



Leonardo da Vinci Project
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Vocational Training in European Traditional Crafts

Survey of Characteristics of Traditional Crafts

Report on Questionnaire Responses from
6 partner States

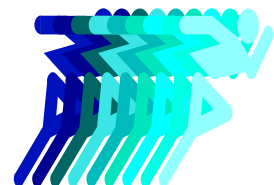
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RESEARCH OFFICE of
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THE CO-ORDINATED STRENGTH OF INDEPENDENT ENTERPRISE

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Leonardo da Vinci Project: Vocational Training in Traditional Crafts

INTRODUCTION

1. In order to determine some of the characteristics of the target Traditional Crafts of this Project, it was decided to develop a postal Survey which would be offered to practitioners and students of the Crafts in each participating country.

The Survey considers the elements of family tradition and influence over the choice of a Craft career, and the expectations in terms of income from the Craft. In addition it examines Training paths and the relevance of qualification to the practice of the Craft.

2. The questionnaire was produced in the different languages of the participating countries and sent to relevant contacts within each Craft. Copies of the questionnaires in their appropriate languages are at Appendix 1.

3. As would be expected there is a wide range of response levels, with some Crafts returning a high number of questionnaires to a minimum or even a nil response in other cases. This must not be taken to be a lack of interest, but rather it is attributable to 2 factors:

- (i) The difficulty of identifying the most appropriate contacts.
- (ii) Small number of practitioners in some of the chosen Crafts.

4. Analysis of the survey has been evaluated in 3 ways:

- (i) The TOTAL of all EUROPEAN responses:
This is intended to give a "Europe-wide" view of the "average" or means of the responses to individual questions.

It could establish an arbitrary "base-line" against which National or Craft responses can be measured.

425 valid responses have been analysed.

- (ii) The TOTAL of all NATIONAL responses:
Although response rates are low in some cases, it is interesting to have some National perspectives against the European criteria.

- (iii) The responses from selected INDIVIDUAL CRAFTS
(Aggregated by both European and National responses):
This has been analysed only for those Crafts where response rates were 20 or more, but it does serve as an indicator of possible differences.

The selected Crafts are:

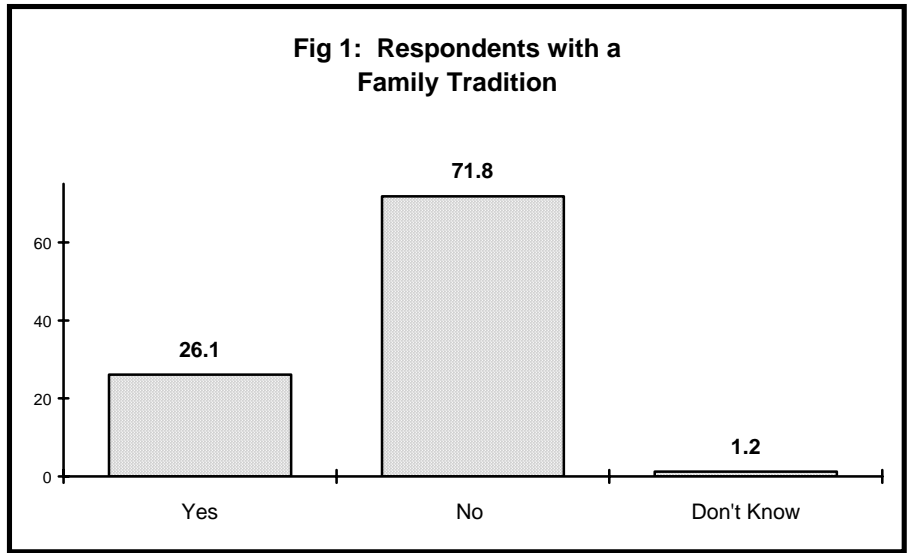
Blacksmiths
Locksmiths
Milliners
Saddlers
Theatre Costumiers
Violin/Guitar Makers
Clock/Watchmakers
Gold/Silversmiths

- 5. This Report is intended only to provide guidance on the views and opinions of a limited range Craft practitioners, but it does illustrate a possible format for consideration in the development of appropriate training programmes, and the targeting of information provision to prospective practitioners, particularly young people.

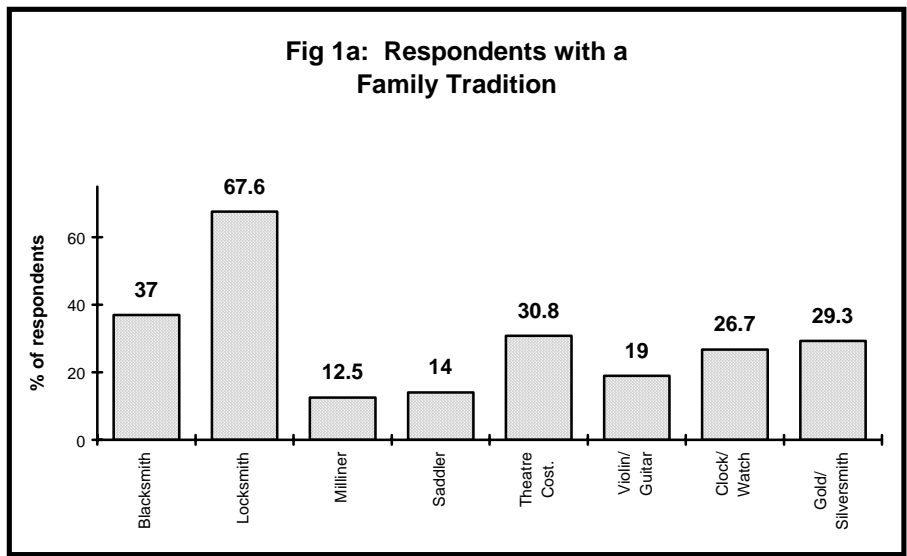
SURVEY RESULTS (TOTAL EUROPEAN RESPONSE)

Question 1A: Do you have a Family tradition of work in this Craft?

The Total European response showed the following result:



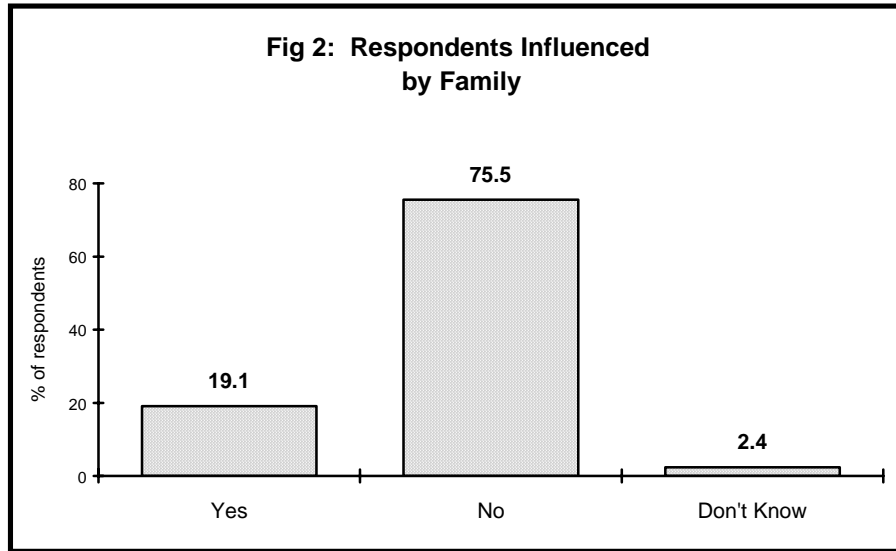
It is interesting to note that over 70% of respondents suggested that there was NO family tradition in their Craft. When this result is analysed by a selection of Crafts, the following results are shown:



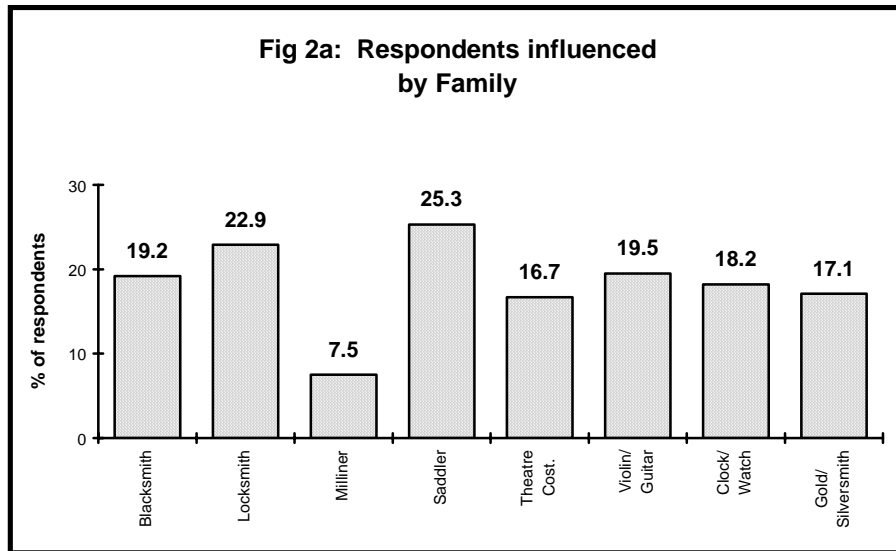
This may suggest that the more “technical” Crafts (Blacksmiths, Locksmiths, Clock/Watch Makers, Gold/Silversmiths) may have a slightly stronger “Family” tradition than the more “artistic” crafts (Milliners, Saddlers). However, the position of Theatre Costumiers presents an anomaly to this judgement, and indicates that any conclusion must be treated with caution.

