-2013, 2014 – 2020

The Ministry of Labour and Social policy runs an OP enhancing the employment, training and personal development.

Between 2007 – 2013, there was number of successfully realised projects, aimed at creation of new jobs, active integration of disadvantaged groups on the labour market, raised adaptation and adequacy of the unemployed and non-qualified people. For example, by the end of September 2013 36 000 new jobs were created; almost 104 000 unemployed attended training courses, and more than 62 000 people were offered a job after the training course.

FOR MORE INFORMATION:

<http://ophrd.government.bg>



GOOD PRACTICE FRANCE



The Compagnons du Devoir et du Tour de France offer work-study programmes lasting 6 to 8 years and leading to a vocational qualification ranging from the CAP up to the BTS or Bachelor's level degree, all while travelling. The young people move successively from 'apprenti' (apprentice) to 'stagiaire' (trainee), to 'aspirant' (journeyman), to 'compagnon' (master craftsman).

FOR MORE INFORMATION:

www.compagnons-du-devoir.com/



GOOD PRACTICE GERMANY

NETZWERK ZUKUNFT - SCHULE + WIRTSCHAFT IN BRANDENBURG/ NETWORK FUTURE SCHOOL + ECONOMY IN BRANDENBURG (NETZWERKZUKUNFT.DE):

The network is an association between schools, universities, economy and other public partners. Main goals of the association are the cooperation between those partners to promote the ability of pupils for further apprenticeships and to respond on the shortage of skilled workers. The network has different offices in the area of Brandenburg. Teachers are involved in the team to ensure vocational guidance at school. The network offers various activities.



GOOD PRACTICE HUNGARY

ASSOCIATION OF HUNGARIAN FOLK ARTISTS

The outstanding event of the Association of Hungarian Folk Artists is the yearly organized Festival of Folk Arts. The motto of the Festival is: handicraft, music, dance - all that is traditional. Visitors(more than 60000/year) are welcome to the Buda Castle around August 20th, our National Day.



GOOD PRACTICE ITALY

JOB-SHADOWING

Students can spend one week (or more) at the job shadowing enterprise.

UPDATING COMPETENCIES

Art school and CNA, offers updated courses for artisans held by teachers.

LABORCRAFTS PROJECT

FFAA together with luxurious leather brand Gucci organise seminars in Florence vocational schools, which are held by master craftsmen.

MEMORANDUM OF UNDERSTANDINGS

(signed between Florence Chamber of Commerce , Municipality and School Head Department)

Funding to vocational schools for upgrade the laboratories



GOOD PRACTICE UNITED KINGDOM

UNIVERSITY OF BRIGHTON:

Made North promote products made in the North of England within the UK and Europe, based in Sheffield. Strong links with the Crafts and design Council.

Patrick Murphy www.madenorth.co.uk

University of Brighton: <http://arts.brighton.ac.uk/study/design-craft/news/getting-fired-up>

GETTING FIRED UP: CRAFTS COUNCIL FUNDED PROJECT.

Brighton Faculty of Arts sculptor and ceramicist Alma Boyes headed up a campaign entitled 'Firing Up', to re-light school kilns and introduce children to clay and ceramics.

"Ceramics is a subject that is rarely taught in secondary schools despite huge benefits that children receive from learning with their hands. 'Firing Up' has raised awareness of the importance of clay in our everyday lives, supported schools to use clay creatively and confidently, and encouraged children to view ceramics as a viable career option.





FOCUS

FOCUS

D: MAPPING OF THE EFFECTIVE AND EFFICIENT MODELS FOR MAPPING FUTURE SKILLS NEEDS IN AVANT CRAFTS

COORDINATOR: INMA, France

SYNTHESIS

Continuing training applies to all courses aimed at people leaving the school system who wish to hone their skills, acquaint themselves with a profession, change career, or acquire a vocational qualification or diploma.

Continuing training is a major challenge in the European Union in all business sectors and particularly in the small-scale production sectors, given the ongoing weakening of the industrial fabric. The arts and crafts sector is all the more concerned as there is growing public interest in these professions which hold value and meaning. As such, one must provide a suitable continuing training programme that upholds this approach and the integrity of these crafts by providing a strict framework for that programme.

