



United Nations
Educational, Scientific and
Cultural Organization

Intangible
Cultural
Heritage

NGO accreditation ICH-09 – Form

Requ CLT / CIH / ITH

Le 26 MAI 2014

N° 0435

en

REQUEST BY A NON-GOVERNMENTAL ORGANIZATION TO BE ACCREDITED TO PROVIDE ADVISORY SERVICES TO THE COMMITTEE

DEADLINE 31 MAY 2014

Instructions for completing the request form are available at:

<http://www.unesco.org/culture/ich/en/forms>

1. Name of the organization

1.a. Official name

Please provide the full official name of the organization, in its original language, as it appears in the supporting documentation establishing its legal personality (section 8.b below).

Heritage Crafts Association

1.b. Name in English or French

Please provide the name of the organization in English or French.

Heritage Crafts Association

2. Contact of the organization

2.a. Address of the organization

Please provide the complete postal address of the organization, as well as additional contact information such as its telephone number, e-mail address, website, etc. This should be the postal address where the organization carries out its business, regardless of where it may be legally domiciled (see section 8).

Organization: Heritage Crafts Association

Address: 36 Albemarle Road, York, UK YO23 1ER

Telephone number: 01904541411

E-mail address: info@heritagecrafts.co.uk

Website: http://www.heritagecrafts.org.uk/

Other relevant
information:

2.b Contact person for correspondence

Provide the complete name, address and other contact information of the person responsible for correspondence concerning this request.

Title (Ms/Mr, etc.):	Dr.
Family name:	Reynolds
Given name:	Pat
Institution/position:	HCA Administrator
Address:	36 Albemarle Road, York, UK YO23 1ER
Telephone number:	01904 541411
E-mail address:	info@heritagecrafts.co.uk
Other relevant information:	

3. Country or countries in which the organization is active

Please identify the country or countries in which the organization actively operates. If it operates entirely within one country, please indicate which country. If its activities are international, please indicate whether it operates globally or in one or more regions, and please list the primary countries in which it carries out activities.

<input checked="" type="checkbox"/> national
<input type="checkbox"/> international (please specify:)
<input type="checkbox"/> worldwide
<input type="checkbox"/> Africa
<input type="checkbox"/> Arab States
<input type="checkbox"/> Asia & the Pacific
<input type="checkbox"/> Europe & North America
<input type="checkbox"/> Latin America & the Caribbean
Please list the primary country(ies) where it is active:

4. Date of its founding or approximate duration of its existence

Please state when the organization came into existence.

2009

5. Objectives of the organization

Please describe the objectives for which the organization was established, which should be 'in conformity with the spirit of the Convention' (Criterion C). If the organization's primary objectives are other than safeguarding intangible cultural heritage, please explain how its safeguarding objectives relate to those larger objectives.

Not to exceed 350 words; do not attach additional information

The Heritage Crafts Association is the advocacy body for traditional heritage crafts in the United Kingdom. The HCA members are largely practicing craftspeople, and acts as their representatives. Working in partnership with Government and key agencies it provides a focus for craftspeople, groups, societies and guilds, as well as individuals who care about the loss of traditional crafts skills. The HCA works towards a healthy and sustainable framework for the future. The HCA is unique in the UK in believing that craft skills should be protected, promoted and recorded as part of our living heritage in their own right, not merely in terms of the artefacts they produce or their conservation value. The HCA received charitable status in January 2010 for this purpose. To carry out its aims, the HCA uses:

- **Surveying** - researching the status of heritage crafts, identifying those crafts in decline or in imminent danger of being lost, and addressing the issues to ensure their survival.
- **Advocating** - communicating the vital importance of the heritage crafts to Government, key agencies and organisations.
- **Celebrating** - raising awareness and raising the status of heritage craft skills with the wider public through a programme of public relations, communications and showcase events.
- **Safeguarding** - working in partnership with key agencies in the education and learning sectors to identify and support new and innovative ways to ensure that the highest standard of heritage skills are passed from one generation to the next and where necessary recorded for posterity.
- **Supporting** - to support heritage crafts through a range of means, including advice, networking, training and access to public and private funding.

6. The organization's activities in the field of safeguarding intangible cultural heritage

Sections 6.a to 6.c are the primary place to establish that the NGO satisfies the criterion of having 'proven competence, expertise and experience in safeguarding (as defined in Article 2.3 of the Convention) intangible cultural heritage belonging, inter alia, to one or more specific domains' (Criterion A).

6.a. Domain(s) in which the organization is active

Please tick one or more boxes to indicate the primary domains in which the organization is most active. If its activities involve domains other than those listed, please tick 'other domains' and indicate which domains are concerned.

- oral traditions and expressions
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other domains - please specify:

6.b. Primary safeguarding activities in which the organization is involved

Please tick one or more boxes to indicate the organization's primary safeguarding activities. If its activities involve safeguarding measures not listed here, please tick 'other safeguarding measures' and specify which ones are concerned.

