

Briefing Notes from Radcliffe Round Table Participating Organisations



**Radcliffe Trust
Round Table
13th July 2010
The Art Workers Guild**

Contents

| | Page |
|--|------|
| Radcliffe Trust: Briefing Note and Introduction | 3 |
| <u>Public and Independent Funders</u> | |
| Heritage Lottery Fund: Dr Jo Reilly, Head of Participation and Learning | 4 |
| Icon Conservation Internships: Carol Brown, Training and Development Manager | 6 |
| Traditional Building Skills Bursary Scheme (Consortium for EH & NT): Clara Willet, Manager | 8 |
| Crafts Council: Amanda Jones, Director of External Relations | 11 |
| Anna Plowden Trust: Dr David Saunders, Trustee | 15 |
| Ernest Cook Trust: Nicholas Ford, Agent and Director | 16 |
| Headley Trust: Heather Marriot, Lead Executive, Dr Patricia Morison, Executive | 17 |
| Pilgrim Trust: Georgina Naylor, Director | 19 |
| Queen Elizabeth Scholarship Trust: Richard Peck, Secretary | 22 |
| <u>Stakeholders and Grant Beneficiaries</u> | |
| Art Workers Guild: Monica Grose Hodge, Guild Secretary | 24 |
| Church Buildings Council: Andrew Argyrakis, Senior Conservation Officer | 27 |
| Cockpit Arts; Vanessa Swann, Chief Executive | 29 |
| Crafts Central: Tina Searle, Chief Executive, Tessa Damer, Workshops Manager | 32 |
| Edward James Foundation: Ellen Cheshire, Head of Communications, West Dean College and Gardens | 34 |
| Heritage Crafts Association: Robin Wood, Chair | 36 |
| Icon (The Institute of Conservation): Alison Richmond, Interim Chief Executive | 37 |
| NADFAS (National Association of Decorative and Fine Art Societies): David Bell, Chief Executive | 39 |
| The Heritage Alliance: Kate Pugh, Chief Executive | 41 |

Radcliffe Round Table 2010
The Radcliffe Trust, Heritage & Crafts Programme
Briefing and Introduction:

Background to the Radcliffe Trust and its grant-making activity

The Radcliffe Trust (RT) is one of the UK's oldest grant-making trusts. It came into existence in 1714 when Dr John Radcliffe of Oxford died, leaving the bulk of his estate for its income to be applied for general charitable purposes. The endowment was further enhanced in the 1970s by the acquisition from the Trust of the land for the new town of Milton Keynes.

The history of the RT has been admirably set down by Ivor Guest, former Secretary to the Trust, in his book *Dr John Radcliffe and his Trust*. To Dr John we owe the Radcliffe Camera, the Radcliffe Infirmary, the Oxford and Pretoria Observatories and a whole raft of associated grant-giving activity, including University Fellowships in Philosophy, Astronomy and History.

In 1966 the RT began to set the pattern for its current grant-making in the Music and Crafts sectors. In Crafts the earliest grants supported, for example, the establishment of the York Institute of Advanced Architectural Studies (IAAS), the Textile Conservation Centre, the Leather Conservation Centre, the York Glaziers Trust and Clerkenwell Green Association. A strong focus was put on supporting cathedral workshops and on the buildings crafts, notably stained glass and stonemasonry. In 1980 the Culture Bank programme was set up with the objective of "preserving areas of human endeavour that had hitherto been overlooked or neglected". Conservation projects in churches, museums, libraries and archives received support and grants were given as early as 1973 for conservation courses in such institutions as the Courtauld Institute of Art. Grants for apprenticeships began in 1972 and, up to the end of 1990, 154 craftspeople had received grants.

The Radcliffe Trust today

- RT traditionally focussed on support for the training (in various forms) of young people in crafts and conservation. Today, the Heritage & Crafts programme supports the development of the skills, knowledge and experience that underpin the UK's traditional cultural heritage and crafts sectors. This includes support for craft and conservation training, for practical projects and for strategic projects, which demonstrate clear benefits to individuals and to the sector. Compared to many, the RT is modest in size but aims, as throughout its past, to use its funds both judiciously and creatively.
- Applicants must be a UK registered or exempt charity. We do not currently provide retrospective grants or grants for operating costs or capital projects. We do not request matched funding. Other than this, we aim to be flexible, open and inclusive and to encourage standards of excellence.
- During the year ended 31 March 2009 the Trustees made 77 grants totalling £318,043. Approximately half of this sum was assigned to the Heritage & Crafts programme.

Issues

The Radcliffe Trust will be celebrating its Tercentenary anniversary in 2014. As part of the preparations for this, Trustees wish to evaluate the impact of our grant-giving thus far and to identify how best we can target our funding in the future. This will include considering new areas for support.

From our vantage point it is clear that, whilst there are varied entry points into the Heritage & Crafts sector and different pathways through it, there is a continuum in terms of motivation, skills, training and support needs. Apart from providing very practical help, we can also see opportunities for joint working, sharing of best practice and strategic thinking. However, this needs to be enabled and properly supported. It presupposes an informed overview of the sectors we are dealing with and communication between those involved. This is why we have initiated this event.

With this in mind, our aim is to start to identify where funding is most needed, where flexibility is needed, what is falling between the cracks and where joint working between both beneficiaries and funders may add real value.

We see this first Round Table is a means of opening a constructive dialogue with a number of key players in the Heritage & Crafts sector we currently support. We have a wide range of participants and there are, unfortunately, many others we could not include. This can only be an exploratory meeting. However, we hope it may give rise to further conversations leading up to our Tercentenary and that it will benefit all concerned.

Carole Milner, Adviser, Heritage & Crafts Programme

The Radcliffe Round Table 2010: The Heritage Lottery Fund

1. Background

The Heritage Lottery Fund (HLF) was set up in 1994 to distribute money raised by the National Lottery to heritage projects throughout the UK and as such is the UK's leading funder of heritage projects with over £200 million to give in grants each year until 2019. We are the only heritage organisation that operates UK-wide, and that funds all types of heritage, including: buildings and archaeology; museums, libraries and archives; natural heritage; industrial, maritime and transport heritage; as well as language, dialects, memories and cultural traditions. To date we have invested £4.5 billion in nearly 30,000 projects and have the mission to be the UK's leading advocate for the value of heritage to modern life.

Through our grant making we aim to:

- Conserve the UK's diverse heritage for present and future generations to experience and enjoy;
- Help more people, and a wider range of people, to take an active part in and make decisions about heritage; and
- Help people to learn about their own and other people's heritage.

All projects we fund must include learning activities, which can include educational resources and workshops, new interpretation and/or training.

2. Our funding for heritage skills

We are a champion for heritage skills. Following the publication of our research report, *Sustaining our Living Heritage* in 2000, which identified gaps and shortages in heritage skills, we introduced new initiatives into our second Strategic Plan in 2002. We:

- required all projects over £1million to include training activities and produce a Training Plan;
- built training outcomes into our targeted programmes – Parks for People, Landscape Partnerships, Townscape Heritage Initiative;
- produced guidance and case studies on our website to encourage best practice and;
- encouraged applications to deliver training to volunteers (and to staff, where the training was directly related to delivering a wider HLF project).

Trustees, however, felt the sector was slow to respond the opportunities offered by HLF funding to address the acute need for increased training in the heritage sector; in 2004 they decided to make a further strategic intervention by investing £7 million in our Training Bursaries programme.

2.1 Training Bursaries

The aims of the programme are to:

- improve the quality of skills available to the heritage sector by providing new entrants or existing staff in the heritage sector with work-based training opportunities based on clear understanding of sector needs;
- develop innovative, exemplar training schemes which promote diversity in the workforce;
- enable heritage organisations to work in partnership with other agencies; and
- disseminate good practice.

We funded 10 projects which together will deliver over 900 training opportunities in skills ranging from horticulture and biological recording to stone masonry and engineering skills. The programme has been a terrific success so far, with 89% of trainees going on into heritage careers or further training. For the latest evaluation of the programme see:

www.hlf.org.uk/HowToApply/programmes/Documents/Evaluation_Report_April_2009.pdf

In 2008, we launched our third strategic plan and reinforced the message that we encouraged proposals for training to be built into applications to our mainstream grant programmes. In the same

year we welcomed a new Chair of Trustees, Jenny Abramsky, who has proved to be a great advocate for training. As a response to the current recession she has led the Board to invest:

- a further £2.7 million in the existing Training Bursaries projects (Sept '09);
- £17 million in a new Skills for the Future programme (May '10).

2.2 Skills for the Future

We delivered this new programme to a very tight deadline yet the response from the sector was terrific; the number and quality of applications was so high that Trustees invested treble the amount they originally set aside to fund 54 projects delivering over 800 long-term placements. It will not only support traditional conservation training but also a wide variety of more contemporary skills (such as managing volunteers and using social media to get people involved in heritage) that will help reinvigorate and broaden the appeal of the heritage sector to job-seekers. For more information about the programme, including a full list of those projects we funded see:

www.hlf.org.uk/HowToApply/programmes/Pages/SkillsfortheFutureprojects.aspx

The aims of Skills for the Future are to:

- fund high quality work based training opportunities to equip people with the skills to pursue a career in heritage;
- enhance the capacity of the heritage sector to deliver sustainable training and share good practice; and
- demonstrate the value of heritage skills to modern life.

To receive a grant applicants had to deliver against all of the following four outcomes:

- increase the range and quality of work-based training to develop skills in the heritage sector;
- meet identified skills gaps or shortages in the heritage sector;
- increase the capacity of the sector to deliver training and share good practice; and
- increase the diversity of the heritage workforce.

3. Suggestions areas to explore at the round table

1. Does it continue to be appropriate for a Lottery distributor to invest in and subsidise the provision of heritage training? Should this rather be the responsibility of employers and the Government in cooperation with the Sector Skills Councils? What barriers face heritage employers in meeting the skills needs of the UK heritage sector?
2. What is the likely impact of the recession on the heritage sector in general and the provision of training in particular? What should be our response?
3. What role can HLF play in raising the profile of heritage skills and their importance to the UK economy? Who should we (i.e. the sector) be influencing?
4. What is the 'big picture' on the funding for heritage training in the UK? How much is being invested and by which organisations?
5. Are there still skills gaps and shortages? What are they and where is the evidence?
6. Should there be a 'Skills for the Future 2'? Who would apply?
7. How can the sector meaningfully and respectfully increase the diversity of its workforce to better reflect the UK population? Is this a shared priority?
8. Can we refer to a 'heritage industry'?
9. Is the use of the term 'craft skills' useful? Does anyone know what it means?
10. Should HLF consider a heritage skills and training feature on its website?