Question 1B: Were you influenced by your Family in choosing this work?

An almost similar pattern in the influence of the Family in the choice of work is evident as shown in the following chart:



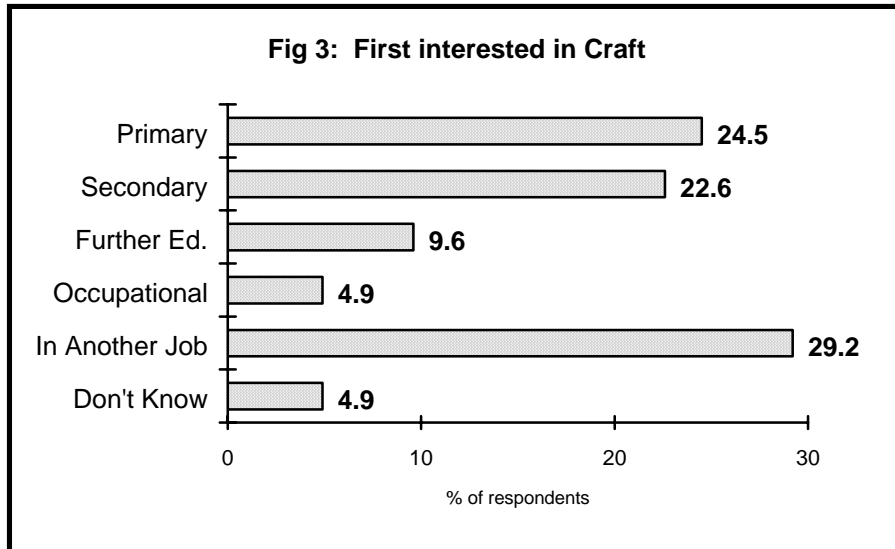
Again, Family influence seems comparatively low when a choice of occupation was made. Analysis of the higher response Crafts shows:



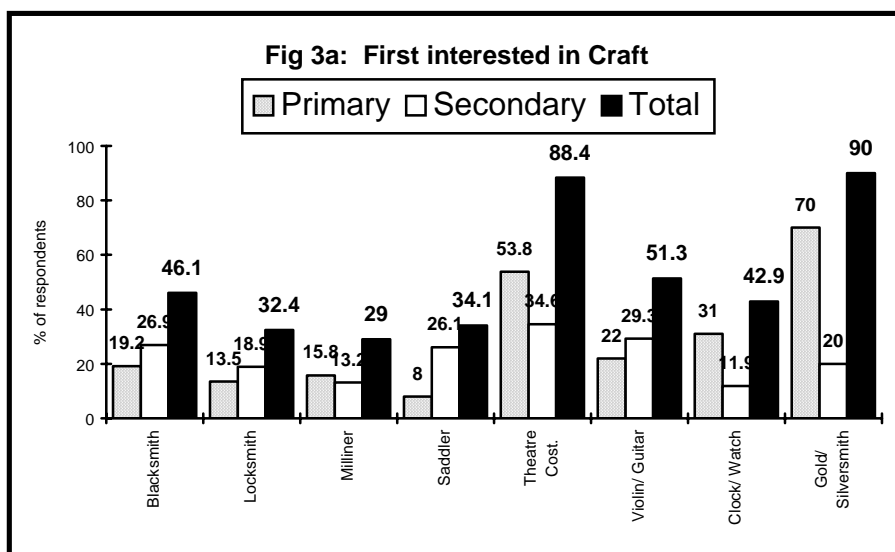
There appears to be less variation in the impact of Family influence than in the Family tradition, but again, only a minority of these Craft practitioners suggest that their choice of occupation was influenced by their Family. This must have significant implications for the development of interest in Craft working, as choice considerations appear to have been presented from sources external to the Family.

Question 1C: Where did you first become interested in this Craft?

Examination of the Educational sources of influence for entry to the specified Crafts is shown in Figure 3:



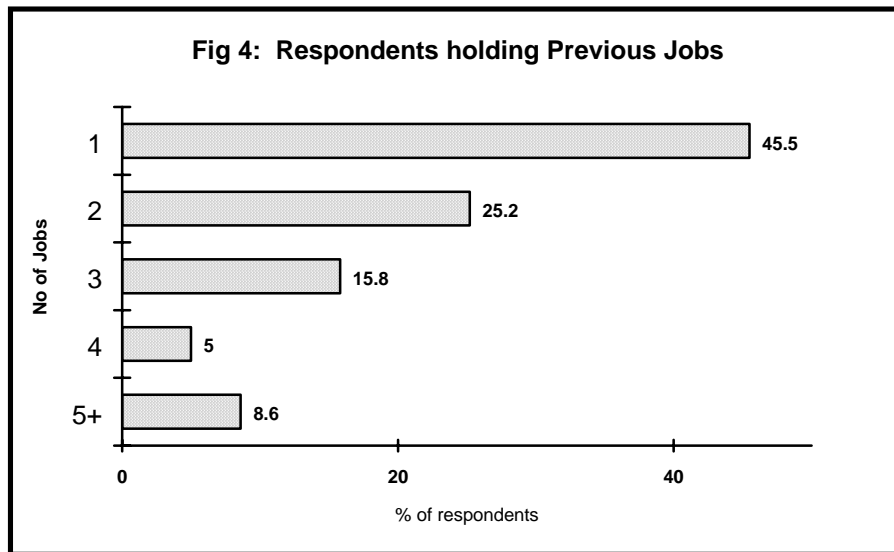
This now suggests that nearly half of Craft entrants (47.1%) had decided to practice in their chosen Craft by the time they had completed their Secondary education, and it is interesting to note that nearly 25% had made a decision in Primary schooling. This must have implications about the provision of information on the attraction of the Craft as a career, as it suggests that early exposure to information on these Crafts could have a significant influence. Nearly 30% appear to have changed direction, in that the decision was made whilst they were in another occupation.



There does appear to be a significant variation between the Crafts in terms of the development of interest. Whilst this might be expected in view of the apparently LOW parental influence – educational sources may present a more dispassionate view – it still appears that there could be a very high level of decision taking in Primary and Secondary schooling. Gold/Silversmiths, for example suggest that a surprising 90% took their decisions at that stage.

Question 1D: How many other full time jobs did you have BEFORE you started in this Craft?

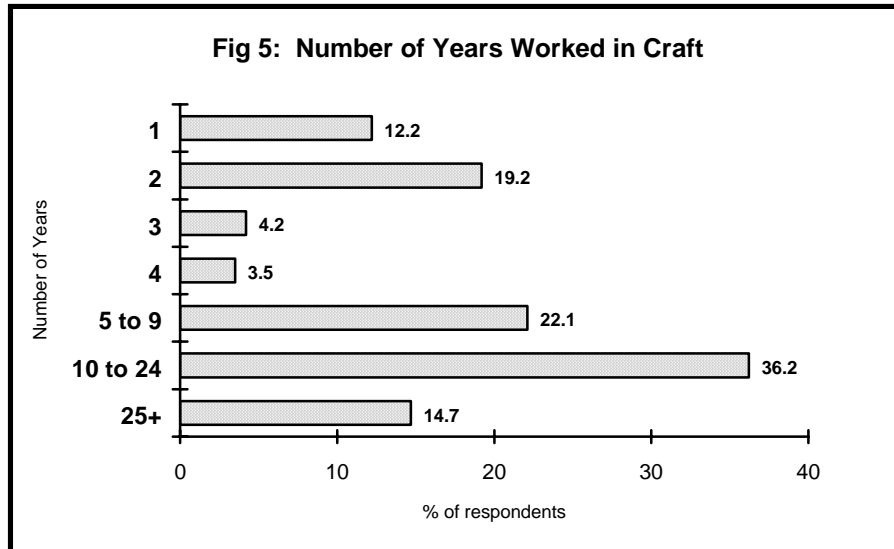
40.9% of respondents reported that they had held NO previous jobs before starting in their chosen Craft, the implication being that nearly 60% may have had some other form of occupation prior to taking up Craft practice. Analysis of those who responded that they had been in previous occupations shows the suggested number of jobs as follows:



It is interesting to note that of those respondents holding previous jobs, more than 50% appear to have had more than ONE job prior to moving into their chosen Craft. This suggests that a reasonable proportion of Craft practitioners have taken other occupations before finally settling in their Craft practice.

Question 1E: How long have you worked in this Craft?