- identification, documentation, research (including inventory-making)
- preservation, protection
- promotion, enhancement
- transmission, formal or non-formal education
- revitalization
- other safeguarding measures – please specify:

6.c. Description of the organization's activities

Organizations requesting accreditation should briefly describe their recent activities and their relevant experience in safeguarding intangible cultural heritage. Please provide information on the personnel and membership of the organization, describe their competence and expertise in the domain of intangible cultural heritage and explain how they acquired such competence. Documentation of such activities and competences may be submitted, if necessary, under section 8.c below.

Not to exceed 750 words; do not attach additional information

The HCA was founded in 2009 by a small group of craftspeople concerned that, while all tangible heritage and much intangible heritage has a national organisation and is often government-funded, there was no such support for heritage crafts. The organisation has swiftly grown to include over 400 members, achieved registered charity status (1133646).

During 2012 the Heritage Crafts Association did a great deal of groundwork with regards to public engagement and crafts advocacy. The HCA organised its first workshop on business skills, Crafting Publicity. This day-long workshop focused on giving heritage craft practitioners the opportunity to gain advice and information on how to make effective use of publicity and the press to increase public awareness of their specific industries. There were professionals from the fields of journalism and PR present to give talks and offer guidance to craftspeople as well as a session on making best use of social media and constructing an effective brand. The HCA took a leading role in the steering group for 'Mapping Heritage Craft', research commissioned by the Government's Department for Business, which established the economic significance and contribution of heritage crafts in England.

Heritage crafts and the Heritage Crafts Association were represented at the Ideal Home Show in the Prince's Craft Pavilion in March 2013. Each day four demonstrators showed off their considerable skills and raised a great deal of interest, and quite a few sales. It was a wonderful opportunity to show that these crafts are thriving and that good quality, long-lasting, useful items are still being made. The HCA's third annual Spring conference held at the V & A in London later that month was well-attended, focusing on the theme of the importance of craft work through the creation of a 'Manifesto for Making.' The HCA was very involved at every stage of the new national Craft Skills Awards, funded by the Department for Business Innovation and Skills and administered by Creative and Cultural Skills. HCA Vice-Chair Patricia Lovett was on the planning committee, which also selected those to be on the shortlist, and HCA Chair Robin Wood was on the team of final judges.

Later in 2013 the HCA launched its own suite of awards, covering volunteers, trainers and offering two bursaries to those entering crafts employment. In October, the HCA published its first educational resources, a series of free, downloadable packs to support teachers with no craft skills introduce traditional crafts in cross-curricular activities. A seminar was held in October 2013 "Making Matters: Marketing Makers" which brought together speakers with a policy interest in craft,

and marketing experts for challenging debates.

Also in 2013, additional research on 'Mapping Heritage Craft' was published, again with considerable advice from the HCA. This publication provides a guide for training and education, and highlights the lack of clear entry routes to the sector both for young people and those seeking a meaningful second career.

In January 2014 Ewan Clayton and Owen Jones were awarded National Honours in the New Year's list, the first to be nominated by the HCA. The HCA works closely with government to research and nominate craftspeople, who previously were under-represented.

The HCA is currently taking a leading role in the establishment of a new framework for apprenticeship, which will enable bench-side training to be accredited, and for the first time eligible for Government funding.

The HCA continues to respond to government consultations on all aspects of heritage and culture with an implication for traditional craft, and is regularly approached by the media for advice.

One current task of the HCA is to investigate and record the breadth of traditional craft skills across the country. The Heritage Crafts Association focusses on those crafts where skills are being lost, or are endangered. In the long term, the HCA hopes to contribute to the establishment of a proper designation and protection system for heritage crafts to be married with the current system for managing and protecting the historic environment. Ultimately protection and even growth of heritage craft is dependent on reinvigorating demand for bespoke, traditionally-manufactured, high quality items. Demand for heritage crafts determines the viability of the specific skills required for such craft industries, as well as the skills related to teaching and passing on craft skills to new generations of craftspeople. The HCA was founded in 2009 by a small group of craftspeople concerned that, while all tangible heritage and much intangible heritage has a national organisation and is often government-funded, there was no such support for heritage crafts. The organisation has swiftly grown to include over 400 members.

During 2012 the Heritage Crafts Association did a great deal of groundwork with regards to public engagement and crafts advocacy. The HCA organised its first workshop on business skills, 'Crafting Publicity' and took a leading role in the steering group for 'Mapping Heritage Craft' – research into the economic significance and contribution of heritage crafts in England.

In March 2013 the HCA organised craft demonstrations at the Ideal Home Show and at its third annual conference held at the V & A in London created the 'Manifesto for Making.' Later in 2013 the HCA launched a suite of awards, offering two bursaries to those entering crafts employment and recognising craftsmanship, volunteers, and trainers.

In October, a seminar "Making Matters: Marketing Makers" brought together speakers with a policy interest in craft, and marketing experts for challenging debates. The event also saw the launch of educational resources produced by the HCA: free, downloadable packs to help teachers with no craft skills introduce traditional crafts in cross-curricular activities.