Continuing training in the arts and crafts sector requires a suitable, specific framework: these crafts involve significant expertise, and are an integral part of our intangible heritage; the transfer of this expertise with a view to preserving such crafts should therefore be encouraged. This excellent expertise is transferred through practice and over time. What's more, it is recognised that expertise alone, even when exceptional, is not enough to guarantee the continuity of these crafts in a constantly changing economy where technological innovation reigns supreme. In this respect, non-technological innovation should be taken into account:



FOCUS

FOCUS

D: MAPPING OF THE EFFECTIVE AND EFFICIENT MODELS FOR MAPPING FUTURE SKILLS NEEDS IN AVANT CRAFTS

COORDINATOR: INMA, France

SYNTHESIS



innovation in which expertise and creativity are combined or co-exist, a feature that is perceived as an added value of these crafts.

Acquiring expertise in the art and craft professions is a long and demanding process which sometimes involves collaboration between artisans based on the exchange and transfer of skills and knowledge. However, this search for technical expertise also concerns those looking to retrain or those passionately interested in a craft or technique and who wish

to train with the best artisans. This training should be undertaken via a course leading to the award of a diploma or certificate.



NATIONAL CONTEXT BULGARIA

The quality of the VET is expected to respond to the contemporary achievements of science and technologies and at the same time – to the market requirements. Among the key success factors are: political will, bold strategies for future development, qualitative educational facilities, adequate funding, contemporary forms of training, etc.

Some of the major reasons for the existing gap between VET and business, hence mapping the future needs with the academic curriculum are as follows:

- ▲ the VET education is mainly theoretical and suffers from insufficient practical classes. This is a barrier for the apprentices to involve quickly and efficiently in the working process, which makes them a “luxurious” and risky labour force, rather than profitable investment of the company;

- ▲ the current vocational education is more focused to keeping the labour force of the teachers rather than to the professional career of the students and to the business and market requirements; the main reason for the scarcity of qualified specialists is that the VET schools are not adequately located on the territory in respect to the needs of the regional labour market.



NATIONAL CONTEXT FRANCE

In France, continuing training is a real 'market', comprising a number of training organisations, three-quarters of which are private. According to the INMA's course database, approximately 800 training bodies offer nearly 3,000 continuing training courses.

These are sometimes public (state education, GRETA), organised by guilds or trade associations (Chambres régionales des Métiers et de l'Artisanat, Universités Régionales des Métiers et de l'Artisanat), or private.

A GRETA is a group of public training centres that pool their skills and resources to offer continuing training for adults. They offer the chance to study toward national diplomas, from CAP to BTS level, or to follow advanced level training through an internship or evening classes. Currently in France there are 191 GRETA, some of which are specialised in a sector such as the GRETA de la Création, du Design et Métiers d'Art (creation, design and arts and crafts) in Paris.

On 5 March 2014, a new law on vocational training was voted in. It became applicable as of 1 January 2015 and its purpose is to ensure greater visibility and quality in continuing training programmes and the provision of individualised training paths.





D:

MAPPING OF THE EFFECTIVE AND EFFICIENT MODELS
FOR MAPPING FUTURE SKILLS NEEDS IN AVANT CRAFTS

NATIONAL CONTEXT GERMANY

Specialists in art and crafts gained their knowledge through regular apprenticeship (formal) and/ or self-thought knowledge (informal). Besides this a couple of academies and education institutions exist for further training and education. This enables them to react on skills needs and to extend their professional profile. Very common is the training “Restaurator im Handwerk” (conservator in the craft industry) or “Gestalter im Handwerk” (designer in the craft industry).



NATIONAL CONTEXT HUNGARY

FUTURE NEEDS AND SKILLS

Crafts and Creative Industry Development in the future

Future needs of the traditional handicraft training should be placed within the creative industry

FUTURE SKILLS AND NEEDS IN TRAINING

Traditional craft training should join the flow of creative industry development

Training should focus on preparing students to join the creative industry type of training.

It is imperative for traditional craft training to start training on a higher education level.

Training creative quality – enabling students to meet the challenges of the creative industry to developed coping skills, the skills to apply modern

technology, to acquire complex knowledge which enables everyone to join the developed market services

The development of business models based on the values of traditional crafts.