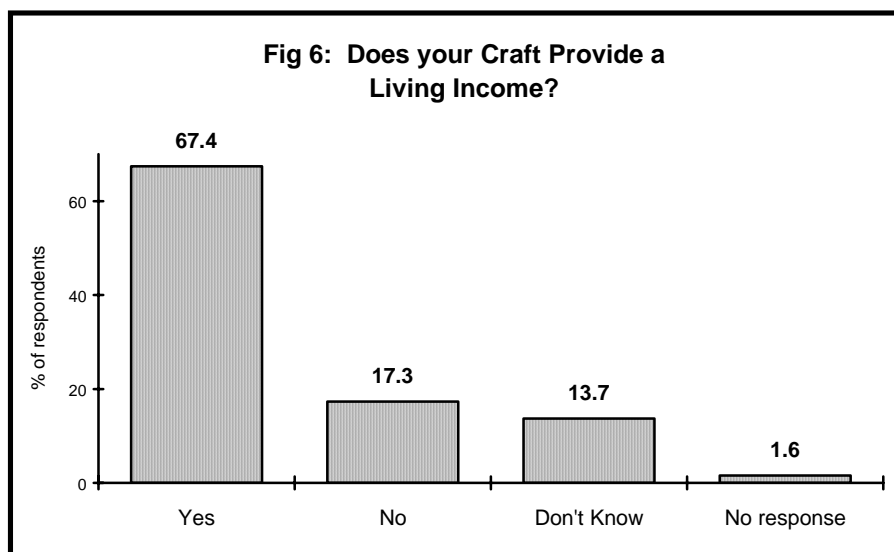
When the time spent in a chosen Craft was analysed, the responses showed the following:



This suggests that nearly 75% of respondents have worked in their Craft for 5 years or more. This fact must add great credence to the assessment of income generation and lifestyle satisfaction that are additional elements of this Survey.

Question 2A: Does your Craft provide you with a living Income?

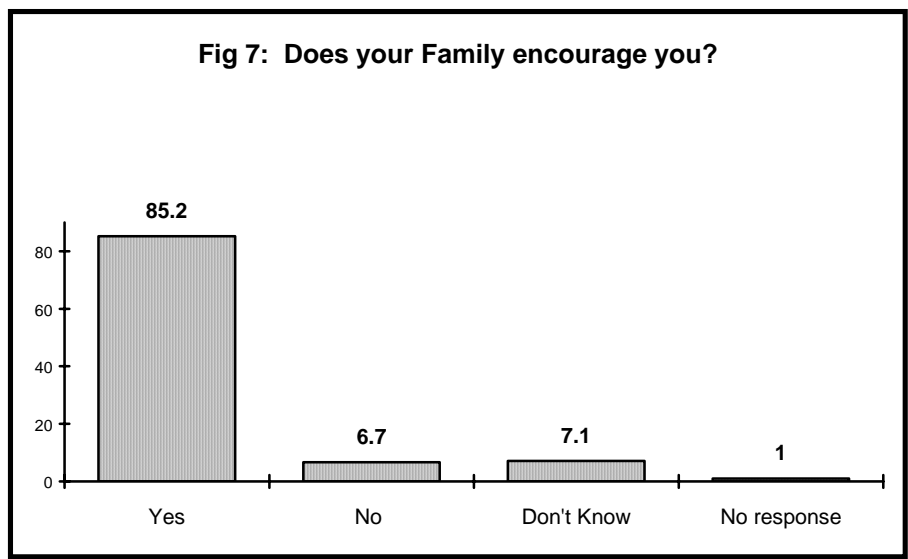
Respondents were asked to indicate if they felt that their Craft provided them with a living income, and the overall results were as shown in Figure 6:



Whilst it can be seen that nearly 70% of respondents feel that they are obtaining a living income, it is also the corollary that over 30% do not feel that their Craft occupation supports them in income terms.

Question 2B: Do you feel your Family encourage you in this occupation?

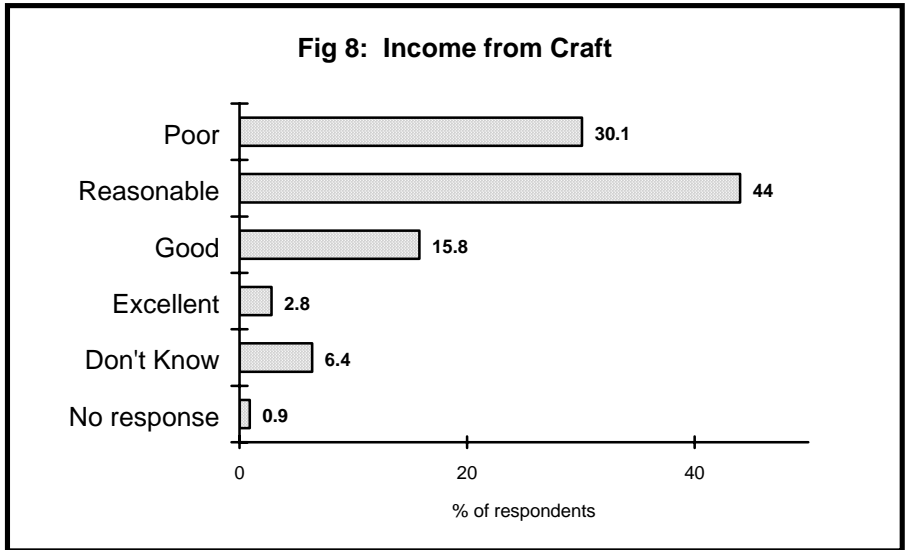
Respondents were asked to assess whether they felt that they receive the support of their Family in pursuing their chosen Craft.



This indicates a very positive attitude from Craft practitioners Families, suggesting that some 85% do feel that they are supported.

Question 2C: Do you feel your Income from this Craft is.....?
Excellent
Good
Reasonable
Poor

Respondents were asked to assess their income generated from the practice of their chosen Craft in terms of satisfaction with the actual level of the income, by categorising it as Excellent, Good, Reasonable or Poor. Results are shown in Figure 8



This is a less positive result, as it indicates that just over 30% of Craft practitioners do not feel that their income is adequate. Of the remaining 70%, again over half feel that the income is only “Reasonable”. Whilst this may still allow them to remain in the Craft, it does not hold much promise for young people who are considering a sometimes lengthy period of training with a limited income prospect at the end of that training period.

Question 3A: What Training did you have to prepare you for this Craft?

The form of training was then considered, and analysis shows that this took the following structure:

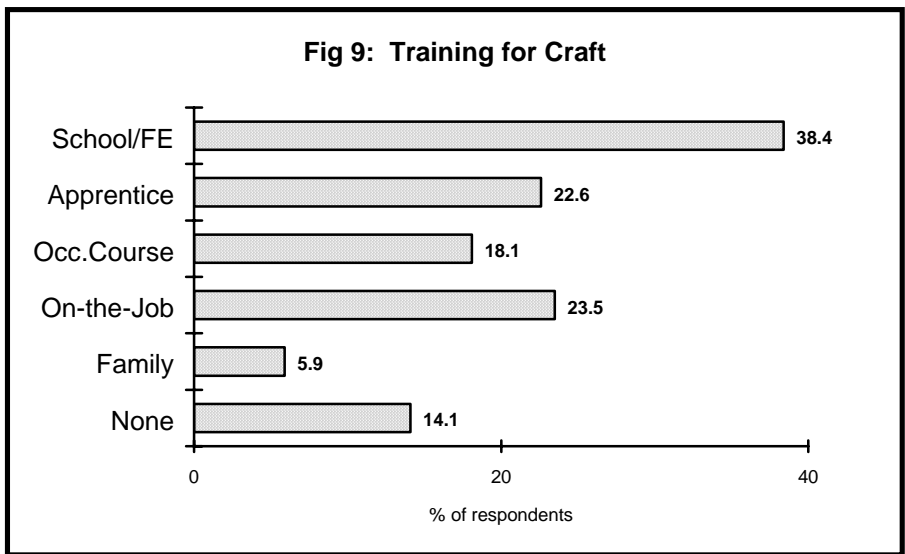
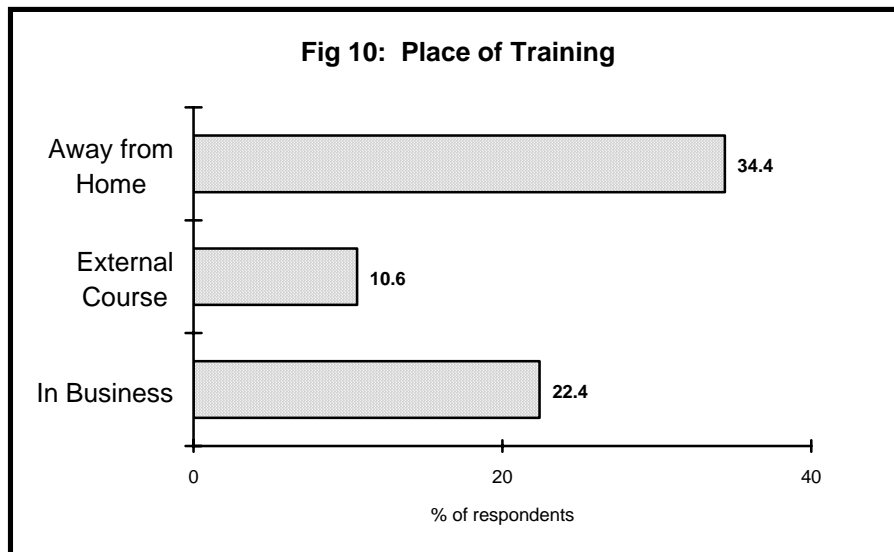


Figure 9 suggests that Academic training (School/Further Education) is now predominantly the main source of Craft training, with a substantial element of “On-the-Job” training, presumably as a follow-on process from the Educational system. It is interesting to see that the, perhaps, more traditional approach of Apprenticeship training now takes a much lower place in the overall European situation. This suggests, for example, that the costs of Apprenticeship training for the Craft businesses are maybe no longer viable, and entry to the practice of these Crafts is now far more dependent on early choice and the availability of Academic provision.