Also in 2013, additional research on 'Mapping Heritage Craft' was published, again with considerable advice from the HCA. This publication provides a guide for training and education, and highlights the lack of clear entry routes to the sector.

In January 2014 Ewan Clayton and Owen Jones were awarded National Honours, the first to be nominated by the HCA. The HCA works closely with government to research and nominate craftspeople, who previously were under-represented.

The HCA is currently taking a leading role in the establishment of a new framework for apprenticeship, which will enable bench-side training to be accredited, and for the first time eligible for Government funding. The HCA continues to respond to government consultations on all aspects of heritage and culture with an implication for traditional craft, and is regularly approached by the media for advice. One current task of the HCA is to investigate and record the breadth of traditional craft skills with the aim of contributing to the establishment of a proper designation and protection system for heritage crafts to be married with the current system for managing and

protecting the historic environment.

The HCA committee is formed of Trustees and Advisers who are all willing and committed volunteers. The HCA has His Royal Highness The Prince of Wales as President, and nine Patrons. In addition, the HCA has a full-time Co-ordinator (from 2013).

Robin Wood – Chair – is an internationally respected wood-worker specialising in the use of local timbers and traditional techniques, but with a distinctive modern twist.

Patricia Lovett, MBE – Vice Chair – is a scribe, artist, illuminator, and author working to commission for individuals and organisations, often using vellum and gold.

Catherine Dyson – Treasurer – is a Chartered Accountant

Greta Bertram – Secretary – works at the Museum of English Rural Life at the University of Reading. For her MA in Museum Studies she wrote her dissertation on craft as intangible heritage in the UK.

Trustees:

Andie Harris is the Learning and Skills Manager at the North of England Civic Trust, managing a range of programmes which promote traditional building and engineering craft skills.

Daniel Carpenter works for Voluntary Arts, the national development agency for voluntary arts and crafts. In his spare time Daniel practices crafts of the Mesolithic era.

Freya Rodger has more than twenty years' experience of developing and delivering communications for businesses, professional bodies, arts and membership bodies.

John Hamshere is Chief Executive of Sheffield Industrial Museums Trust.

Jonathan Lloyd-Platt has a career as chief executive in luxury goods, fashion and interiors industries. He is recently CEO of Craft Central, a not-for-profit organisation working to maintain and promote craft and design skills.

Tricia Rafferty is a logistics professional with experience in fundraising. She has worked for the UN in Africa.

HCA Advisors include a HR professional, a website designer, an academic, and a freelance cultural consultant with experience including the Crafts Council, the Prince of Wales's Charities, the International Bar Association, WorldSkills International and the International Entrepreneur Placement Scheme.

Pat Reynolds, Co-ordinator, has a background in museums development, and archive and archaeology service management. Her PhD (York 2009) looked at the transmission of building craft skills and cultural identity. Her MBA dissertation (Surrey, 2012) surveyed quality measures used in heritage organisations.

7. The organization's experiences cooperating with communities, groups and intangible cultural heritage practitioners

The Committee will evaluate whether NGOs requesting accreditation 'cooperate in a spirit of mutual respect with communities, groups and, where appropriate, individuals that create, maintain and transmit intangible cultural heritage' (Criterion D). Please briefly describe such experiences here.

Not to exceed 350 words: do not attach additional information

The majority of the members of the Heritage Crafts Association are craftspeople, or organisations of craftspeople. The organisation is led by craftspeople and people with other skills. All our work, therefore, is undertaken by intangible cultural heritage practitioners, groups of such practitioners, or under their direction.

We regularly work with, and consult, non-members to ensure that the full breadth of experience and opinion of craftspeople is taken into account both in our own work, and in that of policy

makers. For example, our work includes surveys and focus groups (e.g. Mapping Heritage Crafts), co-creation (Manifesto for Making) and consultation (e.g. consultation on new craft apprenticeship framework).

8. Documentation of the operational capacities of the organization

*The Operational Directives (paragraph 97) require that an organization requesting accreditation submit documentation proving that it possesses the operational capacities listed under Criterion E. Such supporting documents may take various forms, in light of the diverse legal regimes in effect in different States. Submitted documents should be translated whenever possible into English or French if the originals are in another language. **Please label supporting documents clearly with the section (8.a, 8.b or 8.c) to which they refer.***

8.a. Membership and personnel

Proof of the participation of the members of the organization, as requested under Criterion E (i), may take diverse forms such as a list of directors, list of personnel and statistical information on the quantity and categories of members; a complete membership roster usually need not be submitted.

Please attach supporting documents, labelled 'Section 8.a'.

8.b. Recognized legal personality

If the organization has a charter, articles of incorporation, by-laws or similar establishing documents, a copy should be attached. If, under the applicable domestic law, the organization has a legal personality recognized through some means other than an establishing document (for instance, through a published notice in an official gazette or journal), please provide documentation showing how that legal personality was established.