1. Basic art education in kindergartens, primary schools, where with age appropriate means, children's attraction should be focused on the traditional culture (craft shows, tales, songs, dances, introduction of materials) Assistance of craft teachers in recognition of skills

Regular consultation with qualified teachers (drawing, music, handicrafts Masters' involvement

2. Open libraries

3. Open museums



NATIONAL CONTEXT

ITALY

Stakeholders agree that Italian and Tuscan system do not support artisans' competencies renewal and replenishment. According to artisans and training providers, these skills are required for the further development:

▲ **TRANSFER** of know-how from one generation to another, based on Renaissance model, is in crisis nowadays. It implies that some skills are missing or lost and artisans can not regain or learn them anymore.

▲ **NETWORKING SKILLS.** SMEs face a lot of challenges, because of the absence of co-operation strategy, which could help to compete in a global market.

▲ **SKILLS.** Artisans need more competencies in communication, marketing and business strategies, which would allow them to use other opportunities from new sectors (life long education, new market, luxury brands etc).

▲ **COMPUTER TECHNOLOGIES.** Manual editing and prototyping skills could be improved by learning how to use Autocad or Rhino software.



NATIONAL CONTEXT UNITED KINGDOM

“Craft is a core component of the UK’s thriving creative industries, employing over 100,000 people and showing an above average increase in economic output between 2008 and 2012. Craft is also a vital and increasingly popular aspect of the nation’s social and cultural life. Access to and participation in high quality and effective education and training is a crucial driver of the future health of craft.”

The craft industry brings 4.4 billion into the UK economy and is growing. The majority of makers are self employed or work part-time. Craft in the UK covers heritage and contemporary crafts and is included in the promotion of the Creative Nation by the Creative Skills council. One of the most significant and encouraging developments has been the creation of the Craft Industry Board. The board brings together leaders from across the UK craft sector to establish a more strategic approach to boosting economic growth and sustainability across craft.

There is a pressing need to reinvigorate craft education in schools.

Expanded entry routes are required to help diversify the workforce, and there is a need to support craft in further and higher education.



GOOD PRACTICE BULGARIA

PARALLEL STEPS, PARALLEL SPACES

“Parallel steps, parallel spaces” is a cultural and educational initiative targeted to visual arts students and young artists. Its main goal is to support the art training in Bulgaria and to fill the gaps of the theoretical and practical training not covered by the educational institutions’ curricula.

FOR MORE INFORMATION:

Centre for Informal Education
and Cultural Activities ALOS

<http://alosbg.com/news/2014/fish-fish/>

National school for applied art “Prof. Venko Kolev”

e-mail: shupi@abv.bg

CRAFT FAIRS AND EXHIBITIONS AN OPEN GATE TO THE SOCIETY, CUSTOMERS AND BUSINESS

Nowadays art and craft fairs, exhibitions, mutual performances with popular artists and performers are the best opportunity for establishment of relations between business and newly graduated students.

INTERNATIONAL ARTS AND CRAFTS FAIR – VARNA

This is the largest art exhibition in Bulgaria. It is held each year in August in Varna. In 2015, the Fair will be held for the 19th time.

It combines tradition and modernity in art and becomes a scene of some of the best authors in the field of fine and applied arts, crafts, music.

Young and popular authors use the opportunity to demonstrate their artistic skills to visitors, business and the general public.

FOR MORE INFORMATION:

<http://www.artfair-bg.com/>



D:

MAPPING OF THE EFFECTIVE AND EFFICIENT MODELS FOR MAPPING FUTURE SKILLS NEEDS IN AVANT CRAFTS

GOOD PRACTICE FRANCE

PROGRAMME DE FORMATION MÉTIERS D'ART LORRAINE

The Programme de formation métiers d'art Lorraine is carried out under public training contracts and is to enable the start and/or completion of retraining with a view to creating or taking over a workshop or to finding paid employment.

FOR MORE INFORMATION:

<http://www.metiersdart-lorraine.org/>



GOOD PRACTICE GERMANY

WERKAKADEMIEN FÜR GESTALTUNG

These institutions are good examples for education in arts and crafts for different (craft-) professions.

FOR MORE INFORMATION:

<http://www.werkakademie-gestaltung.de/>

FREIE KUNSTAKADEMIE BADEN-WÜRTTEMBERG E.V.