Jo Reilly

Head of Participation and Learning, HLF

July 2010

Conservation Internships (Icon for HLF)

Icon Training Office

The Institute of Conservation's Training Office has two work strands: Work-Based Training (WBT) placements in conservation (Icon Internship) and the Conservation Technician Qualification (CTQ) for those working in conservation-related contexts. A Manager and Administrator have been supported by a combination of Heritage Lottery Fund (HLF), Esmee Fairbairn Foundation and Icon funding.

Brief Background

The office was established by one of Icon's convergent bodies in 2005 with HLF funding to write an application for the HLF Training Bursaries Scheme programme. When £1M was awarded (for a 54 fully-funded full time 12 or 24 month placement scheme over 4 years) in 2006, the office was confirmed for the length of the project and attracted enough additional grant monies to allow Icon to carry out other training work alongside the HLF scheme. Over the last 4 years the HLF placements have been very successful, with a high employment/career progression result for completing interns. In 2009 Icon was awarded monies to extend the scheme to 2012 with another 20 placements.

The scheme bases interns (both conservation graduates and new entrants) into private and public sector workshops across the UK alongside experienced conservation practitioners. Icon routes HLF money direct to the intern, allowing them to be exempt from tax. Conservation disciplines chosen are based on a skills-shortage survey carried out in 2005, informally updated by Icon's PSD cttee. The geographical spread is determined in response to HLF criteria for the grant. Demand for placements is high; Icon also maintains a growing "waiting list" of over 80 hosts/supervisors willing to take on an intern.

Icon has rolled out the internship monitoring and management framework (Skills in Practice) to funders other than HLF. Since 2007, 4 or 5 12 and 24m placements have been run per year – funded mainly by Clothworkers Foundation, Pilgrim Trust, local charities, Museums friends' organisations and employers. The management of these external placements produces small but useful amounts of income for Icon.

The Office has run Icon's Conservation Technician Qualification (CTQ), since 2007. The idea for CTQ was instigated in 2004 by major employers in the sector and adopted by Icon in 2007. A 'live' trial with five employers and 14 candidates was carried out in 2007/8 and second trial phase from autumn 2008, with 26 candidates registered through 17 employers. A further 21 employers are interested in future involvement, and the CTQ has been included as a qualification outcome in at least four HLF *Skills for the Future* bids. The CTQ is a level 3 qualification – the key feature is that it is delivered and assessed in the workplace by participating employers. It works successfully in a wide range of contexts, historic houses, museum and galleries, private sector workshops and on site. Candidates have included new entrants (taking 2-3 years) and existing skilled operatives (assessed within 6 months). Icon's role is to provide an external assessor and a moderator, and it is responsible for training mentors and assessors.

Scope of Sector represented

For Internships this has been dictated by Icon's own remit, HLF's particular target areas, the external funder's request/interest area and by the results of the desk study mentioned above. About half the placements to date have been in material-based conservation training within a museum or archive context, the rest are in other areas that reflect the wider range of the conservation context today: preventive work, crafts based subjects, heritage science and architectural/heritage site-based work.

With the CTQ the sector Icon represents is a little wider, as the qualification has been found useful in the wider crafts/making sectors - stained glass technician work, aircraft engineering, geological preparation, pattern making, bookbinding and framing. We have not yet trialed CTQ in stone masonry or blacksmithing eg, but there is no reason why it could not be used to assess anyone who carries out work in a conservation context, or is contributing to conservation project. There could be links to curatorial work, archaeology and environment.

Current status

Internship - recruiting year 5 internships (16 starting this September – 4 of these are externally funded)
 Working with Successful Skills For the Future applicants with either Skills in Practice or CTQ
 CTQ – Have finished our final pilot, completing final external assessments, awaiting re-launch of the qualification and contacting our list of interested employers.
 Approaching EFF for a grant to ensure we have the staff to administer the work.

Issues identified related to support from your activities and possible ways to address

1. Funding for WBT is currently by and large allocated randomly, with no agreed prioritisation either of quality of training or assessment of skills need. It depends often on the geographical or specialism interest of the donor or the ability of the institution to fundraise. Some institutions go their own way regardless of moves elsewhere in the sector – eg V&A’s current in-house Diploma/ Level 4 training, funded by Clothworkers, and the British Library’s in-house Internship scheme (funded by HLF). Funders have no current way of knowing what initiative has the profession’s approval and support and where monies should best be targeted.
 - *Placements should be decided on in terms of skills need and the quality of training opportunity available, Icon’s list of existing and potential supervisors and hosts needs to be better used.*
 - *Icon needs to have a stronger voice in defining and controlling the “Internship” word, and setting standards for WBT.*
 - *Use of PACR standards should be monitored by Icon and their adoption better policed .*
 - *Funders could consider a central and prioritised approach to funding (based on improved research – see below) routed through the professional body. This would ensure that quality of training and the interns’ experience is assured and that a clear training routemap is promoted widely to all.*
 - *Larger employers could also contribute to the WBT fund by means of a levy to ensure work-based training is available to all new entrants and post-grads at an agreed stipend, also ensuring that smaller employers can afford placements.*

2. The lack of research in the sector about skills gaps, succession hot-spots and where the needs actually are – are we targeting the right skills areas?
 - *Funding for research on skills needs is a priority – CCS has not been helpful in this, so Icon is the best organisation to co-ordinate this for the whole sector.*

3. Apparent barriers between sectors of conservation are still stifling career movement between crafts, collections conservation and building conservation, and limiting access to government funds. A Conservation sector with a wider remit could have greater “clout” with increased numbers of members and can take advantage of the better publicity and public awareness aspects that heritage crafts have currently developed.
 - *Icon’s NCESS should take account of other related areas to collections conservation and think in terms of a more expansive remit for its membership*
 - *A parallel register of conservation related crafts could be set up alongside the Conservation Register, or integrated within it.*
 - *RRT should consider the advantages of setting up a UK-adjusted Compagnonnage system, uniting crafts and conservation in a life-long learning network of willing host placements and experienced individuals willing to mentor and continuously assess practitioners throughout their careers. The basis of this could be the network of workshops/institutions used in the last 4 years of the HLF TB scheme*

Carol E Brown
 Training Development Manager, Icon

Building Bursary Scheme (Consortium for HLF)

What is the Traditional Building Skills Bursary Scheme

The Traditional Building Skills Bursary Scheme is a £1.7 million scheme to provide bursaries to individuals in England and Wales to train in traditional building skills.

This is one of 10 training bursary schemes generously funded by the Heritage Lottery Fund (HLF) to improve the quality and availability of skills in the heritage sector.

With £1.4 million from the HLF, the scheme is also funded and managed by a partnership of leading heritage organisations – English Heritage, the National Trust, Cadw, ConstructionSkills and the National Heritage Training Group.

What is the scheme offering?

Trainees have the opportunity to gain valuable work-based training, practical skills development or up-skilling in their chosen traditional building skill. Placements will include: blacksmithing, brick masonry, carpentry and joinery, electrical and plumbing, dry stone walling, earth building, fibrous plastering, flint working, ironwork, lime mortar, lime plaster, painting and decorating, stone masonry and roofing.

The Scheme provides bursaries for a wide range of traditional building skills that have been identified in short supply. The Scheme can consider funding placements in other building skills, but this can only be done with the agreement of the HLF and if a good case is put forward. The Scheme does not cover stained glass, or wall painting conservation.

The placements vary in length between 1 month and 2 years (part-time, full-time and in block release) and bursaries are available to support the Trainee during their placement.

Trainees are encouraged to apply for their CSCS card and work towards gaining their NVQ level 3 Heritage Skills.

Placements are hosted by a range of sole traders, public and private companies, and organisations who are committed to providing training to maintain the highest standard of craftsmanship.

What is unique about it?

The Scheme is innovative and unique in that it offers:

- flexibility work-based training placements of variable length (1 month – 24 months)
- part- or full-time that can be undertaken in blocks rather than a continuous run.
- a contract between scheme and bursary recipient, minimising the bureaucracy for placement hosts.
- no age limit to bursary recipients and it encourages applications from women and ethnic minorities.

Why has the scheme been set up?

The report published by NHTG, *Traditional Building Craft Skills - Skills Needs Analysis of the Built Heritage Sector in England (2005; revised 2008)* has estimated that 6,500 additional workers are needed within the built heritage sector in the next year to meet demand for work.

The bursary scheme helps to address some of the current recognised skills shortages and skills gaps within the traditional crafts and built heritage sector, through the provision of bursary places for individuals in a number of targeted building skills.

The bursary scheme also helps address the Department of Education and Skills commitment, identified in a Skills White Paper presented to Parliament in March 2005, to meet the skills challenges the UK faces to improve work-based training, promoting apprenticeships and helping individuals develop wider employability skills.

What has the Scheme achieved so far?

To date the Scheme has recruited 87 trainees (11 female; 76 male). 31% of these have achieved an NVQ in their craft occupation and 76% are continuing to work in the heritage sector.

Who is eligible for a bursary?

The scheme is available to eligible individuals, over 16 years, who reside in England or Wales and are competent in a relevant building skill. Competency entry standards vary from placement to placement.

The scheme recognises that some status groups, such as women, black and ethnic minorities, are currently under-represented in the built heritage sector, and aims to address this.

Bursaries will be awarded to individuals on the merit of their application.

How do people apply / companies register as Placement Providers?

Individuals, organisations or businesses interested in the scheme should go to www.buildingbursaries.org.uk or contact the Bursary Scheme Manager at enquiries@buildingbursaries.org.uk or at Traditional Building Skills Bursary Scheme, PO Box 1179, Tring, HP23 6WR.

When can people apply for bursaries?

Bursary training placements will be advertised on the scheme's website as and when they become available. Bursary applicants can apply for a bursary either via an advertised placement on or via the self-referral route; both available from the scheme website - www.buildingbursaries.org.uk.

Interested individuals should take a look at the website and can sign up to be kept informed via e-mail.

How much is available and for how long?

The scheme has secured funding until March 2012, £1,199,000 of which will go directly to trainees in bursaries. The Scheme aims to provide up to 135 bursaries.