Please attach supporting documents, labelled 'Section 8.b'.

8.c. Duration of existence and activities

If it is not already indicated clearly from the documentation provided for section 8.b, please submit documentation proving that the organization has existed for at least four years at the time it requests accreditation. Please provide documentation showing that it has carried out appropriate safeguarding activities during that time, including those described above in section 6.c. Supplementary materials such as books, CDs or DVDs, or similar publications cannot be taken into consideration and should not be submitted.

Please attach supporting documents, labelled 'Section 8.c'.

9. Signature

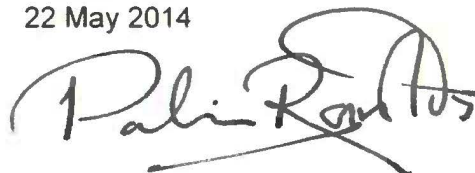
The application must include the name and signature of the person empowered to sign it on behalf of the organization requesting accreditation. Requests without a signature cannot be considered.

Name: Patricia Reynolds

Title: Dr

Date: 22 May 2014

Signature:



Section 8A Membership and Personnel (and notes to Sections 8B and 8C)

HCA Members (at 22 May 2014)

Affiliated Organisations

ASF Shetland	and Dyers
Association for Contemporary Jewellery	Hand Engravers Association of Great Britain
Association of Guilds of Weavers, Spinners & Dyers	International Feltmakers Association
Association of Master Upholsterers and Soft Furnishers	Kent Potters Association
Association of Woodturners of Great Britain	Sheffield Woodturning Club
Basketmakers' Association	The Association of Musical Instrument Repairers Ltd
Berkshire Guild of Spinners, Weavers and Dyers	The Association of Pole-lathe Turners and Green Woodworkers
British Artist Blacksmiths Association	The British Stickmakers Guild
British School of Millinery	The British Tapestry Group
Calligraphy & Lettering Arts Society	The Coracle Society
Carpenters Fellowship	The Lettering Arts Trust
Cockpit Arts	The Makers' Guild in Wales
Craft Guild of Traditional Bowyers & Fletchers	The National Centre for Craft & Design
Craft Northern Ireland	The Quilters' Guild of the British Isles
Crafts Council	The Worshipful Company of Basketmakers
Dorset Coppice Group	The Worshipful Company of Carpenters
Fabrication	Ulster Folk and Transport Museum
Guild of Glass Engravers	Wooden Boatbuilders Trade Association
Hallamshire Guild of Weavers, Spinners	Worshipful Company of Wheelwrights

23 Craft Businesses and 351 Individual Members (includes self-employed businesses)

The crafts practiced by members include:

Wood (74)

Textile (68)

Metal (32)

Basketry (16)

Ceramic (12)

Other crafts are diverse, all with fewer than 10 members.

HCA President and Patrons

His Royal Highness, The Prince of Wales – President

HRH The Prince of Wales is a keen advocate of traditional rural skills and became President of the HCA in March 2011. The Prince is greatly involved in charitable causes and is Patron or President of over 600 organisations, many of which reflect his interests in fields such as architecture, the inner-cities, education, religion, health and farming. The Prince's Charities, a group of not-for-profit organisations raises over £100 million annually and are active in areas such as education and young people, environmental sustainability, the built environment, and responsible business and enterprise.

Emma Bridgewater, CBE – Patron

Emma Bridgewater graduated from London University with a degree in English Literature, and worked for knitwear designers Muir & Osborne before founding her ceramics company, Emma Bridgewater Ltd., in 1985. The company has its own manufacturing facility in Stoke-on-Trent, where they make all their ceramics. Emma Bridgewater Ltd. is the sixth biggest employer of potters in Staffordshire, and has a commitment to making in Stoke-on-Trent and playing its part in the local business community.

Dr Roy Brigden – Patron

Roy Brigden was Keeper of the Museum of English Rural Life from 1979 and Deputy Director of the Rural History Centre at the University of Reading from 1995, until his retirement in 2010. He is a history graduate and wrote his PhD on agriculture between the two World Wars. Particular interests centre on the evolution of the agricultural landscape over the last two hundred years, and he has written widely on aspects of agriculture and heritage.

Professor Ted Collins – Patron

Edward (Ted) Collins is Professor Emeritus of Rural History in the Department of Agricultural and Food Economics at the University of Reading, and between 1979 and 2000 was Director of the University's Rural History Centre. His particular interests are agriculture, rural industries and multi-national food firms. He was responsible for *Crafts in the English Countryside: Towards a Future* (2004), which has a foreword by the Prince of Wales.