This is an example for a broad range of possibilities, from special courses, e.g. textile printing, to an interdisciplinary full time study

FOR MORE INFORMATION:

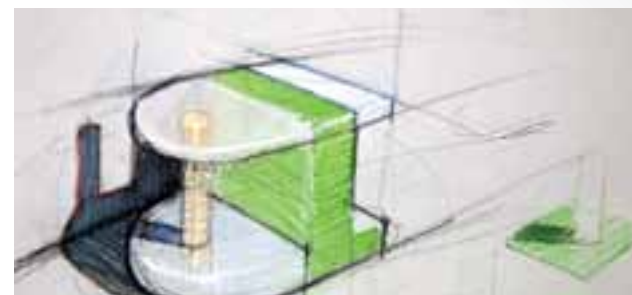
<http://www.fkbw.de/index.php?id=173>

MEISTERSCHULE EBERN

The “Meisterschule Ebern” is training craftsmen including traditional Arts and Crafts skills

FOR MORE INFORMATION:

<http://www.meisterschule-ebern.de/8-o-kurse.html>



D:

MAPPING OF THE EFFECTIVE AND EFFICIENT MODELS FOR MAPPING FUTURE SKILLS NEEDS IN AVANT CRAFTS

GOOD PRACTICE HUNGARY



The Cultural Ministry's background Institution organizes courses for adults and teachers' in different crafts, with a final state recognised certificate. They organise conferences, and invite applications of contemporary applied folk art, involving craftsmen in the different traditional crafts



D:

MAPPING OF THE EFFECTIVE AND EFFICIENT MODELS FOR MAPPING FUTURE SKILLS NEEDS IN AVANT CRAFTS

GOOD PRACTICE ITALY



NETWORKING SKILLS: “LA FIERUCOLA” ASSOCIATION

Association “La fierucola” consist of artisans and farmers and organises monthly fairs, seminars and dissemination activities, which represents a good model of cooperation and mutual support.

FOR MORE INFORMATION:

www.lafierucola.org

GOOD PRACTICE UNITED KINGDOM

THE CRAFTS COUNCIL:

www.craftscouncil.org.uk

In the UK is the national development agency for contemporary craft.

Their goal is to make the UK the best place to make, see, collect and learn about contemporary craft. The Crafts council also produces research, reports and manifestos relating to Craft across the UK.

The Craft Manifesto -2014 and Crafts Council report explores trends in education and training: 2014

<https://www.a-n.co.uk/news/new-crafts-council-report-explores-trends-in-education-and-training>

CREATIVE SKILLS COUNCIL:

<http://ccskills.org.uk/>

In 2013 the Creative skills Council launched 'Building a Creative Nation' with the aim of creating 6,500 jobs for young people across the creative industries in 1,000 days.

Creative & Cultural Skills researches the needs of the craft sector, publishing findings in the Creative Blueprint for Craft. It has gone on to develop standards, qualifications and apprenticeships, as well founding the Craft Skills Awards, working with sector partners such as the Heritage Crafts Association, and the Crafts Council

<http://ccskills.org.uk/supporters/blog/craft-skills-ten-years-on>

HERITAGE CRAFTS:

<http://www.heritagecrafts.org.uk/index.php/about/what-we-do>

The Heritage Crafts Association is the advocacy body for traditional heritage crafts. Working in partnership with Government and key agencies, it provides a focus for craftspeople, groups, societies and guilds, as well as individuals who care about the loss of traditional crafts skills, and works towards a healthy and sustainable framework for the future.



CONCLUSIONS CONCLUSIONS

OUR AIMS ARE THE SAME:

We all recognise the importance of maintaining traditional crafts and supporting craftspeople in the practice of their crafts. There is no difference between an embroider working in Bulgaria on traditional costumes or a plumasiere (feather artisans,) who creates costumes for the ballet.

Once you lose these skills it is not impossible to re-discover them but the application of the crafts to a higher standard becomes diluted by the necessity of learning the basic skills again and again. We recognise and appreciate the diversity of each members 'craft identity. All art skills are important; there is no dominant area of concern.

The social and economic downturn in Europe has had a massive impact on the financial support for crafts – either from government, business or individually via tourism. The crafts need a support mechanism that not only provides training from beginner to master but helps via grants or tax deductions and support embryo workshops.

France appears to have had a vast re-think in its training and development of arts and crafts, supporting and nurturing new talent while acknowledging skills of the master craftsman, and giving them the incentives to pass on their trades.