Individual bursaries of up to £15,000 pro rata, per year are available.

How will the money be provided to the trainees?

Bursary allowances will be paid to the trainee in arrears, at staged intervals following feedback from the trainee and their placement supervisor, recording satisfactory progress.

How is it expected the trainee will spend their money? i.e. on what?

The bursary allowance is a contribution to the bursary holder's subsistence and travel while they attend the placement. They will also be expected to purchase any tools and equipment needed to carry out their work during the bursary placement.

Some Trainees can choose to spend a proportion of their bursary on short courses and registration and assessment for their NVQ level 3 Heritage Skills.

What are the plans after the bursary scheme finishes?

The need to attract more individuals into the built heritage sector will not stop in 2012 and further support and development of training opportunities will be needed.

It is hoped that further funding for the scheme will be found after 2012 so that it can continue to play a part in meeting the skills needs of the sector beyond the HLF funding period.

A recent successful bid to the HLF has resulted in another scheme – Skills for the Future – to be set up which will start later in 2010. Further details about this should be directed to Lucy Yorke at ConstructionSkills (lucy.yorke@cskills.org).

What issues have arisen during the course of the Scheme?

Diversity

The Scheme has failed to achieve its target of 40% bursaries to women and 6.9% to ethnic minorities. Although the Scheme has targeted its advertising to these sectors of the community, it is clear that the wider issue of under-representation of these sectors within the construction sector is reflected in the built heritage sector also.

Further engagement is needed at taster and entry level to raise awareness and encourage a more diverse workforce.

Mentoring

Experienced craftspeople are keen to offer placements to enthusiastic and committed individuals, but they often lack the experience and skills to provide support and appropriate mentoring and on-the-job training. More support and training for placement supervisors would benefit them and their trainees.

Age

The majority of the Scheme's trainees are aged 26-??, but these individuals attract a lower rate of CITB apprenticeship grant for their employer and consequently they struggle to secure a formal apprenticeship. These individuals have often paid for themselves to attend college and need the work experience to help them develop their skills and gain their NVQ which helps them gain employment. It is the Scheme's experience that more mature trainees are often more focused and 'work ready' than some younger applicants and trainees and yet they often struggle to an opportunity to work in the built heritage sector.

The Crafts Council

The Crafts Council is the national development agency for contemporary craft

Our goal:

- To make the UK the best place to make, see, collect and learn about contemporary craft

Our aims:

- To build a strong economy and infrastructure for contemporary craft
- To increase and diversify the audience for contemporary craft
- To champion high quality contemporary craft practice nationally and internationally

Our values:

- We believe that craft plays a dynamic and vigorous role in the UK's social, economic and cultural life.
- We believe that everyone should have the opportunity to make, see, collect and learn about craft.
- We believe that the strength of craft lies in its use of traditional and contemporary techniques, ideas and materials to make extraordinary new work.
- We believe that the future of craft lies in nurturing talent; children and young people must be able to learn about craft at school and have access to excellent teaching throughout their education.

The Crafts Council is funded by Arts Council England and earns income from event fees, ticket sales, exhibition loan fees and magazine and catalogue advertising and sales. In addition, it raises income from sponsors, individuals and charitable trusts and foundations. In doing the latter, we are mindful that this income should be for projects that we are uniquely placed to deliver as the national agency for craft.

Although the Crafts Council distributes a small number of awards to promote excellence in craft, it ceased its historic function as a direct distributor of government funding in 2000 when this responsibility was transferred to Arts Council England.

The Crafts Council delivers its activity through four strategic themes.

Make *Stimulating and profiling creative excellence, innovative thinking and practice across all craft forms:*

- Through Collective, our portfolio of five continuing professional development programmes, we work with hundreds of professional makers every year, helping them to develop, refresh and renew their work, access the latest information and exchange ideas with each other. Collective requires external funding to fulfil its full potential for the sector.

See *Change people's perceptions of craft by showing the best of contemporary craft in different physical and conceptual contexts*

- We showcase the best of contemporary craft through collaborations with museums and galleries including the V&A, the biennial 50:50 exhibition partnership with regional museums, national touring exhibitions, loans and online exhibitions. We are extending exhibitions into new contexts through our CraftCubes programme,

which puts the object and extensive digital interpretation into a self-contained environment enabling exhibitions beyond museums and galleries. We work with curators to develop their practice through our SparkPlug programme.

Collect *Supporting the growth of a robust craft sector in a global marketplace*

- We continue to develop the market for craft in the UK through Collect, bringing together craft galleries to display and sell their work in a gallery environment and Origin, bringing makers and the public together at a prestige event. We will continue to develop these long-standing events to ensure that they remain fresh.

Learn *Promoting craft education and skills progression for the economic and cultural health of the sector*

- We work in partnership to provide resources and support for craft educators to develop their skills through schemes including 'Firing Up', a major three-year national programme, supported by the Esmée Fairbairn and Paul Hamlyn Foundations, Craft Club, Craft Action Network and the Maker Teacher Scheme incorporating many elements of the recommendations of the Craft Blueprint on skills development

Research

- We have recently launched three new reports, highlighting crafts' contribution in a number of areas:
- "Making Value: craft & the economic and social contribution of makers", showing the contribution of craft makers to industry, education and the community
- "Crafting Futures: a study of the early careers of crafts graduates from UK higher education institutions
- "Consuming Craft: the contemporary craft market in a changing economy, looking at the current and potential market for contemporary craft and consumer attitudes in a changing economic environment.

Most of our current programmes are relatively new and will be developed further during our current business plan (2010-2010). Many require additional income to fulfil their true potential as national programmes and have been launched as pilots or on smaller initial scales than we ultimately envisage.

CRAFT SECTOR OVERALL CONTEXT

The past 15 years have been incredibly productive for the UK's creativity and innovation, and craft has been a part of that success.

Economic Contribution

- Craft is a major player within the creative industries, growing more rapidly by employment than any other sector. Largely made up of self-employed makers and owners of small to medium scale enterprises (SMEs), the sector has a vital role in the UK's future economic landscape.
- The craft sector now makes a £3 billion contribution to the UK economy, and represents 13% of those employed in the UK's creative industries.

- The total market buying original craft is 11.3 million people, far bigger than that for fine art. The value of sales of original craft doubled between 1994 and 2004.
- New research commissioned by the Crafts Council shows that 16.9 million people have already bought craft and that the total market for original contemporary craft is currently between £913m and £1.87 billion.

Innovation

- Craft knowledge and innovation impacts on sectors throughout the creative industries. New Crafts Council research shows makers contributing to sectors from film and fashion to health and architecture and partnering manufacturers in new commercial products.

Growing Popularity

- 11% of the UK population visited a craft exhibition in 2008/09, and 17% participated in craft activity within that year. Craft (17%) was the most popular area for participation followed by playing a musical instrument (11%) (DCMS Taking Part survey).

Social Capital

- The skills, creative capabilities and aptitudes that craft engenders contribute to intellectual development, character and social capital. The sense of achievement and self actualisation that craft provides gives people pride in themselves and in what can be accomplished.
- Craft thinking is crucial to learning at all ages, and there is growing evidence that its practice shapes character.
- The craft sector has a number of characteristics noteworthy for Britain's new industrial landscape. It is fastest growing amongst the young, which means it is well placed for further growth

New research commissioned by the Crafts Council shows that craft graduates are successful, entrepreneurial and socially mobile.

THE CRAFT SECTOR: KEY PRIORITIES

In the run-up to Assemble '010, our recent conference in June, we asked delegates and others what they regarded as key issues for the sector. These were voted as the three most important areas.

- We must place greater importance on the audience, or stakeholders, we wish to engage with
- We need to have craft properly funded and taught by professionals in our schools and colleges / We need craft education to be properly recognised and valued in our secondary schools
- Crafts need to be seen as a professional occupation and not as a "hobby" by the general public

WHERE GOVERNMENT CAN HELP THE CRAFT SECTOR

There are particular areas where the government through legislation, can help the craft sector to continue to contribute and thrive. These are our current key messages to government and policy makers:

- Restore the opportunity for craft and making to the curriculum to encourage the development of craft knowledge in young people and the recognition that craft is a viable, entrepreneurial career
- Enable teachers to have opportunities to learn craft skills and teach them confidently
- Enable craft research to flourish, continuing craft's contribution to other creative industries and manufacturing sectors
- Enable the provision of new routes into the sector alongside Higher Education Institutes including apprenticeships that take into account the profile of new professional makers (often embarking on second careers) and the difficulties of micro-businesses and sole traders in providing apprenticeships
- Give us an appropriately level playing field alongside the digital, media and STEM priorities that are dominating the HE and creative industry agendas

Amanda Jones, Director of External Relations

ANNA PLOWDEN TRUST (APT)

Briefing note for Radcliffe Round Table

Brief background

This is largely on the web site but the Anna Plowden Trust was set up in memory of Anna Plowden, a founding partner in the Plowden & Smith conservation practice and a well-known and highly respected conservator and author on conservation. The trustees are drawn from Anna's family, friends and former colleagues, augmented by conservators. The funds available to the APT derive from fundraising when the trust was set up in the late 90s, donations and (mainly) income on these investments.

The relevant sectors you support and what you specifically do not support

- Regular support is specifically for conservators and those training to become conservators. The two main programmes are bursaries for those registered on conservation courses (of any discipline) and grants to assist practising conservators with CPD (normally course or conference attendance). The APT normally only supports those registered on UK courses and those from, or living long term in, the UK. For CPD, slight preference is given to those who - like Anna - work in the private sector and cannot count on institutional support.
- Ad hoc support for projects that promote conservation and for the AP Award for Research and Innovation, that is run in parallel with the main Icon Conservation Awards as and when they are held (nominally every second year).

The budget envelope for your grants to these sectors

- Generally around £20-25k per annum on bursaries. These are usually targeted to help pay the course fees. Average grant £2k, and recently we have tended to give this sum to around 10 recipients, as all requests have exceeded this amount.
- Around £5k per annum for CPD, with a typical grant of £200-500.
- Ad hoc grants are typically c.£1k. AP Award for Research and Innovation currently £2.5k.