Question 3B: Where did you do your Training?

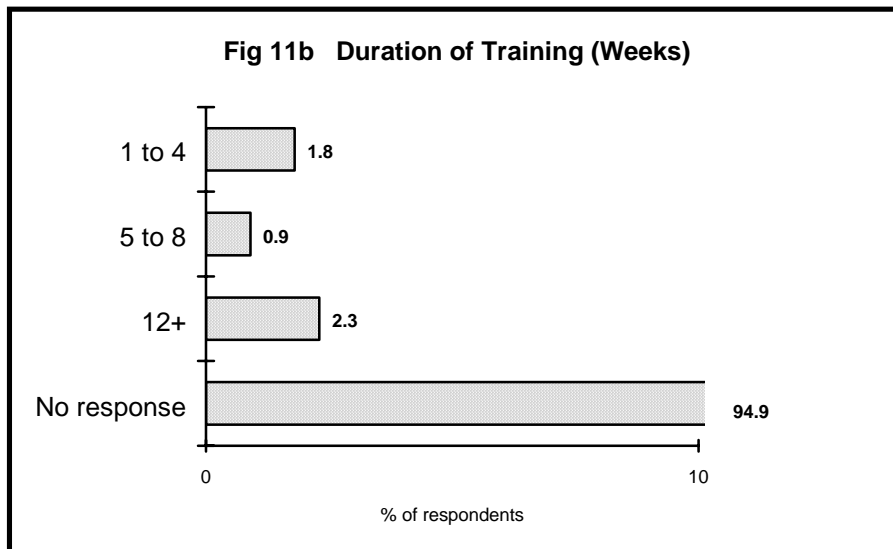
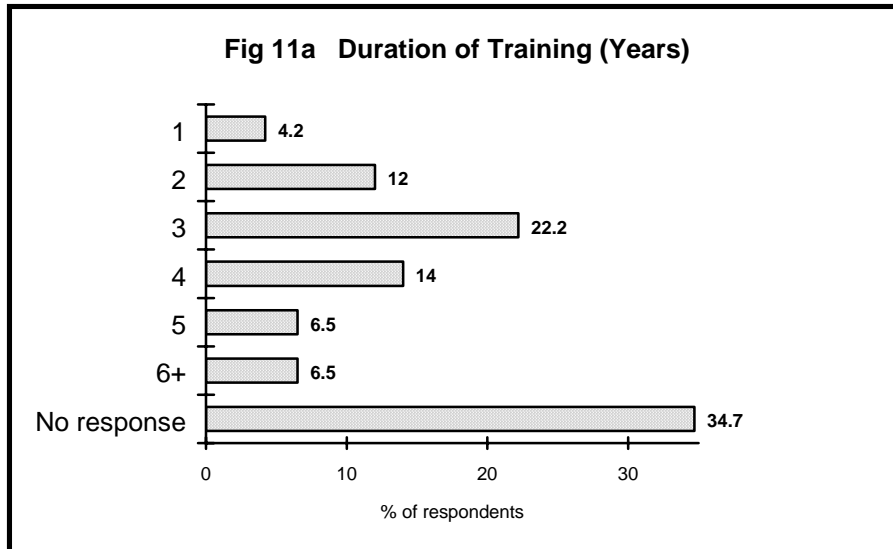
This question considered the locality of training provision – where it can be seen that training took place away from home, this may indicate a lack of sufficient local facilities.



This demonstrates that over 34% of respondents undertook external training that involved being away from their home. Only some 10% appear to have been able to take advantage of training provision in the immediate locality of their home. A further 22.4% were provided with training in their business, but this does not imply local provision of dedicated Craft training from an external source.

Question 3C: How long did your Craft Training take?

The duration of Craft training was analysed in this question, and the results obtained are shown in Figure 11. Duration was expressed in terms of Years or Weeks. It can be seen that the bulk of training was measured in years rather than weeks, with most suggesting 3 years as an average training duration. Only some 5.1% of respondents suggested that they took the short term routes of training measured in weeks.



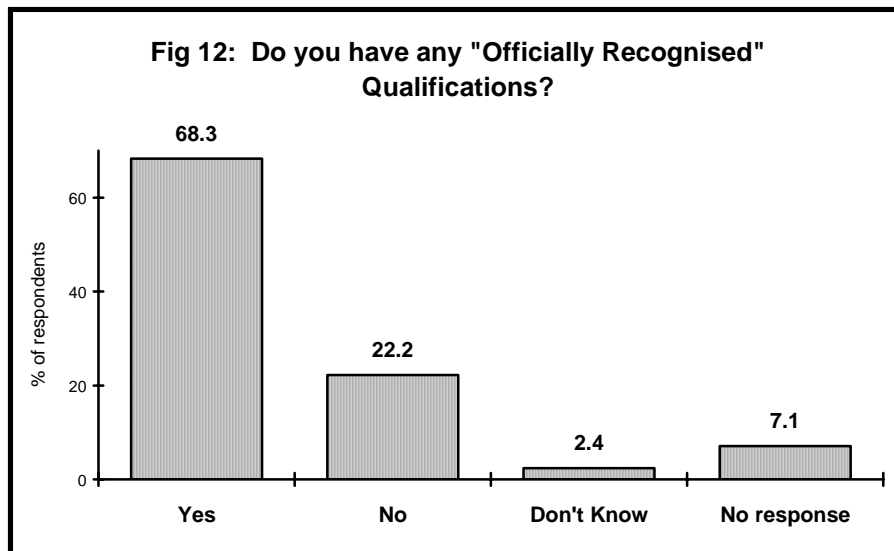
Responses to Question 3C that indicated the reasons that respondents did not provide information on Training duration were:

Still in Training	28.8%
Don't know	8.2%
No reason	63.0%

Less than 30% of the non-responses are therefore due to current continuation in Training, so assessment made by the response of those who have completed their training is quite robust.

Question 4A: Do you have any "Officially Recognised" Qualifications?

Respondents were asked if they had achieved "official" qualifications during the course of their Craft occupation. Results are shown in Figure 12:

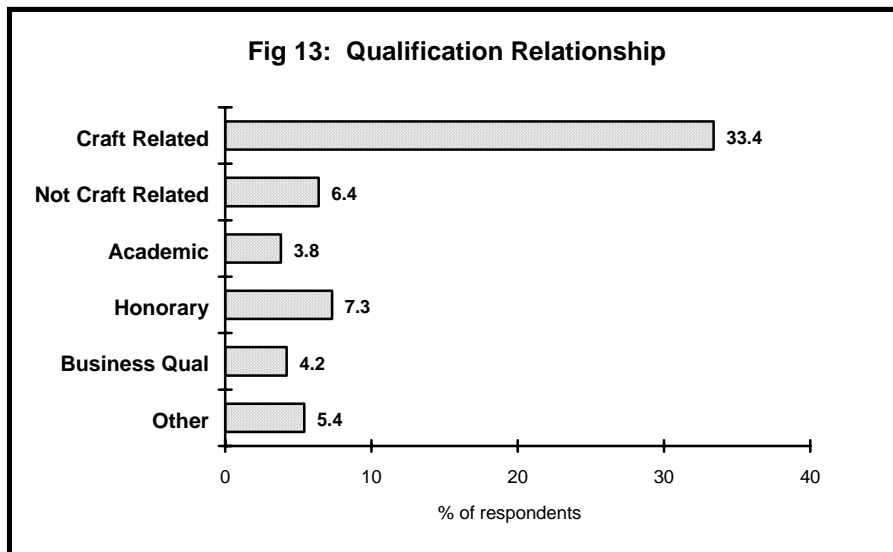


Nearly 70% of respondents have therefore obtained a form of "official" qualification, which suggests that a high value is placed on recognised training within the Crafts surveyed.

Question 4B: Are your Qualifications.?