Lord Patrick Cormack, KBE – Patron

After being an MP for many years, Lord Cormack was made a peer in 2010 and is an active member of the House of Lords. He takes an interest in historical issues, particularly those related to English Heritage. Lord Cormack has been a Trustee of the Churches Preservation Trust since 1972, and is a Fellow of the Society of Antiquaries of London. He has been a council member of British Archaeology since 1979, and is also a Liveryman of the Worshipful Company of Glaziers and Painters of Glass. From 1983–1993 he was a Trustee of the Winston Churchill Memorial Trust. Lord Cormack was Chair of the All Party Arts and Heritage Committee, and is a strong supporter of the HCA.

Sir Christopher Frayling – Patron

Sir Christopher Frayling has a deep interest in art, design and craft, and has written extensively on the subjects, including his book *On Craftsmanship*. He was Chairman of Arts Council England 2005–2009 and has also been Chairman of the Design Council, Chairman of the Royal Mint Advisory Committee, and a Trustee of the Victoria & Albert Museum. He was a governor of the British Film Institute in the 1980s. Christopher Frayling was awarded a knighthood for Services to Art and Design Education in 2001. He has written and presented television series such as *The Art of Persuasion* on advertising, and *Strange Landscape* on the Middle Ages.

Mark Henderson – Patron

Mark Henderson is a strong supporter of British craft, and set up Savile Row Bespoke in 2004 to protect and promote the art of hand-craft tailoring on Savile Row. In 2012 he also established *The New Craftsman*, an initiative of pop-up shops and a website to promote and

sell quality British craft. Mark is a Trustee of the Queen Elizabeth Scholarship Trust (QUEST), and has been a mentor on Walpole's *Crafted* programme, and is a mentor on the London Business School's Entrepreneurship Summer School. He also chairs the Walpole/LBS Innovation in Luxury competition, and is Director of Thomas Lyte, a luxury goods company retailing crafted silver and leather. As well as this, Mark is a regular speaker at conferences and in the media on topics such as craft and luxury.

Sir Mark Jones – Patron

Mark Jones read PPE at Worcester College, Oxford, and gained an MA at the Courtauld Institute of Art. He was Assistant Keeper (1974–1990) and then Keeper (1990–1992) of Coins and Medals at the British Museum, and was subsequently Director of the National Museums of Scotland (1992–2001) and Director of the Victoria & Albert Museum (2001–2011). He is now Master of St Cross College, Oxford. He is an Honorary Professor at Edinburgh University and a Fellow of the Royal Society of Edinburgh. He was Chairman of the National Museum Directors' Conference; and is currently a Trustee of the National Trust, the Gilbert Trust for the Arts, and The Pilgrim Trust; and a member of the Court and of the Council of the Royal College of Art. He is a consultant on the Art Museum Preparatory Committee at Tsinghua University in Beijing and a member of the International Advisory Board of the Russian Museum in St Petersburg.

Dr Alex Langlands – Patron

Alex Langlands is an archaeologist, historian and television presenter, and is best known for presenting the Edwardian, Victorian and Wartime Farm programmes on BBC Two which see him engaging in a wide range of traditional crafts. He was awarded a PhD by the University of Winchester in 2013 for his research on the early medieval landscape of Wessex.

Paul Martin – Patron

Paul Martin studied art and woodwork at Falmouth College in Cornwall, before entering the world of antiques – from Portobello Road and then his own shop in Marlborough, to appearing on the BBC TV's *Antiques Roadshow*. His art skills resulted in him painting film sets and designing antique sets for television shoots. His most recent TV programmes have included *Paul Martin's Handmade Revolution*, and interviewing HCA President HRH The Prince of Wales about saving Dumfries House in Scotland.

HCA Trustees and Advisers

Robin Wood – Chair

Robin Wood is an internationally respected wood-worker specialising in the use of local timbers and traditional techniques, but with a distinctive modern twist. Robin revived the craft of bowl-turning on a foot-powered pole lathe, teaching himself the necessary techniques as well as making most of the tools for his work. He is author of the definitive book on the subject, *The Wooden Bowl*. Inspired by Scandinavian techniques, Robin teaches spoon carving with knives and axes, and is co-organiser of Spoonfest. He also makes individually hand-crafted benches, stiles, bridges and other countryside furniture.

Patricia Lovett, MBE – Vice Chair

Patricia is a scribe, artist, illuminator, and author working to commission for individuals and

organisations, often using vellum and gold. Patricia is an Honoured Fellow of the Calligraphy and Lettering Arts Society (CLAS) and teaches a number of specialist craft courses. She was one of only three living scribes to have work exhibited at the initial exhibition in the British Library at St Pancras. Patricia is Joint Founder of the Collection of Contemporary Calligraphy and Lettering at the Fitzwilliam Museum, Cambridge, and was co-curator of the Calligraphy Today exhibition at the Fitzwilliam in 2012. She also judges the National Schools Handwriting Competition each year.

Catherine Dyson – Treasurer

Catherine is a Chartered Accountant and currently works for Investec Bank plc. She has worked in the financial services industry for ten years, with Investec and previously with Santander UK plc and Ernst & Young LLP. Prior to that she has worked for the National Audit Office and for ActionAid, an overseas development charity. Catherine has a degree in History from the London School of Economics & Political Science.