Any issues you have identified related to the funding of these sectors and possible ways to address these

- Increase in numbers applying for bursaries, in the course fees needed and in the overall costs of a conservation training course mean we no longer tend to give an award equivalent to fees, but usually select the best 10 applicants and give a 'flat' grant of c.£2k. We had, this year, good quality requests that totalled more than ten times the sum we had available.
- We have been looking to increase the value of our investments, and have allocated some funds to cover the costs of having a fundraiser work with us.
- We have also been considering whether - as we have a well-established process and experienced assessors - we could act on behalf of, or in concert with, other funders who wish to support the sector, but who lack this structure/expertise.

New directions you may be interested in exploring

We feel that there is more demand than supply in the areas we fund and that it is right for us to focus on these, so we are not seeking to expand the range we support. We are, however, trying to increase our capacity to meet this demand. As above, we would like to explore further fundraising and working in concert with others to achieve this.

David Saunders
Trustee, APT

THE ERNEST COOK TRUST

The Ernest Cook Trust is a grant-making educational charity. Originally endowed with the landed estates owned by the founder, who was the grandson of Thomas Cook, the travel pioneer, the Trust manages those estates, and uses them to host educational visits by schoolchildren, as well as making grants, currently totalling £1.4m per year.

The grants are concentrated on three areas of interest, including the broad spectrum of the arts, crafts and architecture. Because of the Trust's roots in the countryside, rural crafts are a particular area of interest. Grants are made to charities and not-for-profit organisations that encourage young people's knowledge and interest in these areas. Grants range in size from a few hundred pounds to a usual maximum of £15,000; the largest sums awarded fall in the range of £4,000 - £10,000.

Grants are not made to individuals, nor for capital works; core funding is supported.

Much more information about the Trust and its work can be found on the website www.ernestcooktrust.org.uk

Nicholas Ford

The Headley Trust: ten years of encouraging the crafts in Britain

Background

The Headley Trust is one of 18 grant-making trusts which have been established by different members of the Sainsbury family over three generations (www.sfct.org.uk). At 31 December 2008 the trust had assets of £61.6 million. In 2008, grants worth £2.44 million were approved; income was £2.75 million.

Headley grant-making is eclectic, but comes under the following main headings:

- *Arts, heritage and conservation projects in the UK; the encouragement of rural crafts and heritage maintenance skills.*
- *Bursary support, particularly for artistic or technical skills training*
- Repairing the fabric of Anglican cathedrals and large churches of exceptional architectural merit
- Repairing medieval parish churches in sparsely populated and less prosperous villages
- Restoration of buildings, statuary or paintings overseas, primarily in Central and Eastern Europe, and training the next generation of conservation and heritage professionals
- Support for regional museums to purchase important artefacts, particularly treasure and archaeological finds
- Development projects in sub-Saharan Anglophone Africa and Ethiopia.
- Social welfare projects and occasional health research projects
- Providing practical aids for disabled people

Rural crafts

The Headley trustees' particular interest in rural crafts dates back to 2000 when they commissioned Professor Ted Collins to research the state of the rural crafts in England. This was the first such survey in 80 years, since FitzRandolph and Hay's compendious volumes, *The Rural Industries of England and Wales*. Professor Collins garnered further funding from The Ernest Cook Trust, the Prince of Wales's Charitable Foundation and the Countryside Agency. *Crafts in the English Countryside: Towards a Future* was published in 2004. The report was widely welcomed and we are told it has been influential; it soon sold out, but can be found at www.craftsintheenglishcountryside.com.

The trustees expected a tale of woe, but were surprised and encouraged by the result. The report's ten authors surveyed: the horse industry, wheelwrights, ironworking, greenwood crafts, pole-lathe turners, basketry, gardening (of the grand country house variety), milling and millwrighting, and heritage building crafts. The result was a mixed picture of the surprising vitality, as well as the vulnerability, of the rural crafts industries.

In the wake of the report, Headley has tried to help the rural/ heritage crafts by support for initiatives to train new entrants, principally by means of bursaries and apprenticeships.

Since 2000, the trustees have made 14 grants in this general area, spending over £500,000. The grants have included training for horse-loggers, coppice and greenwood craftspeople, stone masons, and millwrights. The trustees have now made a grant towards the core costs of the Heritage Crafts Association, whose arrival on the scene they welcome, and whose objectives they warmly support.

Other areas of the crafts

Headley's strong interest in the decorative or applied arts, and also in conservation and restoration of the heritage, has been a characteristic since the trust's establishment almost 40 years ago. Over that period, the trust has been involved in innumerable and extremely varied conservation and restoration projects, an endeavour which presupposes a supply of skilled conservators armed with ever-more effective conservation techniques. Headley has accordingly also seen it as important to help both with training conservators and (to some extent) researching technological developments. Trustees have also supported organisations which study and document the history of the English crafts. Another area is support for graduate study in the applied arts. In the past ten years, and excluding capital grants for museums with craft collections, grants to support the conservation profession, craft makers and the crafts, have amounted to over £300,000.

It is worth noting that Headley takes a keen interest in industrial and maritime history, and in maintaining a supply of craftsmen skilled in ship-building, boat-building and conservation of historic vessels.

The Monument Trust

The arts, the built heritage, and the maintenance of historic gardens are important areas for another of the larger trusts in the Sainsbury family group, The Monument Trust. Naturally, the trustees are interested in conservation; for example, Monument has been a strong supporter of the Textile Conservation Centre. Capital projects which make provision for expanding crafts skills are looked on with particular favour.

Dr Patricia Morison
July 2010

THE PILGRIM TRUST

The Pilgrim Trust was founded in 1930 by the wealthy American philanthropist Edward Stephen Harkness. Inspired by his admiration and affection for Great Britain, Harkness endowed the Trust with just over £2 million pounds. Harkness did not want the charity named after him, so the decision was taken to name the charity The Pilgrim Trust to signify its link with the land of the Pilgrim Fathers. It was Harkness's wish that his gift be given in grants for some of Britain's 'more urgent needs' and to 'promote her future well-being'. The first Trustees decided that the Trust should assist with social welfare projects, preservation (of buildings and countryside) and the promotion of art and learning. These have remained the focus of The Pilgrim Trust and the current Board of Trustees follows these guidelines by giving grants to projects in the fields of Preservation and Scholarship and of Social Welfare. Trustees review these objectives every three years.

The Pilgrim Trust gave away over £2 million in 2009 with 60% of the funding dedicated to Preservation and Scholarship. The average size of grant given in 2009 was £18,000.

Trustees give grants in the following areas under the heading of Preservation & Scholarship:

- Preservation of and repairs to historic buildings and architectural features. Special consideration is given to projects that give new use to buildings of out-standing architectural or historic importance that are at risk or redundant.
- Conservation of monuments or structures that are important to their surrounding, including buildings designed for public performance.
- Conservation of works of art, books, manuscripts, photographs and documents, museum objects and records associated with archaeology, historic buildings and the landscape. Note: Funding for such work is considered only if normal facilities are not available.
- Promotion of knowledge through academic research and its dissemination, including cataloguing within museums, galleries, libraries and archives, and institutions where historic, scientific or archaeological records are preserved. Note: Funding is restricted to works for which public funds are not available. Costs for preparing the work for publication will be considered but not those for the publication itself.
- The Pilgrim Trust is the founder Trust of the National Cataloguing Scheme. The Scheme is administered by the National Archives on behalf of the funders and is overseeing the distribution of more than £1.5 million over five years to tackle cataloguing backlogs following a successful pilot programme in 2006-07. This programme is supported by the Pilgrim Trust, the Foyle Foundation, the Wolfson Foundation, the Monument Trust, the Gladys Krieble Delmas Foundation, the Mercers Company Charitable Foundation and the Goldsmiths Company, the Charlotte Bonham Carter Charitable Trust and another Trust that has indicated that it will be contributing, but has not yet formally announced this. The National Archives provides additional funding, together with expert and secretariat support for the Scheme. Final decisions on the allocation of grants are made by an independent expert panel. The Scheme seeks to support the cataloguing of outstanding collections in need of external funding to provide access to their content.

- Places of Worship. The Pilgrim Trust makes block grants to the National Churches Trust (fabric repairs in Christian places of worship), the Church Buildings Council (conservation of important contents in Church of England parish churches) and the Scottish Churches Architectural Heritage Trust (fabric repairs and contents conservation). Non-Church of England places of worship can apply to the Pilgrim Trust directly for the conservation for important contents such as organs; as can places of worship in Northern Ireland and all Cathedrals and some major churches, for example, Selby Abbey. All non-Christian places of worship can apply directly to the Trust for the repair of important listed buildings.

The Pilgrim Trust will consider applications for:

- Revenue costs such as staff salaries but generally not equipment costs.
- Project costs
- The costs of initial exploratory work for organisations seeking to rescue important buildings, monuments etc.
- Capital costs
- Training and skills – for example, internships in conservation and heritage skills
- The Pilgrim Trust is keen to collaborate and share information with other funders.

The Pilgrim Trust does not fund:

- Individuals
- Non UK registered charities or charities registered in the Channel Islands or the Isle of Man
- Projects based outside the United Kingdom
- Projects where the work has already been completed or where contracts have already been awarded
- Organisations that have had a grant awarded by us within the past two years. Note: this does not refer to payments made within that timeframe
- Projects with a capital cost of over one million pounds where partner-ship funding is required
- Projects where the activities are considered to be primarily the responsibility of central or local government
- General appeals or circulars
- Projects for the commissioning of new works of art
- Organisations seeking publishing production costs

- Projects seeking to develop new facilities within a church or the re-ordering of churches or places of worship for wider community use
- Arts and drama projects - unless they can demonstrate that they are linked to clear educational goals for prisoners or those with drug or alcohol problems
- One-off events such as exhibitions, festivals, seminars, conferences or theatrical and musical productions

Issues

We have identified projects to restore important listed buildings or the contents of particularly rural parish churches where the applicant is concerned that they will not be able to comply with the requirements of the Heritage Lottery Fund for audience development and that their project cannot help people to learn about their own and other people's heritage.

There is a paucity of funding for basic collections care and scholarship in regional and smaller museums, galleries, libraries and archives.

Concerns have been raised about the specialist knowledge and scholarship of curators outside large, national museums and the practical support that smaller museums can find in terms of collections care and financial sustainability.

The likely squeeze on public funds will affect grants from English Heritage and the Museums Libraries and Archives Council. This in turn is likely to mean that the Pilgrim Trust receives more applications for larger sums.