- Craft Related**
- Not Craft Related**
- Academic**
- Honorary**
- Business Qualifications**
- Other**

The relationship of the qualifications obtained to the appropriate Craft is analysed in Figure 13:

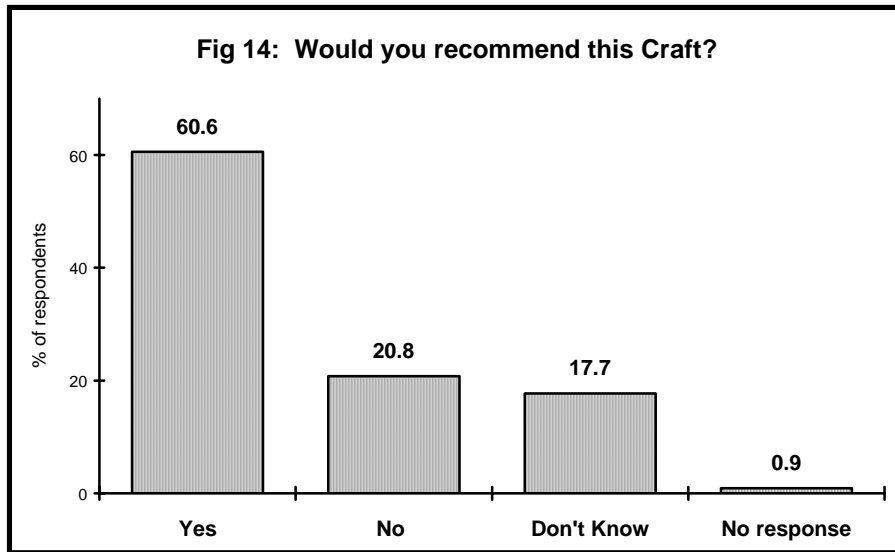


As would probably be expected, the bulk of the qualifications obtained relate directly to the Craft occupation, but there are other relationships that also play a part.

It should be noted that the percentages expressed are calculated with nil responses or missing values included, and could therefore apparently be lower than if only those WITH qualifications were analysed. However an indication of the proportionate levels was considered important in this instance.

Question 5A: Would you recommend this Craft to your children/ young relatives or other people?

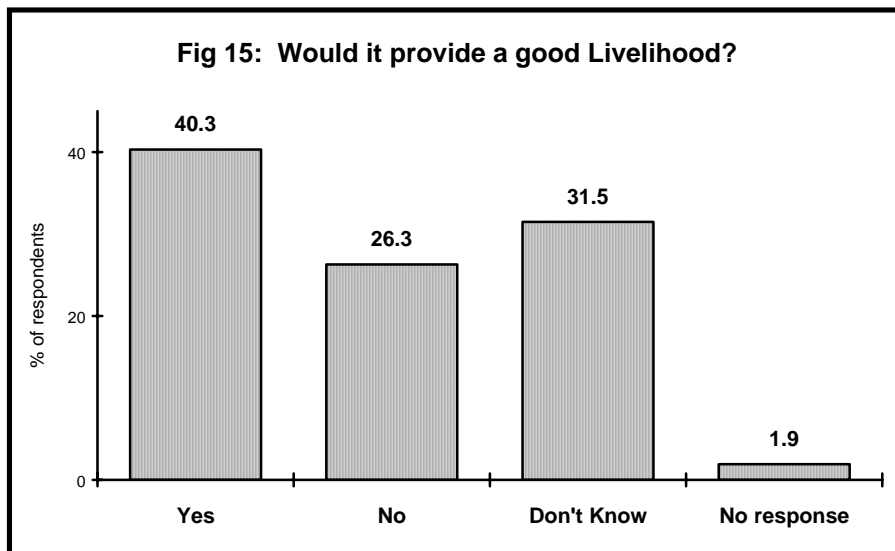
In order to establish some guidance for the future of the Craft, respondents were asked if they would recommend a career as a practitioner for their children or young family members. Although the indications earlier in the Report have suggested a fairly low level of influence by the Family, it is nevertheless interesting to see a comparatively high percentage of respondents suggesting that they WOULD recommend the Craft. This is also a positive result in the light of the concern for income expressed earlier.



Just over 60% say that they would recommend their Craft, but it has to be noted that just over 20% are firmly negative in their response. It has to be suggested that at least an element of this dissatisfaction can be seen in the equivocal response to the question of satisfactory income.

Question 5B: Do you feel it will provide them with a good Livelihood?

When consideration of future livelihood is suggested, the responses are less positive as is shown in Figure 15.

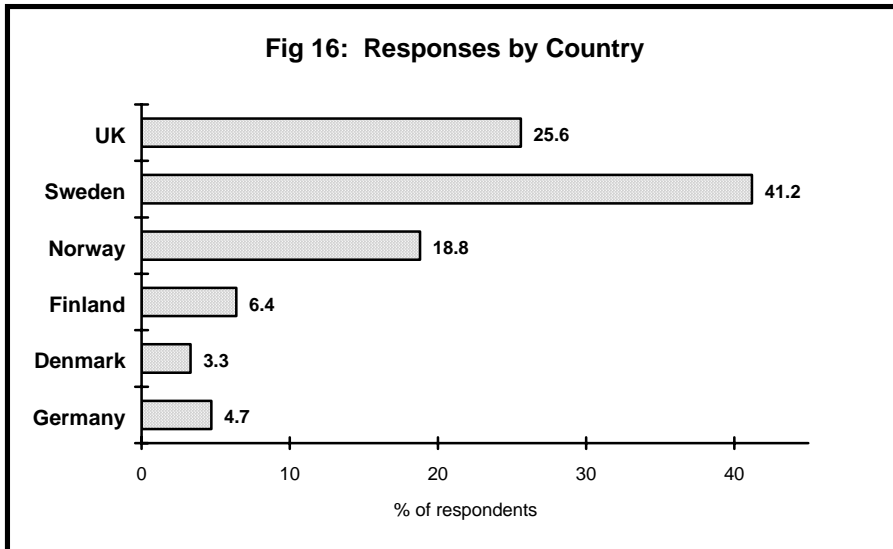


Only just over 40% have responded positively to future income potential, but at the same time it must be noted that there is a high percentage of “Don’t Know” (31.5%) so it is more difficult to evaluate the true negative or positive response.

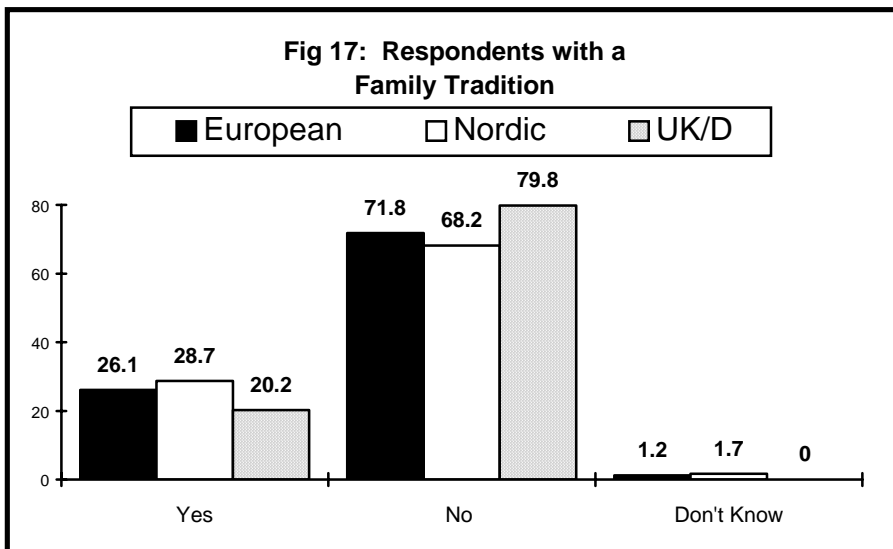
SURVEY RESULTS (NATIONAL RESPONSES)

When the level of National responses was considered, it can be seen that there is a significant variation. For the purposes of this Report therefore, comparative analysis of some aspects of the Survey has been done by 2 groups:

- A. Nordic Countries (Norway, Denmark, Sweden, Finland)
- B. UK and Germany



Where a comparison is made on the Family tradition (Figure 17), it can be seen that the Nordic countries appear to have a marginally higher tradition than the UK/Germany, and this may play some role in the greater encouragement of young people into Craft businesses.



The reverse appears to be the case where respondents were influenced by their Family. In Nordic countries there may be less of an impact in this way than in the UK and Germany.