Our area of specialism are sometimes diverse:- where Bulgaria and Hungary are directing their focus on the traditional crafts skills that inform the identity of the people, Germany, Italy, the UK, and France are looking at crafts across the spectrum, from traditional heritage crafts to specialist area of study.

It is recognised that cheap imports are having an adverse reaction in the crafts, heritage and luxury market across Europe. Customs and excise would need to be pro-active in supporting their own countries' products instead of letting cheap-copies imported.

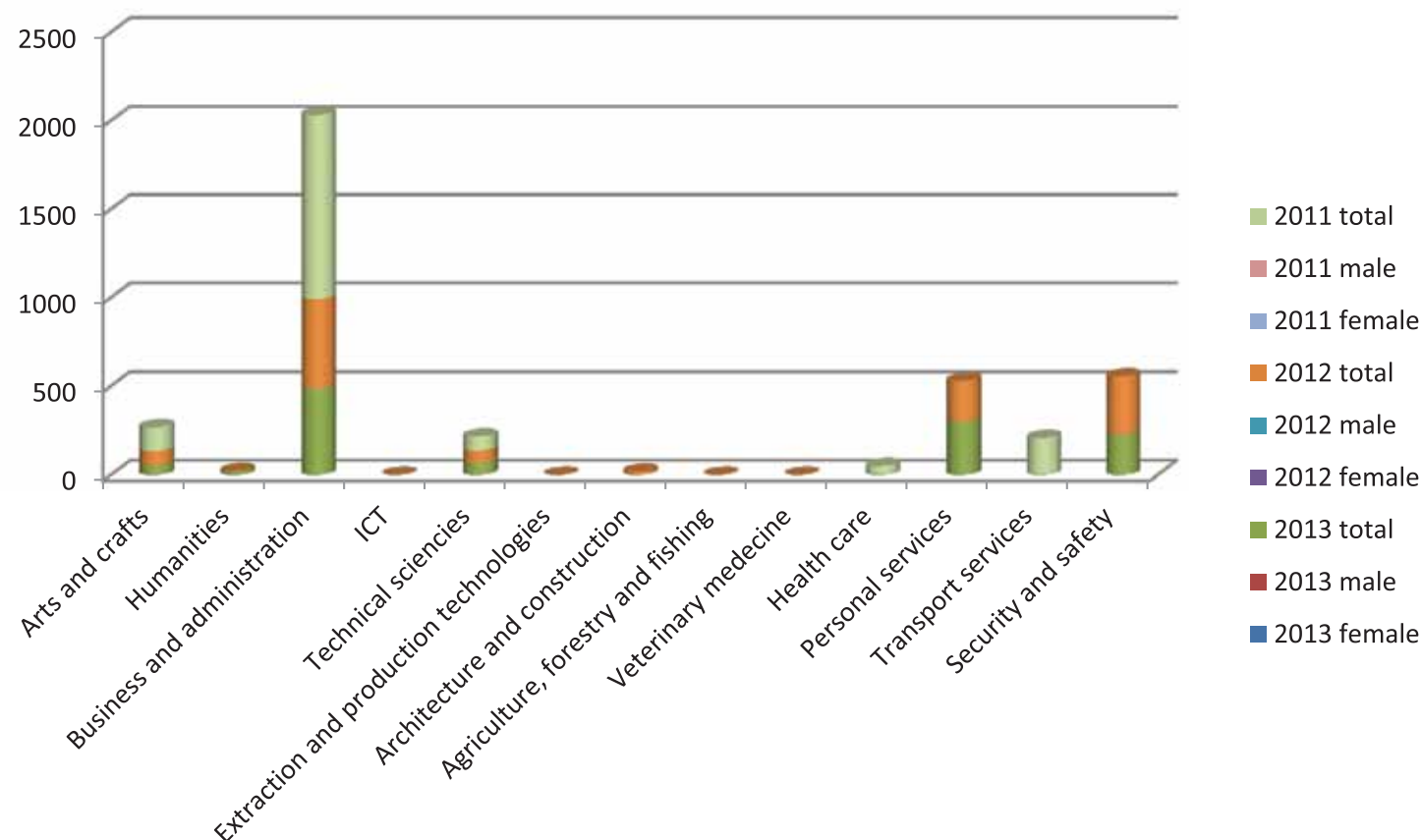
These goods should be clearly marked with the country of origin and seen as inferior copies.