Georgina Nayler

The Queen Elizabeth Scholarship Trust - QEST

1 brief background

2 the relevant sectors you support and what you specifically do not support

3 the budget envelope for your grants to these sectors

4 any issues you have identified related to the funding of these sectors and possible ways to address these

5 new directions you may be interested in exploring

1 brief background

- QEST is the charitable arm of the Royal Warrant Holders Association, it was established in 1990 to celebrate the 150th anniversary of the Association and the 90th birthday of Queen Elizabeth The Queen Mother. The Trustees look for well thought out projects, which will contribute to the pool of talent in the UK and reflect the excellence of British Craftsmanship as symbolised by the Royal Warrant of Appointment.
- The Queen Elizabeth Scholarship Trust (QEST) makes awards ranging up to £15,000 to craftsmen and women of all ages to help them further their careers.
- Since 1991 the Trust has awarded £1.4 million to 227 craftspeople aged between 17 and 50 plus for study, training and work experience.
- The scholarships are awarded to fund further study, training and practical experience for craftsmen and women who want to improve their craft and trade skills. Scholarships may not be used for acquiring equipment, premises or for other business set-up costs.
- Each scholarship is worth between £1,000 and £15,000. The size of each award depends on how much funding is needed for a project.
- A huge range of modern and traditional crafts are covered. Scholarship winners include: calligraphers, wood turners, ceramicists, silversmiths, upholsterers, conservators and many, many more.
- Anyone can apply, there is no age limit. But they need to demonstrate they already have a high level of skill and are firmly committed to their craft or trade. They must live and work permanently in the UK to be eligible for a Scholarship. They do not have to be connected with firms or individuals holding Royal Warrants.
- **The Trust looks for well thought out proposals which will contribute to the excellence of modern and traditional British crafts. On the application they need to explain clearly why the proposed training will improve their skills and what they expect to achieve as a result. They also need to give a careful estimate of the full cost of the training they would like to undertake.**
- QEST is the only charity of its kind to support the range and variety of crafts that it does.
- QEST produces a newsletter, Excel, with details of the latest craftspeople to receive awards plus news from past Scholars. Excel comes out in January and July.

2 a the relevant sectors you support

- Modern and heritage crafts and conservation.
- Further study and education, training and apprenticeships, work experience and projects.
- Scholarships fund educational fees to living expenses etc.

2 b what you specifically do not support

- The more contemporary, theoretical and fine arts such as composing, acting, writing (and singing).
- Business start-ups, machinery and materials, foreign applications.

3 the budget envelope for your grants to these sectors

- QEST gives out approximately £110,000 per annum.

4 any issues you have identified related to the funding of these sectors and possible ways to address these

- An issue we encounter with the Trust is the grey area between craft and fine arts.
- A need for more communications combining the various bodies involved in the heritage craft world whether they are funding or training bodies, as well as a body combining heritage and modern crafts.
- QEST gets a high rate of applications and therefore there is a high rate of refusal. The calibre of applications is increasing.
- On average, at the moment, QEST receives approximately, 320 applications per year (approximately 160 per deadline). QEST ends up giving on average 18-20 scholarships a year. This leaves 300 rejected applications a year.
- QEST has 300 rejected applicants a year. 70% of these applications are usually worthy of a scholarship. Could we do something with the remaining pool of talent and contacts?

5 new directions you may be interested in exploring

- QEST is about to launch a fundraising appeal for 2012.
- From the fundraising, QEST would like to increase the number of scholarships and amount per scholarship that is given out each year.
- QEST would like to develop a mentoring scheme for its scholars. This mentoring scheme would involve RWHA companies, it would involve business mentoring, how to manage a business, promote their business and sell their craft. The mentoring would help them build up more confidence.

Victoria Churchward

Art Workers Guild - introduction

The Art Workers Guild was founded in 1884 by 25 painters, architects, sculptors, designers and craftsmen. The stated aims of the Guild are 'to advance education in all the visual arts and crafts ... and to foster and maintain high standards of design and craftsmanship ... in any way that may be beneficial to the community.'

The pattern of activity for the Guild was set early on. Members met in the evenings to hear lectures on topical and historical subjects, and take part in discussion. Demonstrations of different craft methods were given, and visits organised in Britain and overseas. . It was thus essentially an organisation run for the benefit of its members and their guests who attended meetings. While the public may thus have remained largely unaware of the Guild's existence, it acted as a valuable forum because proceedings were not reported in the press, and people could speak their minds, often with great frankness. The educational role of the Guild was never exercised directly, but members of the Guild were appointed to some of the key positions in arts schools during the 1890s, notably W. R. Lethaby as Joint Principal of the Central School of Arts and Crafts in London. Here, and afterwards at the Royal College of Art, Lethaby was responsible for replacing the Victorian drawing-based system of art and design training with a principle of 'learning by doing.' Many current Guild members combine teaching with their individual work, or train young craftsmen in their workshops.

The Mission of the Guild in the 21st century

The Guild is valued as a survival from the early period of the Arts and Crafts Movement in Britain, and seeks to translate their values in contemporary terms. It respects skill and appropriate use of materials in all disciplines, and places particular emphasis on commissioned work as an aspect of the artist's service to the community. The majority of its members work as independent practitioners, and others in organisations, but seldom large ones. They are among the large number of skilled creative people who form a significant segment of the British economy.

The Guild remains unique among arts organisations in its cross-disciplinary reach and its wide artistic sympathies. Historically, it has been hesitant to move from being a collection of individuals and engage with a wider public, but its independence and freedom from constraint permit it to become a forum for discussion of contemporary applications of the same issues that have always concerned it. The expansion and improvement of its premises offer opportunities for a more open approach, and programme of public events can now be seen on the website, www.artworkersguild.org.

In 2008 the Trustees embarked on a new database for craft, fine and applied arts apprenticeships

They identified a widespread concern within the membership of the AWG and amongst many other kindred professional, trade and academic organisations about the current state of apprenticeship within the fine and applied arts and crafts. The reasons for this are various but, lying at the root of many of these is the fact that the whole subject of apprenticeship has become fragmented.

There are numerous funding bodies offering scholarships and bursaries to those interested in pursuing a career in the fine or applied arts and crafts, the majority of these help to fund students whilst they are studying for a degree, diploma or NVQ qualification. Many of these funding bodies struggle to find suitable candidates to support.

The AWG, an independent organisation with a long, distinguished history and with a membership of leading artists, craftsmen and architects in Britain, is ideally placed to play a constructive role in improving this situation.

With the database the AWG will:

- Improve the quality of advice available to those considering a career in the fine and applied arts and crafts.
- Raise the profile of good training courses.
- Make it easier to get the funding, experience students need to enable them to establish themselves as skilled, competent professionals.
- Make it easier for established professionals to take on apprentices.
- raise the profile of apprenticeships in the crafts, fine and applied arts
- identify career paths in particular areas of interest
- bring together potential apprentices with employers
- improve access to possible sources of funding
- help funding bodies find suitable candidates for their support
- help funding bodies direct their resources in the most effective way
- identify courses where students can train
- provide links to sources of support for both apprentices and employers

To achieve these aims, the AWG website would include:

- Lists of arts and crafts – there are currently some 80 distinct types of artist or craftsman represented by the membership of the Guild. For each of these there would be contact details for established practitioners in each field who could offer practical advice to students considering their career options.
- Lists of individual artists, craftsmen and craft businesses who would, in principle, be prepared to offer apprenticeship schemes together with links through to their respective websites.
- Lists of possible sources of funding, together with appropriate links to websites
- Lists of courses offered in the fine and applied arts and in the crafts in the UK, together with web links
- Web links to sources of information for employers on such subjects as employment law, insurance, health and safety etc
- Links to websites of other kindred arts and crafts based institutions overseas, so helping people at the outset of their careers to ensure that they get the best possible training in their particular area of interest.

As the Guild Secretary, I have been asked to reach out to educational bodies as well as craft organisations to offer support, stress the importance of networking and address the issues of apprenticeship queries.

We would like to employ someone to maintain the database on a full time basis so that it really is THE place to go to when you are looking for advice in your chosen field.

These are some of the organisations already using our premises for meetings:

The Victorian Society
Designer Bookbinders
The Society of Bookbinders
The Society for Theatre Research
Letter Exchange
The Society for the Protection of Ancient Buildings
The British Association of Paintings Conservator - Restorers
The Glass Circle
Monumental Brass Society
The Guild of Glass Engravers
The Lute Society
The British Society of Master Glass Painters
Traditional Architects Group
The Society of Scribes & Illuminators
The British Clavichord Society
Society for Italic Handwriting
UK Inst for Conserv of Historic & Artistic Works (gilding)
The Magic Lantern Society
Imaginative Book Illustration Society
Mason's Collectors Club
William Morris Society
Landscape Design Trust
Society of Botanical Artists
Regional Furniture Society
Institute of Paper Conservation
The Twentieth Century Society
Contemporary Applied Arts
Art Pursuits Ltd
British Soc. Master Glass Painters
CASS Sculpture Foundation
Decorative Arts Society
English Pen
Mauselea and Monuments Trust
Royal British Society of Sculptors
Society of Designer Craftsmen
The Art Fund, The Furniture History Soc.
The Basket Makers Assoc.
The Royal Asiatic Society
Wallpaper History Society

Monica Grose Hodge

The Church Buildings Council

The Church Buildings Council is a permanent commission of the General Synod of the Church of England. It was founded in 1921, and has greatly expanded its general advisory role to parishes since 1968. Under its current constitution it has 23 members, some elected by the General Synod but most appointed by the Archbishops' Council's Appointments Committee to ensure a range of skills including architecture, archaeology, liturgy, architectural history, and the use and development of churches. The Council must be consulted on applications under the Church of England's faculty system if those applications affect objects of historic, artistic, archaeological or architectural interest, or on alterations to churches that would affect the setting of such objects. It also considers applications for grant aid, using funds generously provided by other bodies.

Since 1954, the Council has developed a structure of specialist Committees to advise it on proposals for works to such objects. All Council members, and all Committee members, serve voluntarily for expenses only. The Council and its Committees are reconstituted every five years: the appointments to the Council were made this April, and the Council is just finalising its own appointments to the new Committees to ensure a mix of continuing expertise and new membership.

The Committee members constitute a great strength to the Council, drawing together many of the country's most respected names in their particular fields. Many come from national museums, universities, the National Trust, or other national bodies. It is their role to ensure that the conservation projects for which grants are made available are planned and carried out to the highest standards to enable objects to survive for the enjoyment of future generations.