Greta Bertram – Secretary

Greta works at the Museum of English Rural Life at the University of Reading, and is currently running a skills- and knowledge-sharing project based around the Museum's basketry collections. She has an MA in Japanese Studies and an MA in Museum Studies, for which she wrote her dissertation on craft as intangible heritage in the UK.

Daniel Carpenter – Trustee

Daniel works for Voluntary Arts, the national development agency for voluntary arts and crafts, where he has held various positions, most recently coordinating the organisation's activities in Wales. Prior to that he ran the UK and Ireland information, advice and guidance service for volunteer-led amateur arts and crafts groups, and has written many of the well-renowned VA Briefings on good practice and compliance for small charities and non-profit organisations. He holds a BA, PgDip and MA and is also the co-editor of *Digital Magazine Design* (Bristol: Intellect, 2002) and editor of the *Voluntary Arts Directory of Amateur Art and Craft Forms* (Cardiff: Voluntary Arts Network, 2009). In his spare time Daniel practices primitive crafts of the Mesolithic era, using a range of natural materials.

John Hamshere – Trustee

John is Chief Executive of Sheffield Industrial Museums Trust (SIMT). He is a history graduate, has an MA in Industrial Archaeology and is an Associate Member of the Museums Association. He has worked at the Museum of Science and Engineering in Newcastle, and as Museums Officer for Allderdale Borough Council in Cumbria. He is a member of the Heritage Lottery Fund's Committee for Yorkshire & the Humber, and serves as a Guardian of the Sheffield Assay Office. He represents SIMT in the Yorkshire Medium-sized Museums Services group and is Chairman of the Upper Don Walk Trust. He is also a member of the steering group of the Yorkshire Museums Directors' Conference. Previously he served on the Board of Museums Libraries and Archives Yorkshire, and was Vice President and then President of the Yorkshire & Humberside Federation of Museums & Art Galleries.

Andie Harris – Trustee

Andie is the Learning and Skills Manager at the North of England Civic Trust, managing the Heritage Skills Initiative range of programmes which promote traditional building and engineering craft skills. She is also a HLF *Skills for the Future* mentor, and a national and

regional heritage judge for Constructing Excellence. She was a Churchill Fellow in 2009.

Jonathan Lloyd-Platt – Trustee

Jonathan Lloyd-Platt has a career as chief executive in luxury goods, fashion and interiors industries; specialising in strategic brand development and multi-channel retail. He is a Sloan Fellow of London Business School and recently CEO of Craft Central, a not-for-profit organisation dedicated to working to maintain and promote craft and design skills.

Freya Rodger – Trustee

Freya Rodger has more than twenty years' experience of developing and delivering communications for businesses, professional bodies, arts and membership bodies. She has worked with farmers, insurers, actors, journalists, politicians and actuaries.

Tricia Rafferty – Trustee

Tricia is a logistics professional with experience in fundraising. She has worked for the UN across the Horn of Africa, including with a recycled glassware company and a leather products company in Kenya. Tricia has an MA in Cultural Heritage Studies from UCL and is really interested in working with communities to capacity-build skills for economic and social development.

Anne Cannings – Adviser

Anne Cannings is a qualified HR professional, with many years experience.

Professor Tanya Harrod – Adviser

Tanya Harrod is an independent design historian who writes widely on the crafts, including *The Crafts in Britain in the 20th Century* (1999) and *The Last Sane Man: Michael Cardew* (2012). She is an editor of *The Journal of Modern Craft*, and is currently working on a study of the meaning of the handmade in modern times for Reaktion Books. Tanya is a founder member of Think Tank: A European Initiative for the Applied Arts, and is on the advisory board of the *Burlington Magazine*. She was a Visiting Professor at the Royal College of Art (1999–2010), and is a Visiting Professor at the South China Normal University, Guangzhou.

Hilary Jennings – Adviser

Hilary Jennings is a freelance consultant in the creative, cultural, education and skills sectors. She spent ten years at UK Skills before becoming a Member of the Development Board and subsequently an Industry Skills Director at Creative & Cultural Skills, focussing on the development of strategic partnerships in the areas of craft and leadership. As a consultant, Hilary's clients include the Crafts Council, the Prince of Wales's Charities, and the Cultural Leadership Programme. She has significant experience of working internationally gained at the International Bar Association, with WorldSkills International and the International Entrepreneur Placement Scheme at the Southbank Centre.

Pat Reynolds – Co-ordinator

Pat Reynolds has a background in museums development, and archive and archaeology service management. Her PhD (York 2009) looked at the transmission of building craft skills and cultural identity in the early modern period. Her MBA dissertation (Surrey, 2012) surveyed quality measures used in heritage organisations.

Section 8.B. Recognised Legal Personality

The Heritage Crafts Association is a Registered Charity. The excerpt from the Charity Commissions' website below gives the date of registration (10 January 2010).