STATISTICS

STATISTICS

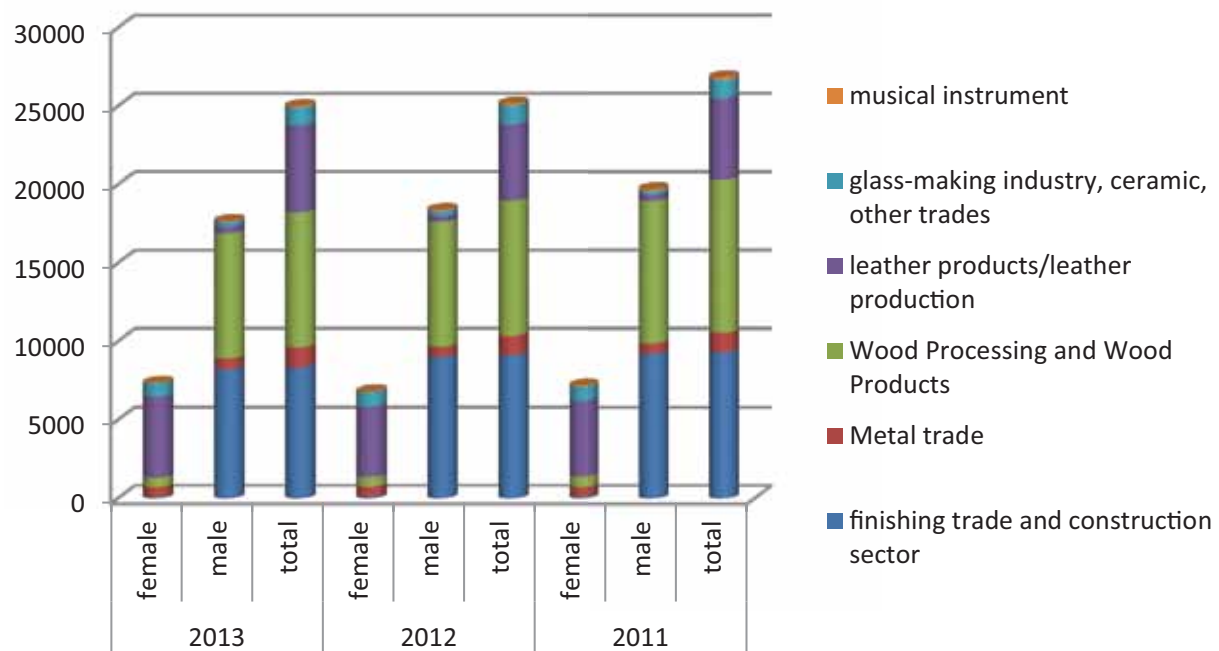


STATISTICS BULGARIA



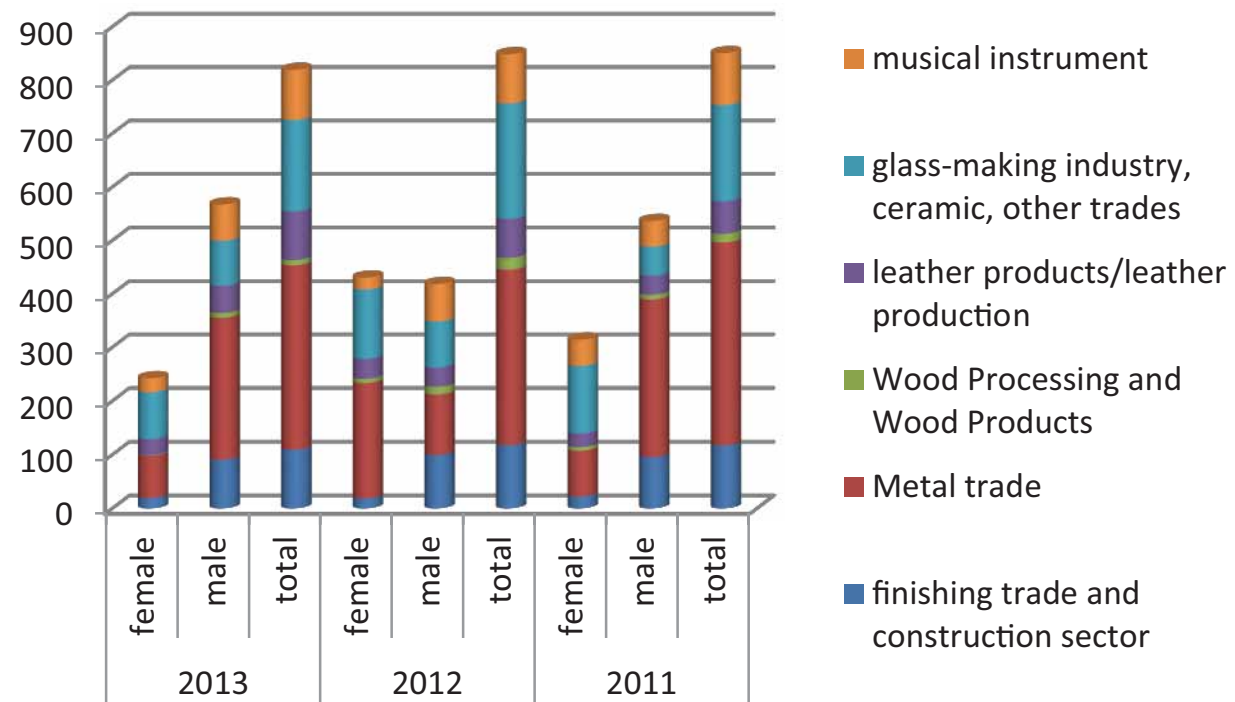
This is the official data obtained from the National Statistical Institute - Bulgaria. It represents the numbers of the graduates in Bulgaria in the listed specialties. The vocational specialties are united and enlarged into big groups, so there is no information for each single art and craft specialty, neither there is information on the gender of the graduates or contracts signed. This is the most detailed data the institutions collect in regard to the vocational education. There is no