The applications the Council and its Committees consider now cover most of the categories of object and materials technology to be found in churches and churchyards: bells, books and manuscripts, clocks, decorative plasterwork, metalwork, organs, paintings on canvas and wood, stained glass, textiles, timberwork, wallpaintings, mausolea & monuments and other historic structures in churchyards. The aim of all this work is to seek the care and conservation of church buildings and their contents, balancing this with the needs of worship and mission, which sustain the buildings themselves in use. Grants are not directed to the mission of the church itself, but specifically to the physical contents.

Issues

Accreditation

The Council supports accreditation schemes which aim to raise standards in buildings and historic contents conservation generally but specifically for historic contents, the Council has encouraged and supported accreditation through Icon by actively promoting the use of Icon's Conservation Register which includes only accredited conservators. The chairs of our specialist committees were recently asked to support a recommendation to the Council that applications for grant aid towards the cost of conserving historic furnishings and works of art in churches should only be considered if they are supported by specifications which have been prepared by accredited conservators. A supplementary issue linked to accreditation is that of the standard of conservation reports. Although the Council produces comprehensive guidelines on what it expects to see in conservation reports, we very rarely see adequate reports even from accredited conservators.

Training of DAC advisers

The Council aims to increase training opportunities for DAC advisers in the specialist covered by historic contents. Until recently, there have been few opportunities for advisers to attend appropriate conferences. For disciplines where there is a formal route to training and accreditation there are likely to be opportunities for training but maybe not for sharing experiences with other DAC advisers. In areas where there is no formal training or accreditation opportunities for keeping up to date (or even for developing) conservation philosophy are scarce.

Use of CBC specialist conservation committees

As mentioned above the CBC has six specialist committees on which serve highly regarded national experts. Their expertise is invaluable in advising parishes, Dioceses and the ecclesiastical courts on contents conservation issues and in advising the CBC with regard to its grant giving for contents conservation. However this is a resource which could be available to grant giving charitable trusts which also consider applications for grant aid towards the costs of church contents conservation projects. Good advice at an early stage can help ensure that conservation projects are well thought through and managed thus avoiding the need for repeat treatments due to poor environmental conditions and use of inappropriate methods and materials. Repeat treatments can be wasteful of scarce resources and damaging to the objects concerned.

Andrew Argyrakis

Cockpit Arts

Background to Cockpit Arts

Cockpit Arts is a [social enterprise](#) and the UK's only [creative-business incubator](#) for designer-makers. We are a renowned [hotbed of creative talent](#), focused on nurturing and supporting talented designers and artisans with a craft basis to their work.

We help 165 resident designer-makers to grow their businesses at our two London-based incubators (WC1 and SE8) and hundreds more through our dedicated [professional development workshops](#). We work with both new and established businesses aiming to increase profitability without compromising on creativity. Our [incubator package](#) is proven to fast-track business success and includes managed studios, on-site one to one business development coaching, professional development workshops and events, [Open Studios](#), promotional and selling opportunities, resource centres and office facilities.

[Exceptional work](#) is created at Cockpit including: fashion, jewellery, interior products, specialist crafts and more. We organise high-profile events to showcase and promote the creativity of UK designer-makers. This includes our renowned [Open Studios](#), which offer the public an opportunity to see behind the scenes and buy direct from the designers.

Business incubators are programmes designed to accelerate the successful development of businesses through an array of support resources and services. At Cockpit Arts our Incubator Package is specifically for designer-makers who want to increase their profit whilst developing creatively.

We offer the following services and support:

1. [A managed studio in a creative environment](#)
2. [Open Studios public selling events](#)
3. [Promotional and selling opportunities](#)
4. [Office facilities and resource room](#)
5. [A team of on-site coaches](#)
6. [One-to-one business support](#)
7. [Workshops & seminars](#) (open to non-studio holders)
8. [Cockpit Arts Business Growth Loan Scheme](#)
9. [Access to our online networks](#)
10. Broadband access

As Cockpit Arts is a social enterprise, all of this is provided as a comprehensive package lower than [commercial rates](#).

Our model is proving successful, as we have evidenced growth in a large number of our designer-maker businesses. An increasing number are also participating in our 'access to finance' scheme to take their business to the next level. In 2009, our makers reported an average 158% increase in profit. The incubator model has been tried and tested. According to research by [UKBI](#), on average, 98.7% of businesses working with an incubator succeed, with 87% still operating after five years. In contrast, less than half of all businesses nationally will achieve long-term success. Our research on growth of our craft based businesses is being shared annually with policy makers and disseminated within the sector.

Funding

The development of the incubator model since 2005 means that we are on target to generate surpluses from 2011, and are aiming to use these to cover the cost of similar services to disadvantaged groups, without recourse to the public purse. See 'Creative Careers for NEETS programme' under Sectors covered below.

Development funds to establish the business incubator model were raised from public funding; charitable and corporate sources, acting as investment funding to develop the business incubator model. This enabled us to move from the need to fundraise for 40% of our income (£250,000) seven years ago to 7% in the current financial year, and generate surpluses in 2012.

Key to the success of the strategy has been the following which would not have been possible otherwise – and which we believe are the ingredients which proved attractive to our investors and supporters, in particular Deutsche Bank, Esmée Fairbairn Foundation, London Development Agency, Arts Council and individual donors:

- ⇒ clear vision
- ⇒ a development plan for funders providing constant additionality
- ⇒ close involvement of the Board including at a practical level
- ⇒ balancing consultation (with the client group) with strong leadership
- ⇒ focus on core competences (incubation, customised training)
- ⇒ commercialisation of core competences (external fee paying clients; sales activities and consultancy)
- ⇒ clear outcomes and impact measurement (against a number of KPIs)
- ⇒ partnership working
- ⇒ dissemination of researched results to the sector
- ⇒ development of a wider supporter base for Individual Giving; Major Gifts and Volunteering.

Sectors represented

To be considered eligible to be a studio holder of Cockpit Arts, you have to be a designer-maker. There must be a craft basis to the work you are designing and producing, whatever your creative practice. We work with a number of Award sponsors to support the promotion of various aspects of the crafts including NADFAS (The National Association of Decorative & Fine Arts Societies) which sponsors an annual award for designer-makers who are practising a traditional craft requiring skills at risk of dying out. This might include such crafts as paper conservation, building crafts, or conservation of textiles, books or other items.

Another key development is our partnership with community interest company, Head for Business, to deliver the ‘Creative Careers for NEETS’ programme, a unique entry route for young unemployed people into a craft career, enabling them to work alongside established designers in a professional environment. The programme not only provides the young designer-makers with valuable business training and support, but also access to free studio space for a year, working capital to invest in their business, mentor support and the opportunity to showcase their designs at the Cockpit Arts’ Open Studios. One of the main aims of the programme is to improve participants’ craft and design skills through partnering with established designer-makers.

Similar representative organisations

Cockpit is a member of the London Design Consortium working closely with Craft Central, Hidden Art, Design Nation and Metropolitan Works.

Issues

- ⇒ **Furthering our social mission:** The need for investment funding to close the funding gap, including the cost of running Creative Careers for NEETS programme for a further 2 years until Cockpit is self funding
- ⇒ **Organisational capacity:** To meet growing demand from our clients for one to one business development coaching and specialist advice.
- ⇒ **Spaces to work:** Premises issues and capital funding
- ⇒ **Access to finance:** Need for financial partners including loan underwriting.

New Initiatives

- ⇒ Extension of Creative Careers for NEETS + special Awards
- ⇒ Extension of the Business Growth Loan Scheme
- ⇒ Trade Buyer and Manufacturing brokerage projects
- ⇒ Development of Consultancy arm (to generate additional earned income)
- ⇒ Social Return on Investment Study (July – October 2010)
- ⇒ Vision for ‘Grow on Premises’ (Cockpit Level 2)

Vanessa Swann

Craft Central Briefing Paper

Brief background of Craft Central

Craft Central (the working name for Clerkenwell Green Association) has worked to support craftspeople since 1970's providing affordable workspace in Clerkenwell, an area rich in craft heritage and close to the Hatton Garden jewellery centre. In the last ten years the activities of the organisation have expanded significantly through the provision of professional development and business training programmes, a Designers Network and a regular calendar of public exhibitions and events.

Craft Central's four areas of support for craftspeople are:

Places and Spaces – two historic London buildings providing full and part time workspaces in a Central London location

In Business – a practical and tailored training programme to support craftspeople to establish and maintain successful creative businesses

On Show – an exciting programme of events and exhibitions to increase public access to fine craftsmanship and strengthen the audience for craft

Network – a dynamic national Network connecting over 500 makers of all disciplines and levels of experience.

Craft Central continuously evaluates and develops these programmes to ensure they remain relevant to the needs of craftspeople and visitors.

The sector you represent

Craft Central represents craftspeople at every stage of their career and in every craft and design discipline.

Other similar representative organisations in your area

Craft Central has close links with the following organisations which provide similar and related support in London: Cockpit Arts, Crafts Council, Design Nation and Hidden Art. They also maintain good links with the Livery Companies and Guilds, such as The Goldsmiths Company, who specifically support certain traditional crafts.

Any issues you have identified related to support for your activities and possible ways to address these

In the current economic climate providing ongoing support for today's craftspeople becomes more vital than ever to encourage the continuation of excellence and diversity of craft practice. We actively encourage new graduates to join our Network and keep themselves informed about training, initiatives and exhibiting opportunities that will help them to set up in business and find a market for their work.

For established craftspeople, Craft Central's studio spaces, Network and tailored training serve as a supportive community in which they can seek informal peer to peer advice or contact an industry expert to tackle a new technical or business challenge.

Cuts in public funding have left Craft Central with reduced capacity to deliver the range and quantity of support services as in previous years. Funding from trusts, such as the Radcliffe Trust, has been sought for specific projects or areas within the professional development initiatives. However this is usually on a project to project basis, Craft Central and other similar organisations would benefit from more secure and longterm funding. Where possible Craft Central has aimed to increase levels of earned income, reduce costs and encourage creative exchange. The case remains that some external funding to craft and design sector support organisations to enable them to continue to deliver comprehensive support programmes is essential for the future of British craft and design.

New initiatives you are considering

Craft Central is currently delivering the expanded Next Generation Craft Practitioners Programme which began in January 2010 and is supported by the Radcliffe Trust. The organisation will complete mid term evaluation on this at the end of this year and this will lead to the ongoing development of work experience, new into business training and apprenticeship programmes.