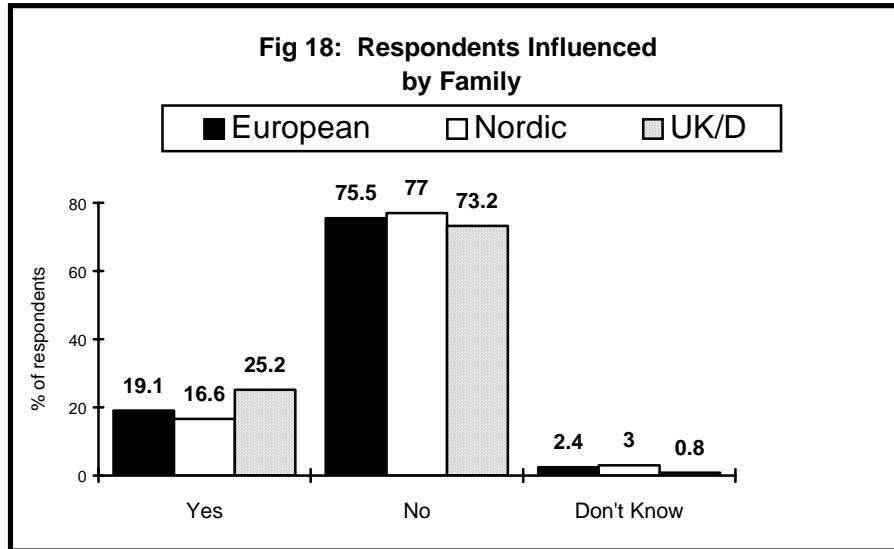
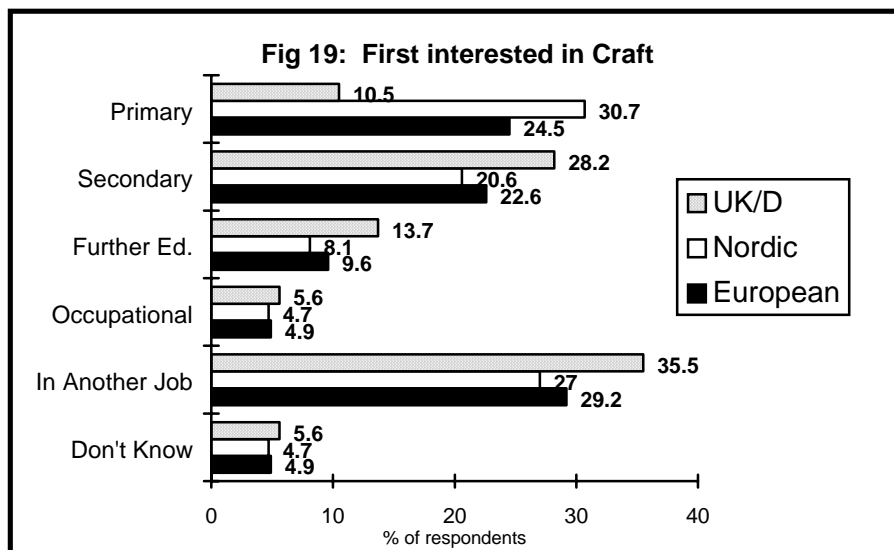
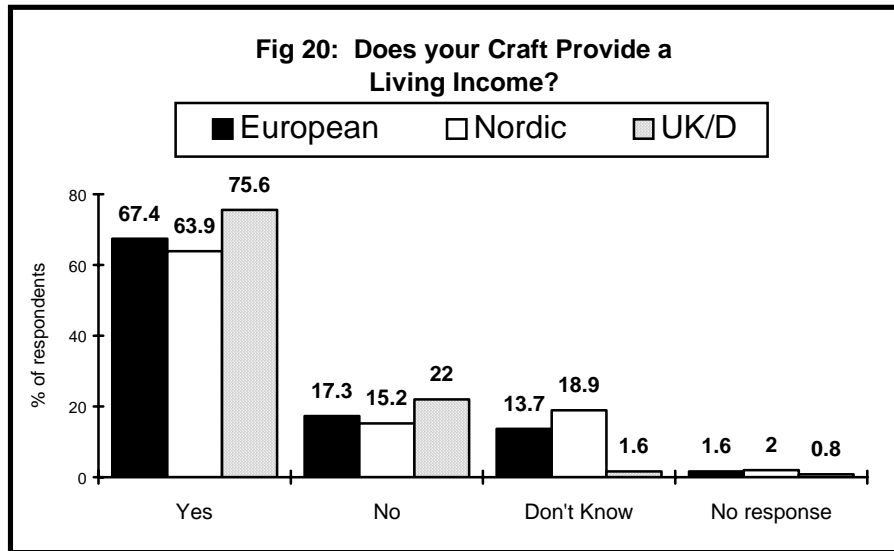


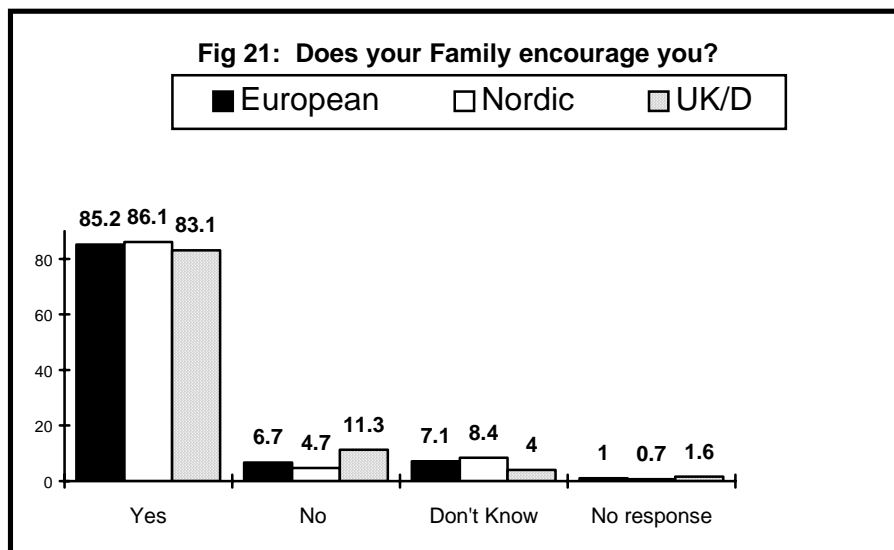
Figure 19 suggests there is a significant variation in the UK/Germany from the Nordic countries in the point at which interest in the Craft is first generated. Interest at Primary School level is more than twice as likely to occur in the Nordic countries, but interest at Secondary and Further Education levels is slightly higher in the UK and Germany.



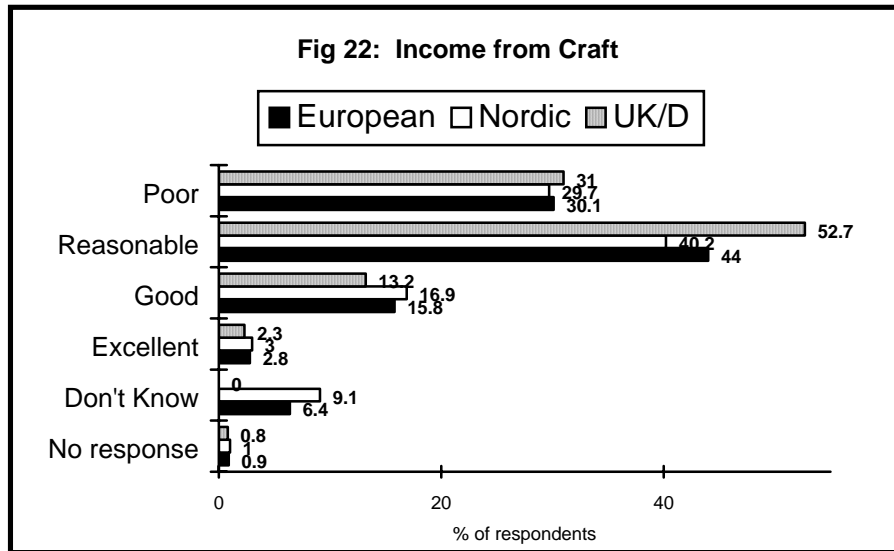
Where respondents were asked to assess if they felt they received a living income, it is interesting to see that the UK/Germany respondents appeared to be more positive in their assessment – a much lower “Don’t Know” return is reported – and although more UK/German respondents suggested they DID obtain a living income, equally more said they did NOT.



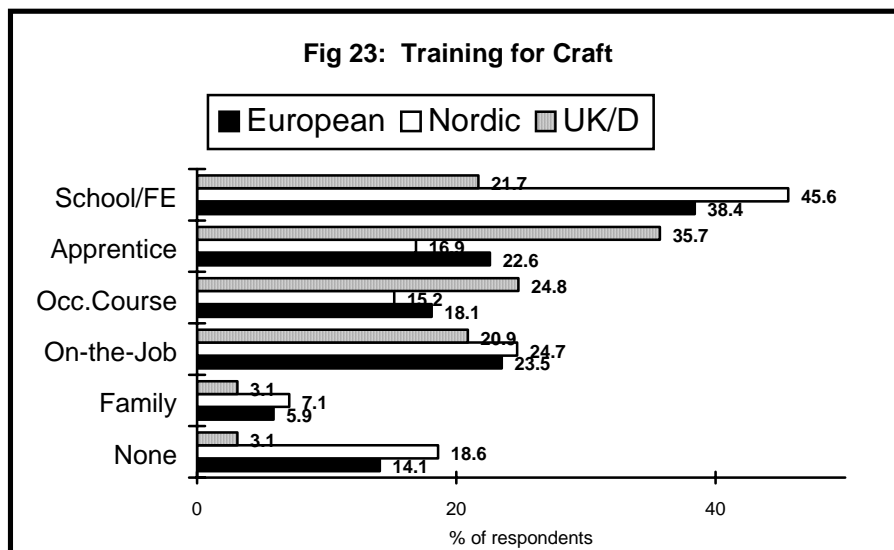
When the position with regard to Family encouragement is considered, it can be seen from Figure 21 that there is comparatively little variation between the respondent countries.



Analysis of the perception of income shows close correlation at the extremes – Poor and Excellent, with some variation in the belief that a Reasonable income could be generated; the UK and Germany are marginally more positive in this respect.



Responses on training sources suggest that School/Further Education training is more predominant in the Nordic countries, whilst Apprenticeships have a higher application in UK/Germany.



SURVEY RESULTS (SECTORAL RESPONSES)

Some responses have also been analysed by Craft, in order to provide some guidance on possible comparisons. Focus is principally on income and perceived Family support.