branch organisation that is responsible for collecting and storing data, representing the number of contracts signed or individual practice after the graduation of secondary school.

STATISTICS FRANCE



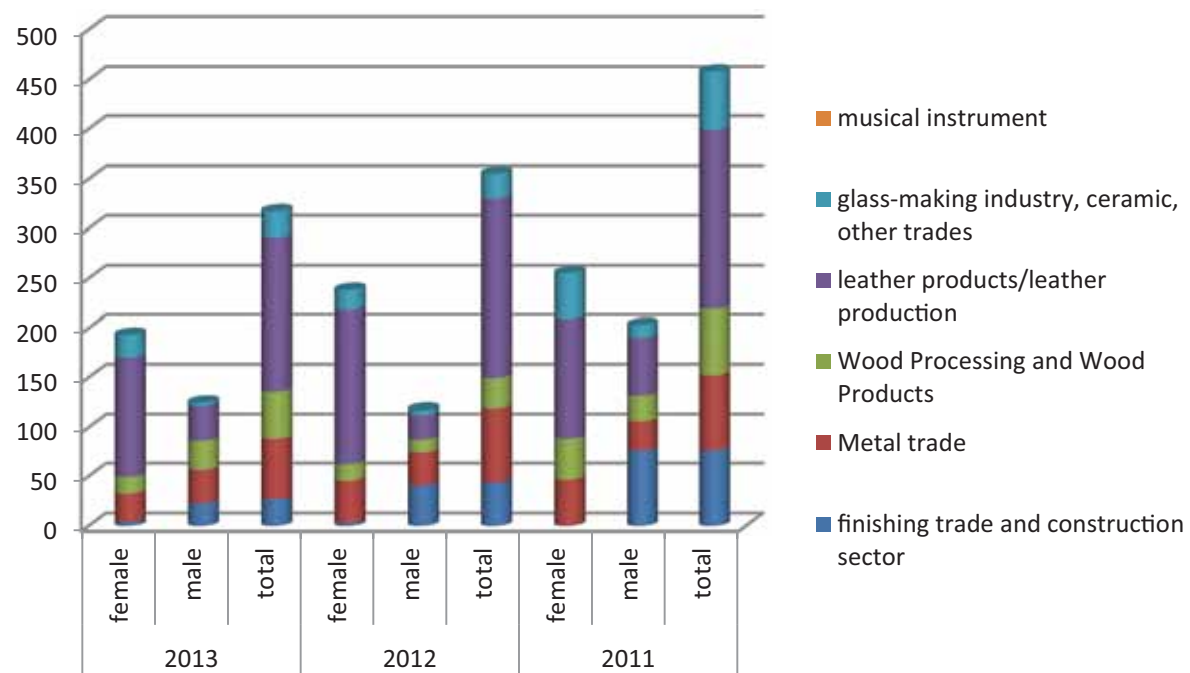
STATISTICS

GERMANY



Compared to other professions in Germany the number of new training contracts in Art and Crafts (AC) is pretty low which indicates that AC doesn't play a crucial role in the German Economy. The table shows that mainly more men than women starting their carrier in AC. The metal trade and glass-making industry represent the key professions in the AC sector.