Craft Central is involved with two groups representing support organisations which are seeking to address the above issues at a regional and national level.

Despite the economic downturn, the craft sector has many intrinsic strengths that Craft Central's On Show events aim to bring to the fore. Craft Central will spotlight traditional crafts in its On Show programme to promote craft skills from the UK's heritage; reaffirming their relevance to contemporary practice. Audiences for public events have continued to grow significantly in the last two years. Shifting perceptions in values favour the individuality, skill and expertise honed by professional craftspeople over mass produced commodities. Alongside this, the ability to trace the provenance and resources involved in production are now considered of key importance as is a resurgence of interest in craft skills and individual making.

Tessa Damer

West Dean - The Edward James Foundation

Edward James inherited the West Dean Estate in 1912, and when he came of age in the 1920s, he began investing his money and time in supporting artists, craftspeople, dancers and poets. His excitement by all aspects of the arts, his determination to push the boundaries by investing in artists - not art per se, brought him into contact with many of the greatest artists of the period. His patronage of and collaboration with many emerging talents in the 1930s and 1940s, including Leonora Carrington, Remedios Varo, Salvador Dalí and René Magritte, has ensured him a place within the history of art.

At the outbreak of the Second World War Edward James became concerned that “certain arts will be completely lost, and artists will need protection. I feel that the West Dean community should therefore concentrate, to begin with on helping young artists and young craftsmen; and in teaching others to be craftsmen.” This quest for preserving traditional crafts and skills and using them within the creation of art and objects and in the conservation of our heritage is central to all study at West Dean.

The College is housed in Edward’s former family home, a 19th century flint-faced mansion, in 6,400 acres of stunning landscape within the rolling South Downs.

Over the past forty-plus years since the College opened (in 1971), it has built a world-wide reputation of the study of conservation, visual arts and making – and more recently creative writing. Tutors are at the top of their professions, and with an average staff to student ratio of one to eight there are plenty of opportunities for one-to-one tuition.

Full-time programmes of study encompass four broad areas: object conservation (books, clocks, ceramics, metals and furniture), Making (stringed musical instruments, furniture, clocks and fine metalwork), Visual Arts (painting & drawing, sculpture and tapestry & textile art) and Creative Writing. Many of the programmes are validated by University of Sussex – students can study from diploma level through to MA/MFA to DPhil level.

There are over 700 short courses programmed throughout the year within the areas of arts, crafts, building and object conservation, photography, creative writing, music, gardening and food. Employing more approx 300 practicing artists and craftsmen, and enjoyed by approx 7,000 students a year.

West Dean Gardens has undergone a major transformation of the past 25 years. After the 1987 storm, the Trustees of the Foundation made a strategic review of the historic landscape of the gardens and formulated a long-term policy to ensure their survival for future generations. West Dean Gardens are open to public on a year-round basis. The 36 hectares (90 acres) of grounds, divided into four distinct areas: the gardens entrance; the walled kitchen garden; the pleasure grounds and St Roche’s Arboretum have carried out a bold re-development programme designed to bring the nineteenth century gardens into the twenty-first century. The Gardens serve as inspiration to garden visitors and students alike.

The West Dean Tapestry Studio is only one of two such studios in the country, and currently employs seven full-time weavers working on commission-based projects, including a 12 year project weaving seven tapestries for Stirling Castle.

The 6,400 acre Estate is broadly divided into three constituent parts; one-third let to tenant farmers, one-third farmed directly in-hand (through the Estate's own farming company, Karova Farms Limited) with the remaining third managed in-hand as commercial woodlands.

The Edward James Foundation subsidises the College’s educational activity, this is supplemented by commercial activities of the Estate, conferencing and retail. In addition, to the subsidised fees, the Foundation also offers additional bursaries and scholarships to students.

The Edward James Foundation also seeks funding from external sources. The primary goal for the fundraising is raising scholarship funding for full-time and short course students, artists in residence and subject/course/programme sponsorship.

The secondary goal is to raise funds for capital and opportunistic projects. Examples may include:

- equipment
- major and minor capital projects across the Foundation
- interpretation and display of the collection
- education and interpretation in the Gardens and on the Estate
- funding staff and research posts
- event sponsorship

Funding is sought from a variety of sources including:

- Trusts, Foundations and Livery Companies
- individuals (major donors, tiered Friends, Alumni, legacy/In Memoriam)
- statutory/Government funding
- corporate sponsorship
- events

A Friends of West Dean – The Edward James Foundation was launched in February 2009.

Ellen Cheshire
Head of Communications
July 2010

The Heritage Crafts Association

Brief background

The Heritage Crafts Association is a national charity and was formed in 2009, it is the advocacy body for traditional crafts. It was formed to address perceived lack of support leading to decline and imminent danger of some traditional craft skills dying out.

Who we represent and who we don't

The focus is on hand skills and knowledge of traditional techniques and materials. It does not include innovative contemporary work which is well supported by the Crafts Council. Whilst building craft skills gaps have been recognised and addressed by English Heritage the smaller crafts and semi industrial crafts have been left without a support network. These include such things as traditional basketry, pottery, woodturning, furniture making, weaving, scissors and cutlery in Sheffield, pottery in Stoke, shoes in Northampton

Other organisations

In the UK "Heritage" has been taken to mean the historic environment alone. HCA would like to see a broader interpretation to include all the knowledge and customs that have been passed down to us and which we value, including craft skills. This is in line with international Heritage Policy and the 2003 UNESCO convention on Intangible Cultural Heritage.

There are many crafts guilds and societies from the Basketmakers Association and Calligraphy and Lettering Arts Society to the Hand Engravers and Pole lathe Turners varying from 500 to 5000 members each and the Heritage Crafts Association is effectively an umbrella organisation.

Issues

This sector has had so little recognition due to falling outside the remit of all government and NGPBs remits that it currently faces numerous issues. Ageing skilled workforce who are mostly sole traders with no successors. Very limited training opportunity and difficult to enter the sector. No national recognition or showcase. Perhaps surprisingly demand for products is high and customers willing to pay so that once established makers can make a comfortable living without any support.

New Initiatives

We are currently working to establish the organisation with no core funding.

We have initiated a "craft map" which allows customers to find traditional craftspeople and links to their own websites.

We are working with CCSkills to prepare a brief for research into traditional craft skills gaps.

We are attempting to trial a new learning agreement facilitating the country's last sievemaker to pass on his skills before he retires in September.

We wish to run training events starting with internet marketing for craftspeople.

We are planning a major meeting of traditional craftspeople at the V&A next March to discuss skills gap and training issues.

Robin Wood, Chair

Icon, The Institute of Conservation

Background to Icon

Icon, the Institute of Conservation, the country's leading independent charity and professional body for heritage conservation, was formed in 2005 when five membership bodies - UKIC, SSCR, Care of Collections Forum, IPC, and Photographic Materials Conservators' Group - converged. Icon's membership brings together 2,500 individuals and organisations, professional conservators of cultural material and the built heritage, and many others who support our mission.

Icon today

The vision of Icon is to help people preserve the things they care about. Our mission is to improve the public understanding of the social and economic value of caring for the cultural heritage by championing high standards of conservation in the UK. Icon developed a set of professional standards for care of cultural heritage and has been successful in mapping these professional standards to the National Occupational Standards, which form the basis for our qualifications. The Institute promotes standards in a number of ways.

- We manage a professional accreditation scheme (PACR) in partnership with two other professional bodies, the Society of Archivists and the British Horological Institute, that now has more than 700 accredited conservators, and promote the benefits of accreditation to employers and clients.
- We develop qualifications, such as the Conservation Technician Qualification, which has been successfully piloted, and will be rolled out in the coming year.
- We manage the Conservation Register, a public information service for commissioning conservation work that promotes the services of accredited conservators. We are currently funded by English Heritage to upgrade the information service to the public.
- Over the last 5 years, Icon has been successful in attracting £1.5M in funding from the Heritage Lottery Fund to develop and deliver "Skills In Practice", a work-based training internship programme, which has created opportunities for 30 new starters in conservation and 26 conservation graduates to date. The model has been successful in attracting additional funding from other sources. (see Carol Brown's paper).
- We provide information resources to the profession and to the public through our publications, library, and websites.

As the lead body for conservation, Icon liaises across the conservation and cultural heritage sector.

- Icon contributes to the strengthening of the sector through consultation, as it did during the development of the Heritage Science Strategy in 2008-9.
- Icon, as the lead body for conservation, is currently working with the built heritage sector to provide routes through the Construction Skills Certification Scheme for conservation professionals and technicians.
- The Conservation Register has a cross-sector advisory board with representatives from British Antique Furniture Restorer's Association (BAFRA), British Association of Paintings Conservator-Restorers (BAPCR), British Horological Institute (BHI), British Society of Master Glass Painters (BSMGP), The Council for the Care of Churches, English Heritage, Historic Scotland, the Institute of Conservation, MLA (Museums, Libraries and Archives Council), National Preservation Office, and the National Trust.

Issues pertaining to funding

The Conservation Awards

Icon is committed to raising the profile of conservation. The longstanding and highly successful Conservation Awards have recently been relaunched under the Icon banner. The current scheme rewards excellence and

skills in conservation. As another outcome of the Demos Report, Icon is aiming to highlight the public benefit of conservation, in engaging communities and contributing to social cohesion, wellbeing, and identity. The Conservation Awards are being developed to include a media partnership that would engage the public with the conservation projects through online voting and participation. This project will require partnership funding to develop and implement.

National Education and Skills Strategy

Running up to the publication of the Demos Report, *It's a Material World: Caring for the public realm*, Icon hosted a series of forums on the future of conservation education and training, and was tasked by the sector to take the lead. A core element of Icon's strategy to strengthen the sector is to develop and implement a national conservation education and skills strategy in partnership with others in the heritage sector. This will build on the pioneering opportunities that we have already created with statutory and private partners for skills training and employment of young people without qualification, as well as training for those at more senior levels in their careers. The strategy will ensure that there is a coherent framework of learning including excellent postgraduate courses to maintain the practical and research skills needed to preserve our cultural heritage for future generations. To achieve this will require co-ordinated policy at government level and across the cultural, business and education sectors. A funding application is being made to the Esmée Fairbairn Foundation for a post to develop and implement the strategy. There will be additional opportunities for partnership funding to deliver elements of the action plan.