Figure 24 illustrates the responses of the selected Crafts to the question of whether they felt they were generating a living income. It must be of concern to see that 2 Crafts suggest that only a maximum of 50% of their practitioners now have a living income. There must be significant numbers in most of the Crafts listed (Locksmiths appear to be the exception – perhaps a reflection on current society?) who are probably disillusioned with their ability to survive in their chosen Craft.

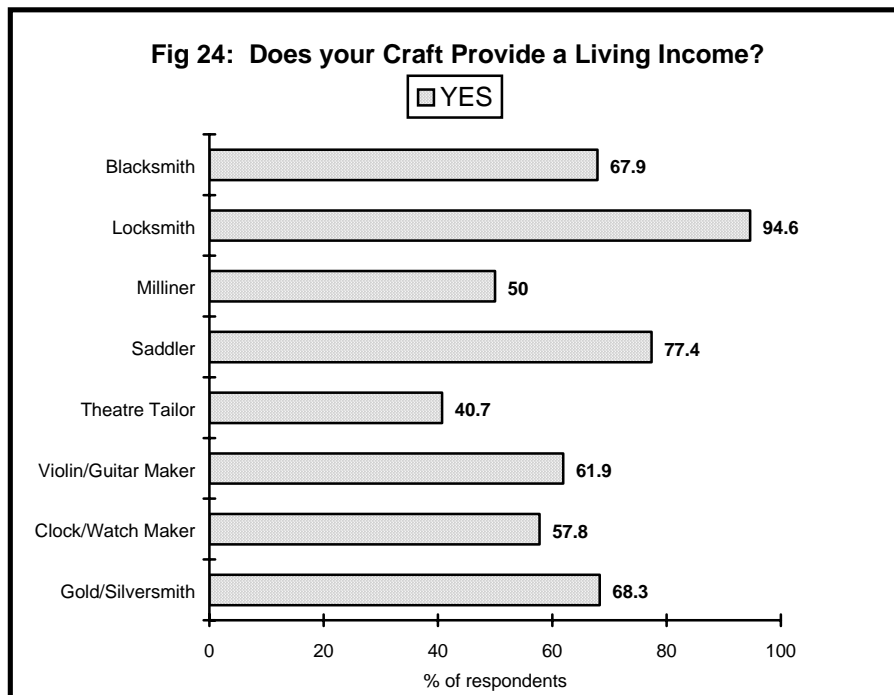


Figure 25 shows that there is significant support for all the Crafts considered from their Families. This is a positive and encouraging result as it does indicate that there is a basis of support for the development of the Craft growth.

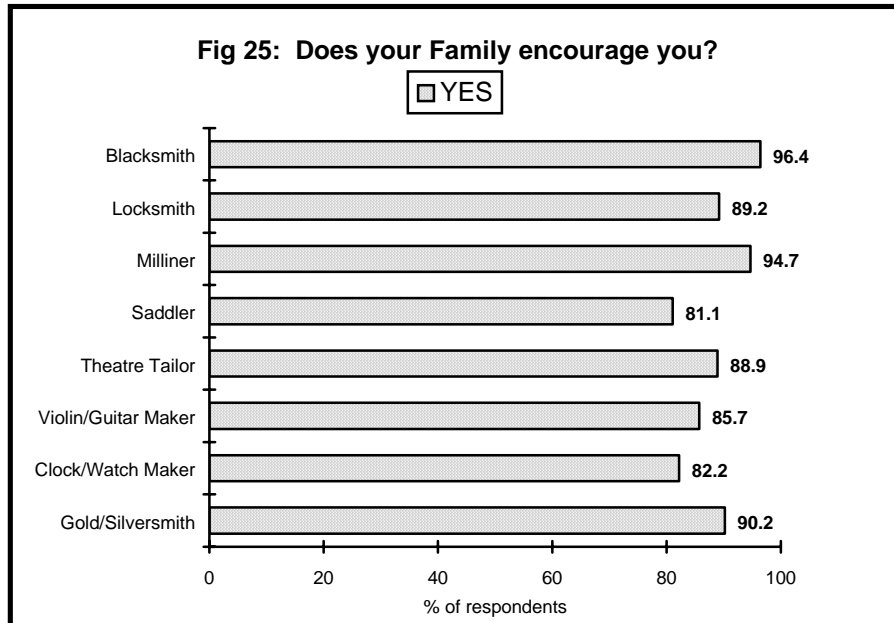
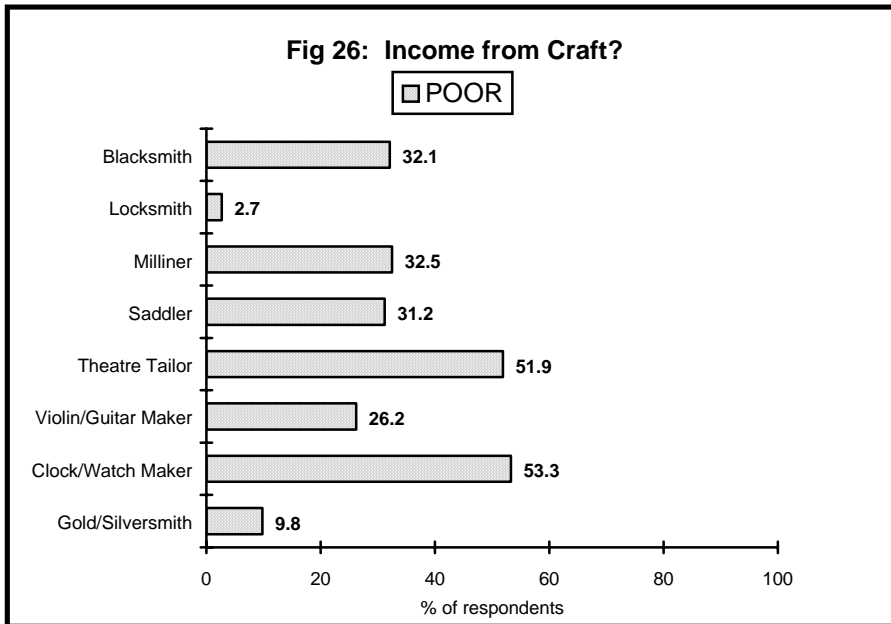


Figure 26 examines the perception of income from the selected Crafts, but it has been filtered to consider only those responses where the income was specified as “POOR”. This confirms earlier findings that the income generation of some Crafts was seen to be unsatisfactory, and it appears that over 50% of Theatre Costumiers and Clock/Watch Makers are currently dissatisfied with their level of income. Again, apart from Locksmiths, there is a significant level of concern for income in the other Crafts.



Where consideration is given to future recommendation of the Craft to children/young relatives, there is perhaps a surprising level of positive response, given the much more negative approach to income. This may well imply a significant level of pride or personal belief in the quality of the Craft, and does suggest a loyal basis on which to develop the Craft.

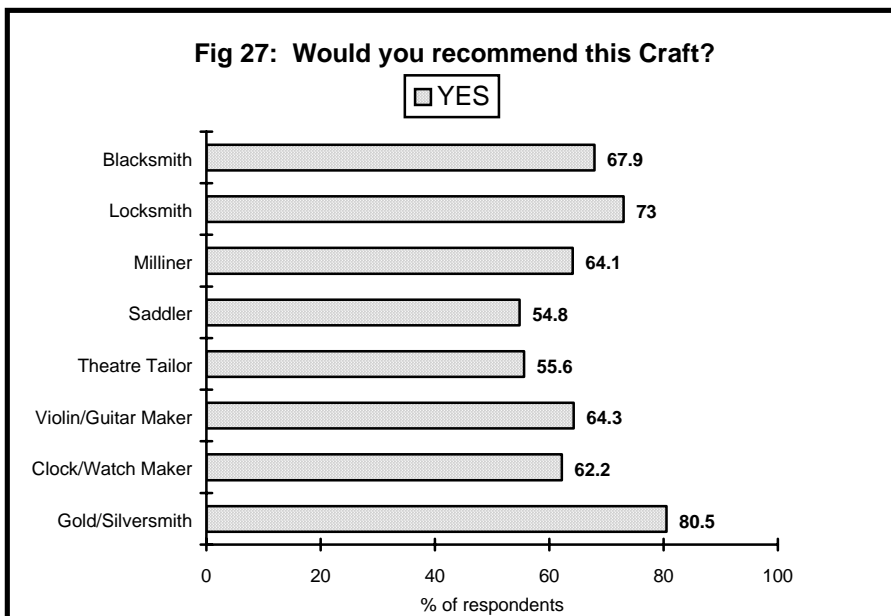
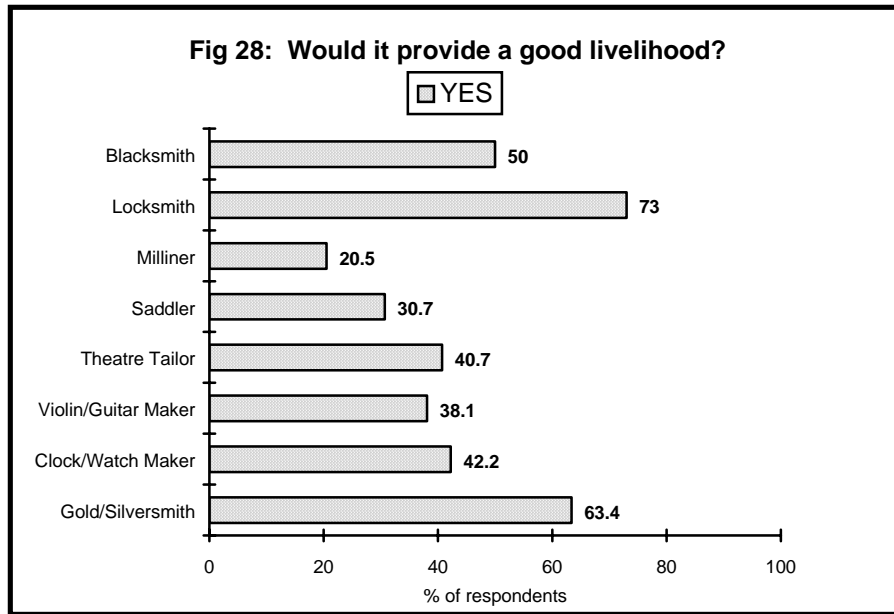


Figure 28, however, again shows a different picture when the income prospects are considered. Only Locksmiths and Gold/Silversmiths seem to have at least a reasonable positive expectation of future income. This implies that recommendation for a future career in the Craft must be very firmly based on considerations other than income.