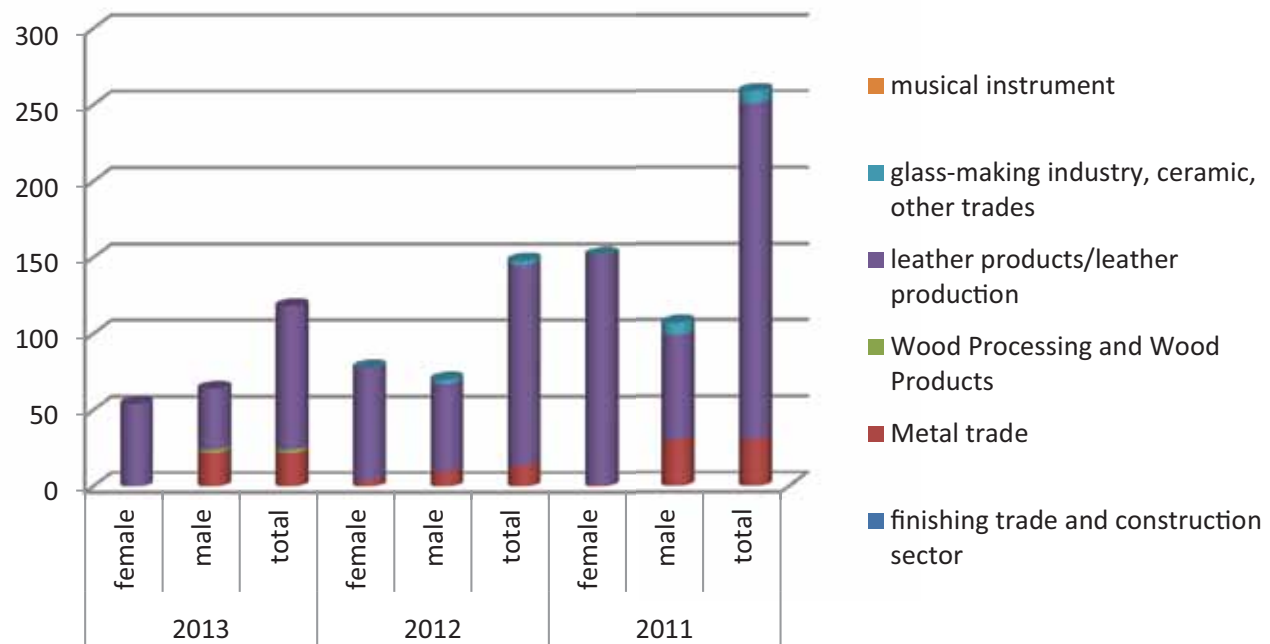
STATISTICS HUNGARY



Since the project from the Hungarian side is focusing on traditional crafts, the above statistics is not covering the whole spectrum of vocational training in Hungary. It is only relevant for training the traditional arts and crafts.

STATISTICS

ITALY



All statistical data, although partial, show a pronounced decline in apprenticeship which corresponds to a decrease in the number of active companies. Recent measures to support the training of youth entrepreneurship by Tuscany Region have not shown measurable results yet. Despite these not encouraging data, the only sector capable of creating new jobs is still the leather, which absorbs the majority of new jobs.

STATISTICS UNITED KINGDOM



UK statistics above are based on craft apprenticeships within the Heritage crafts.

The craft industry across all areas of heritage and contemporary crafts brings in over 4 bn into the UK economy. The UK government is promoting and supporting apprenticeships in crafts, but the majority of crafts persons have a higher education qualification and are self-employed.

avant crafts



EDUCATION

DESIGN

PRACTICE

ART

IDEA

www.facebook.com/avantcrafts?fref=ts

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