The National Strategy for Conservation Education and Skills is now a key focus for Icon's funding strategy.

- Ensuring appropriate skills supply in conservation for sustaining heritage
- Ensuring a wider diversity of entrants to the profession
- Ensuring more flexible education and training provision
- Keeping conservation and heritage science on the government agenda
- Maintaining and improving standards of conservation work

We will do this by building on our assets such as the Conservation Register and PACR Accreditation, working in partnership with other agencies, Higher/Further Education and employers, encouraging new flexible qualifications, taking advantage of the funding available, promoting structured work-based training, using standards to improve Continuous Professional Development and Higher Education /FE, using the Conservation Awards to promote standards, disseminating through website publications and communications.

Alison Richmond
Interim Chief Executive, Icon
7 July 2010

NADFAS (National Association of Decorative & Fine Arts Societies): Background

Founded in 1968 by Patricia Fay, NADFAS is an arts-based charity, with over 340 local Decorative and Fine Art Societies in the UK and Mainland Europe. We also have Societies in New Zealand and a sister association in Australia (AADFAS). All NADFAS Societies subscribe to the aims and objects of the National Association: the advancement of arts education and appreciation and the preservation of our artistic heritage.

NADFAS promotes these aims through lectures on the fine and decorative arts in their widest sense, through study days, visits and tours and through volunteering activities, such as Church Recorders, Heritage Volunteers and Young Arts and the giving of grants.

NADFAS volunteers learn new skills, while making friends and benefiting the community at large. Young Arts Volunteers provide exciting projects and activities aimed at fostering a love of the arts amongst the young. At national and local level, NADFAS also gives grants to aspiring artists and craftsmen of the future.

The story of NADFAS has been told in "Behind the Acanthus: The NADFAS Story" published in 2008 (our 40th Anniversary).

Central Grant making activity

Support of the conservation and restoration of our national heritage has been one of the cornerstones of the Aims and Objectives of NADFAS since its inception in 1968. Grant giving continues to be an important subsidiary function for us as a membership organisation.

Grants are made from three funds. The Patricia Fay Memorial Fund (set up in memory of the founder after her death) the Britcher Furlong Bequest and the Zena Walker Bequest Fund, both from generous legacies.

The Patricia Fay Memorial Fund provides grants to support students in arts and conservation-associated fields and arts-related projects. Its income derives from the NADFAS Gift Aid Scheme, investments and from deposits made by member Societies, the interest on which generates income for the Fund. In 2005 the Fund began to benefit significantly from the Gift Aid claims made under the NADFAS scheme, in accordance with the decision of Trustees in 2003 to use the proceeds of the scheme in this way.

The Britcher Furlong Bequest supports projects of benefit to NADFAS members. The bequest, on the advice of the Charity Commission, is classified as a designated fund.

The NADFAS Zena Walker scholarship provides an outstanding conservation student with a £4,000 annual grant for the duration of their course. The scholarship was first awarded in April 2007.

A single Grants Committee administers all applications. In 2009 Trustees awarded 30 grants from the Patricia Fay Memorial Fund, amounting to £60,480. 6 grants were awarded from the Britcher Furlong Fund, amounting to £3,330.

We support:

- Conservation students through carefully selected partner institutions
- Apprentices (appropriate to the conservation and restoration of our national heritage).
- Internships (appropriate to the conservation and restoration of our national heritage).
- Partnership projects with 'like-minded' organisations.
- NADFAS Area and Society projects of interest.

We do not support:

- Individual students
- Activities **not** related to the Decorative & Fine Arts i.e., purely Music/Drama/Film etc.
- General appeals
- Operating costs

Local Grant making activity

NADFAS Areas and Societies (autonomous) also make a significant contribution through grant giving in their locality.

Issues

- Perceived lack of support nationally, for Heritage skills development
- Better co-ordination with other organisations
- Awareness of the contribution made by NADFAS
- Extreme 'complexity' of grants structures
- Establishing synergy with government objectives



The Heritage Alliance is the largest coalition of non-government heritage interests in England. Together they own, manage and care for the vast majority of England's heritage.

Established in 2002 by the voluntary heritage groups themselves, it brings together more than 80 national and major regional organisations, from the National Trust, the Historic Houses Association, the Society for the Protection of Ancient Buildings, the Council for British Archaeology and The Transport Trust to many smaller bodies. They range from specialist advisers, practitioners and managers, volunteers and owners, to national funding bodies and organisations leading major regeneration and access projects. They are supported in turn by around 5 million members. Their specialist knowledge and expertise across a huge range of issues is a national resource, much of which is contributed on a voluntary basis for public benefit. There is also a huge volunteer input – an estimated 425,000 heritage volunteers a year.

The Alliance aims to demonstrate the value of our heritage as a national asset that can deliver wide-ranging public benefits. It also champions the contribution made to national well being by the non-government heritage organisations. Our case for heritage in the 21st century and what measures an incoming government might take is set out in our manifesto, *Making the Most of our Heritage*. <http://www.heritagelink.org.uk/making-the-most-of-our-heritage/>

The Funding Advocacy Group, one of our 4 forums that bring together members' expertise, provides input into national policy on funding, for example by responding to consultations and by representing our interests on other forums. As well as reviewing and influencing the development of funding policy for the heritage, it supports members in their capacity to access funding.

Supporting members in their capacity to access funding has prompted two initiatives:

- The **Heritage Funding Directory** a free on line directory listing 163 sources of funding, launched in 2007, developed and maintained with funding from Heritage Lottery Fund and the Leche Trust. <http://www.heritagelink.org.uk/fundingdirectory/main/fundinghome.php>
- A series of **regional fund raising skills seminars** for voluntary heritage groups. We ran two events in association with our programme of regional networking events which has since closed due to financial restrictions. We are now piloting a partnership with HLF to set up a similar seminar in York on 12 October and hope to roll these out more widely.

Our current issues are

1. How best to identify emerging areas of risk - under-listed non conformist chapels for example, or the changing conditions for landfill funds – and to bring these to the attention of charitable trusts and foundations so that they might consider adjusting their criteria to make best use of scarcer resources.

2. We are also concerned that where trusts and foundations grant aid both arts and heritage, the arts appear to take the lion's share. Whether this is true, and if so why, is another issue we would like to explore with grant makers.

3. The Heritage Alliance was established to promote collaborative working not only between its members but also across the heritage sector and beyond, reaching into the wider cultural and third sectors. There are formal and informal 'funders' networks' operating and we welcome the Radcliffe Trust's initiative in bring together major funders to 'identify where funding is most needed, where flexibility is needed and what is falling between the cracks'. Working together, we can achieve more.

Depending on the outcome of the Radcliffe Trust's initial seminar The Heritage Alliance would welcome the opportunity to support subsequent seminars to explore these issues in more detail.

Key questions

- How can the independent charitable trusts and foundations maximise their impact?
- What are the drivers for changing funding criteria over the next five years?
- Can The Heritage Alliance help facilitate a co-ordinated approach by independent trusts and foundations?
- What is most common reason that heritage applications from non government bodies fail?
- How can The Heritage Alliance help improve the quality of applications?

Kate Pugh
Chief Executive
The Heritage Alliance
10 Storey's Gate
London SW1P 3AY

7 7 10

The Heritage Alliance

1. Ancient Monuments Society/Friends of Friendless Churches
2. Architectural Heritage Fund
3. Association for Studies in the Conservation of Historic Buildings (ASCHB)
4. Association for Industrial Archaeology
5. Association of Diocesan & Cathedral Archaeologists
6. Association of Gardens Trusts
7. Association of Independent Museums
8. Association of Preservation Trusts
9. Association of Road Transport Museums
10. Association of Small Historic Towns and Villages (ASHTAV)
11. Battlefields Trust
12. Black Environment Network
13. B'nai B'rith UK
14. British Institute of Organ Studies
15. Campaign for the Protection of Rural England (CPRE)
16. Cathedral Architects Association
17. Chapels Society
18. Church of England, Archbishops' Council, Cathedral and Church Buildings Division (Cathedrals Fabric Commission and Council for the Care of Churches)
19. Churches Conservation Trust
20. Cinema Theatre Association
21. Civic Voice
22. Conference on Training in Architectural Conservation (COTAC)
23. Conservation Course Director's Forum
24. Council for British Archaeology
25. Council for Independent Archaeology
26. Country Houses Foundation
27. Country Land & Business Association (CLA)
28. Ecclesiastical Architects & Surveyors Association
29. Federation of British Historical Vehicle Clubs
30. Garden History Society
31. Georgian Group
32. GreenSpace
33. HEART
34. Heritage Afloat
35. Heritage of London Trust
36. Heritage Railway Association
37. Historic Chapels Trust
38. Historic Farm Buildings Group
39. Historic Houses Association
40. Historic Libraries Forum
41. Historic Royal Palaces
42. Historic Towns Forum
43. ICON (Institute of Conservation)
44. Inland Waterways Association
45. Institute for Archaeologists
46. The Institute of Historic Building Conservation (IHBC)
47. International Council on Monuments & Sites UK (ICOMOS-UK)
48. Jewish Heritage UK
49. The Landmark Trust
50. The Leche Trust
51. London Forum of Amenity Societies
52. Maintain our Heritage
53. NADFAS (National Association of Decorative and Fine Arts Societies)
54. National Churches Trust
55. National Trust for England, Wales and Northern Ireland

56. Norfolk Archaeological Trust
57. North of England Civic Trust
58. North West Association of Civic Societies
59. Oxford Preservation Trust
60. The Pilgrim Trust
61. The Prince's Regeneration Trust
62. Ramblers' Association
63. RESCUE - The British Archaeological Trust
64. RICS Building Conservation Forum
65. RTPI Historic Environment Group
66. SAVE Britain's Heritage
67. Society of Antiquaries of London
68. Society for the Protection of Ancient Buildings (SPAB)
69. The Theatres Trust
70. The Transport Trust
71. Tiles and Architectural Ceramics Society (TACS)
72. Twentieth Century Society
73. Victorian Society
74. The Vintage Motor Cycle Club
75. Victoria County History, Institute of Historical Research
76. Vivat Trust
77. War Memorials Trust
78. Waterways Trust
79. Wessex Archaeology
80. West Midlands Amenity Societies Association
81. World Monuments Fund in Britain
82. Youth Hostels Association YHA (England & Wales)

We are the biggest alliance of heritage interests in England
June 2010