CHARITY COMMISSION

The Regulator for Charities in England and Wales

1133646 - HERITAGE CRAFTS ASSOCIATION

DUE DOCUMENTS RECEIVED

Charity overview

Activities

TO ADVANCE PUBLIC KNOWLEDGE AND APPRECIATION OF TRADITIONAL AND HERITAGE CRAFTS, IN PARTICULAR, BUT NOT EXCLUSIVELY, THROUGH EDUCATION, ADVICE AND TRAINING.

Financial history

Financial summary

Financial year end (FYE)	Income	Spending	Accounts received	Annual Return/Annual Update received
30 Jun 2013	£58,557	£35,979	22 Dec 2013	22 Dec 2013
30 Jun 2012	£29,243	£17,924	27 Jan 2013	27 Jan 2013
30 Jun 2011	£22,200	£11,214	Not Required	02 Apr 2012

Contact & trustees

Contact

Greta Bertram
71 Cardigan Road
Reading
RG1 5QW

Tel: 07593 154237
Email: info@heritagecrafts.org.uk
Website: www.heritagecrafts.org.uk

Charity trustees

MRS PATRICIA LOVETT
MR ROBIN WOOD
MISS GRETA BERTRAM
MS ANDREA HARRIS
MR JONATHAN LLOYD-PLATT

MR JOHN ERIC HAMSHERE
MR DANIEL CARPENTER
MS CATHERINE DYSON
MS FREYA RODGER

Charity framework

Date of registration

21 Jan 2010

Other names

None

Governing document

CONSTITUTION ADOPTED 05/07/2009 AS AMENDED ON 16/12/2009 AS AMENDED ON 23/03/2013

Organisation type

STANDARD REGISTRATION

Registration history

21 JANUARY 2010 REGISTERED

Charitable objects

TO ADVANCE PUBLIC KNOWLEDGE AND APPRECIATION OF TRADITIONAL AND HERITAGE CRAFTS, IN PARTICULAR, BUT NOT EXCLUSIVELY, THROUGH EDUCATION, ADVICE AND TRAINING.

Classification

What

- ENVIRONMENT/CONSERVATION/HERITAGE

Who

- THE GENERAL PUBLIC/MANKIND

How

- PROVIDES SERVICES
- PROVIDES ADVOCACY/ADVICE/INFORMATION
- SPONSORS OR UNDERTAKES RESEARCH

- ACTS AS AN UMBRELLA OR RESOURCE BODY

Area of benefit

UNDEFINED. IN PRACTICE, NATIONAL.

Where the charity operates

- THROUGHOUT ENGLAND AND WALES

Note: This report is compiled from public information that the Charity Commission holds on the Register of Charities on 23 April 2014.

© Crown Copyright 2014

Section 8.C. Duration of Existence and Activities

Document 02 HCA Minutes March 2009

The first meeting of the HCA in which the organisation name was decided (and subsequent minutes bear this name). The previous, initial, meeting occurred earlier in 2009, and was not formally minuted. The constitution was adopted at a subsequent meeting (see record of the Charity Commission).

**Minutes of the second meeting to discuss formation of a Body
supporting and promoting Heritage and Traditional Crafts.
Held in Craven Street, London, on Sunday 8 March 2009.**

Present:- Robin Wood (RW) Chairman, Harriet Buxton (HB), Daniel Carpenter (DC), Brian Crossley (BC), Peter Ellis (PE), Hilary Jennings (HJ), Patricia Lovett (PL), Chris Rowley (CR).