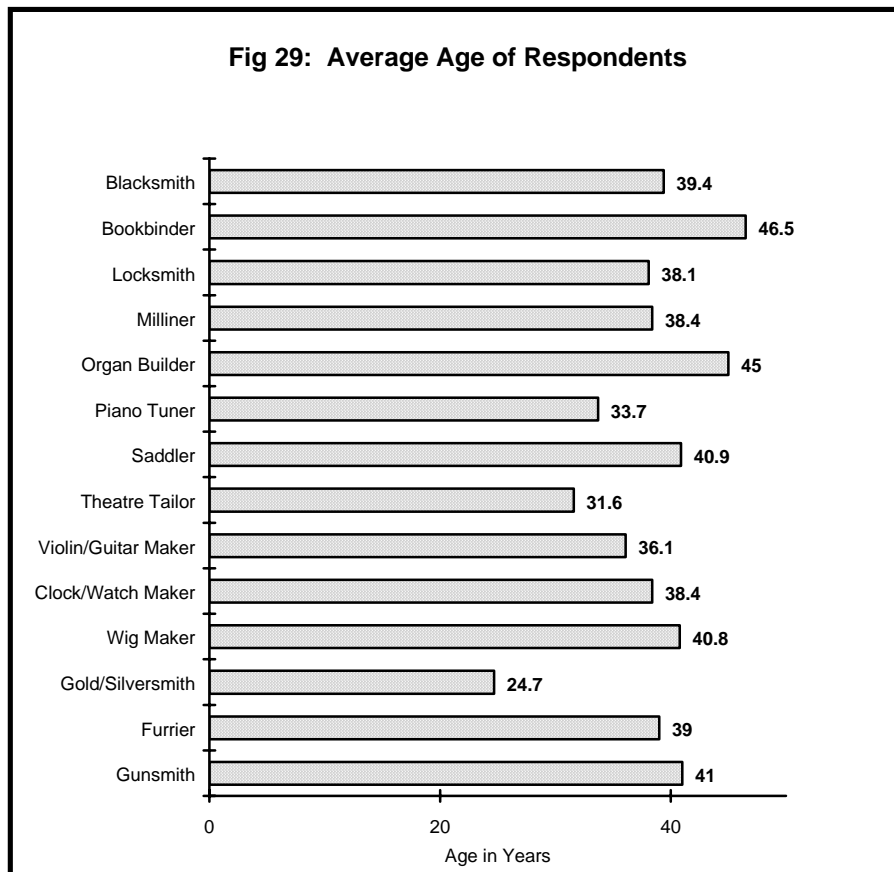


Question 6: About the respondents - Age and Gender

Sample characteristics of the respondents are as follows:

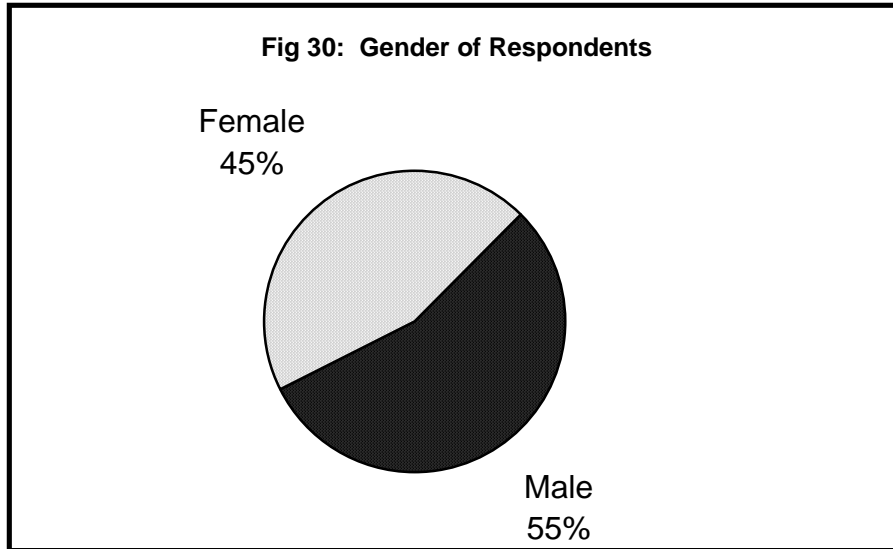
Age

Figure 29 shows average ages for the respondents from each Craft. Whilst this does not imply any structure for the Craft as a whole, it is interesting to see that nearly all the respondents were, on average, in the 35 – 45 age group.

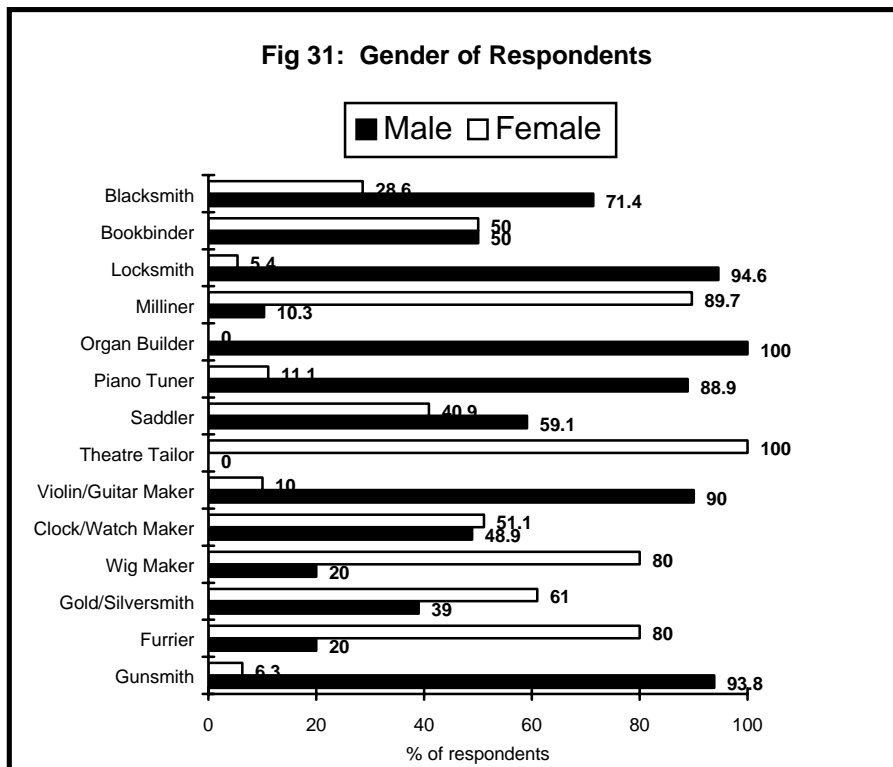


Gender

Figure 30 shows that there is quite a close split of Male/Female respondents – although Male predominance is still evident.



When gender differences in the individual Crafts are examined, however, it can readily be seen that there a very considerable variations in the gender split – perhaps some rather surprising ones!



SUMMARY

This Survey represents a small sample of European Craft businesses, both Nationally and Sectorally, but it does provide some guidance to the issues which must now merit further attention if positive action is to be taken to encourage the growth of Traditional Crafts, and to ensure an adequate flow of young people into training to continue the skills appropriate and essential to Craft businesses.

Significant points for consideration are:

1. Examination of the point of career choice – it may be surprising to see that choice can be made as early as at Primary School level.
2. Provision of adequate information at an early stage to assist in the influencing of this choice.
3. Less reliance on Parental tradition, and Parental influence which may not take such a significant role as might be expected.
4. Consideration of income satisfaction where Government action could assist to reduce the negative perception of income generation from Craft businesses – e.g. tax incentives, Craft related financial support, etc.

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APPENDIX 1

The questionnaires sent to the various Craft contacts in the individual countries in this Projects are included in this Appendix.

Illustrated are:

UK
Norway
Denmark
Sweden
Finland
Germany