Minute	Comments	Action
1	Introductions. Those present introduced themselves, detailing their area of interest and craft activity. (The term 'group' in these minutes refers to those present)	
2	Chairman's Comments. RW opened discussions on the purpose of the meeting, following the first meeting of a smaller group on 5 February 2009, outlining the objectives he believed all present are committed to achieving.	
3	Aims and Objectives. HJ managed a session where personal Aims and Objectives for the next 5 years were noted. These were then brought together under various headings. HJ to circulate a summary, which will be developed into the group's formal statement.	HJ
4	Discussion on Spreadsheet (and related items) for the first year of activity generated by PE.	
	a) Funding. It was agreed that there is a need for both 'start up' and 'annual' funding. To achieve start up funding, there is the potential need for an interest free loan from members to cover initial costs, including the production of competent publicity material suitable for an approach to funders. All members of the group are to keep records of personal expenditure and time incurred on behalf of the group.	All Group members
	b) Funders. Various sources were considered – Livery Companies, Trusts, Heritage Lottery Fund, Businesses (corporate social responsibility) etc to whom personal approaches will be made in due course. Different types of membership were discussed. It was felt that craft organisations should be encouraged to join, become affiliated, or pledge support in some way but without any financial contribution (to give the group credibility in the early stage of its existence) and that the group would have an advocacy role on their behalf. Craftspeople and supporters in the longer term could be paying members when we can offer something in return, newsletters etc. In the first instance they should be encouraged to sign up via the website to show support.	
	c) Initial promotional material. PL volunteered to design and develop a leaflet and logo (by Tom Perkins), PE to print the material, DC to design and develop the website including registering the domain name. PL and DC will liaise on the font to be used with the objective of producing a clean, clear and professional image in all documentation and the website.	PL leaflet PE printing DC Website
	d) Survey and database of Crafts. Existing lists are available from HJ and DC. Also CR has also identified around 150 crafts and crafts persons. DC will co-ordinate the development of the database from these sources, for eventual inclusion on the website. It was agreed that there is considerable potential for a funded research project to identify the respective fragility or strength of each craft, to assist in prioritising the group's activities. The survey on the extent and detail of crafts activity contained in the 'Edutainment' report is due to be extended and DC is to keep a watching brief on developments. HB suggested that such a survey may make a suitable MA project and offered to draw up draft terms of reference.	DC
	e) Launch Event. It was agreed that it is essential to consolidate policies, strategies and funding before this can take place. It is possible that the launch could be with CC Skills support. It was agreed that the group should not be seen to be threatening other parallel organisations.	HB
	f) Skills Training. It was noted that the Australian survey of heritage crafts training concludes there is a worldwide problem with such training and that new learning pathways need to be developed and promoted. There was general agreement that in crafts particularly, there is the need to modernise apprenticeships, possibly to rename this training process and that there should be no age limits for entry.	
	g) Accreditation of training. Some craft groups have this in place but they are the exception. It was agreed that the group should in due course establish a policy for Skills Training and possible Accreditation of courses. Skills Training policy to be developed by PL and CR.	PL CR
	<u>Post Meeting Note:</u> Information that an academic group has commenced a project on the provision of skills training for Crafts led by the University of Cumbria, may offer the opportunity of a joint activity to develop this objective, or to adopt their conclusions as the	

group's policy.

- h) **Video Archive of skills.** Agreed to be desirable, but at this stage is not a priority.
- i) **Promotion.** Agreed that the group will promote Craft organisations as well as crafts without an organisation, as a matter of policy. It was noted that group members have links with various promotional bodies, TV and individuals, which will be utilised as appropriate. RW and DC are willing to coordinate PR work in the short term.
- The group need to develop a strategy for lobbying Government other bodies using targeting and sales techniques e.g. Fawcett Society. The word 'advocacy' is preferred to 'lobbying'.
- HB to draft some principles for Advocacy to advise the group.

RW DC

HB

It was agreed that contact with, and from, official bodies will be reported to all those currently in this group to avoid duplication and embarrassment.

It was agreed that a National Craft week should be developed involving national and local group activity to promote heritage crafts.

Also that we may pursue the award of 'Stars' of Craft which would be treated as an honour in a similar manner to the Japanese and Irish awards. HB to look at how the 'Living Treasures' schemes work in other countries, to suggest what could work for us.

HB

PE reported that the Mercers Company is planning a 'Cultural Olympics' which may offer the opportunity for the group to achieve recognition and acceptance as the leading national body for heritage crafts. BC noted the opportunity to promote the group at the RHS Show in July at Tatton Park, Cheshire through the Basketmakers' Stand.

- j) **Disbursements to Crafts persons.** Agreed that this is an altruistic objective but we must not lose sight of the prime objective of advocacy. It is possible that financial support could be offered in the future for say young people on a crafts experience weekend, or demonstrations in shopping malls, but this can only be considered when funding allows.
- k) **Foundation Degrees.** It was noted that the skills required for Craft tend to be regarded by academics and others as an NVQ type level of attainment. Also, that Foundation degrees for craft, or leading to and developing craft skills, do not exist.
- See also Post Meeting note in Item 4 g) above, which may offer the opportunity to develop such education.

Form of Group. It was agreed that the group should not consider being established as a Charity at this point in time. It was agreed that the Group should adopt the status of an Unincorporated Association. PE to develop draft Rules for such a body.

PE

6 Name of the Group. After a short discussion considering various options, it was agreed that the name of the group shall be the '**Heritage Crafts Association**'.

7 Size and Composition of Group. It was agreed that the group should expand only by organic growth with new members having specific skills, e.g. Public Relations. All current members of the group confirmed they are willing to be named as members of the group, with the exception of HJ who will act in a 'consultancy' capacity.

8 Officers. It was agreed that RW will continue to act as the Chairman, but other Offices will be reviewed and appointed at a later date.

9 Any Other Business.

- a) CR noted that he would be seeing Lord Young the following day to discuss apprenticeships for Engravers and also meeting Prof Derek Longhurst to discuss degree courses.
- b) PL advised that her letter to the Prince's Trust and others, about Crafts in general and calligraphy in particular, has assisted in the agreement of the Prince of Wales to the use of Kensington Palace for a display of works resulting from a degree course.
- c) Grateful thanks were offered by all to PE for making the premises available, enabling the meeting to take place at no cost to the group.
- d) Next Meeting to be at the weekend on either 19 or 26 April 2009. RW to confirm date, time and location.

RW