



SEMINAR

TEACHING IN A CHANGING WORLD:

Crafts and the revaluation of manual skills at the heart of tomorrow's challenges.

A seminar organised in the framework of the French Presidency of the European Union, with the support of the Fondation des Sciences du Patrimoine



Friday 18 March 2022

Pavillon Dufour,
Château de Versailles



SUMMARY OF THE MEETINGS

On the occasion of the French Presidency of the European Union, and with the support of the Fondation des Sciences du Patrimoine (FSP), the Campus Versailles organised on 18 March 2022, in the auditorium of the Château de Versailles, a seminar on the theme of "Teaching in a changing world: Crafts and the revaluation of manual skills at the heart of tomorrow's challenges".

This seminar highlighted the links between arts and crafts, living heritage and tourism in a perspective of more sustainable, local and solidarity-based consumption.

Researchers, teachers, entrepreneurs, representatives of associations, trade unions and professional federations concerned with the new challenges of responsible management and production and social equity in a sustainable development perspective were brought together to discuss the issue.

Two round tables, moderated by **Armelle Weisman**, *Operational Director of the Campus Versailles*, provided an opportunity to exchange views.

- **Round table 1: "What are the challenges for companies, actors and territories around crafts and heritage?"**
- **Round table 2: "What training and what models should be used to ensure both the transmission of knowledge and know-how and the adaptation to future needs ?"**

The first round table was introduced by **Sophie Boutillier**, *economist and sociologist, lecturer at the Université du littoral Côte d'Opale*, who retraced the history and place of the craft industry in the French economy and society, recalling some key figures and opening up the prospects for its development.

The debate then focused on five key questions: how to overcome the past image attached to the craft industry, what role does the craft industry play in the economic dynamism of the territories, what is its impact on export markets, what is its attractiveness to the public and in particular to young people, and how can the craft industry be promoted using innovative measures?

Eric Angiboust, *President of Muzeo and Vice-President of the National Association of Living Heritage Companies*, emphasised the impact of digital technology on the crafts and their added value. It is a real challenge to raise the level of skills and integrate the dimensions of marketing, commercialisation and development.

To do this, it is necessary to adapt the management and governance of craft enterprises to attract young people as well as those undergoing retraining in search of meaning. It is important to bring together talents with complementary skills within the same company.

Madina Benvenuti, *Founder and Director of Made in Europe*, insisted on the risk of know-how disappearing if craftsmen do not train their successors. There is a lot of work to be done to change young people's perception of manual trades. Artisans are too often isolated and unaware of the role they can play in society. However, she welcomed the initiatives that raise awareness of the importance of arts and crafts and cited the European Commission's calls for tenders under the *Horizon Europe* programme, the *New European Bauhaus*, the *Green Deal* and the *Erasmus* projects around the *Centres of Vocational Excellence (COVE)*.

Yann de Carné, *President of the Groupement des Entreprises de Restauration des Monuments Historiques (GMH)* insists on the importance of defining the perimeter of craft enterprises beyond the employee threshold (10). It is a question of promoting French know-how which is in great demand on the sites of historic monuments everywhere in the world. At the national level, behind the conservation of heritage, the development of the territory is at stake.

One euro invested can generate up to 30 euros of spin-offs. This is why it is necessary to revalorise manual jobs and courses that favour alternating work and on-the-job training as well as lifelong learning, including through tailor-made modules.

There is also a need to change mentalities, because in France we have a culture of acquired diplomas.

We also need to better integrate those who, at 30 or 35 years of age, wish to retrain, because if at 20 years of age heritage does not necessarily speak to young people, those who have acquired maturity are more attracted to this field. But we also need to think about the organisation of work within the company in order to offer more variety to learners. Furthermore, Yan de Carné insisted on the lack of harmonisation at European level, particularly in terms of intervention costs, which depend on national regulations and can lead to "dumping" situations.

Ariane Vitou, *head of partnerships at the Terre et Fils Foundation*, works to provide financial support for craft businesses to be taken over by developing a model based on short circuits and local know-how. She cites the main obstacles to takeovers as problems of recruitment, attractiveness and visibility. There is a lack of business support structures in the region, particularly in rural areas, where it is necessary to accept reduced profitability as a financier. We also need to think about new work spaces by creating factories that are not only places of work but also places of local cultural life close to the concept of the third place, inspired by the practices of the social and solidarity economy (SSE) sector.

André Trollé, *Founder and Director of Savoir-faire et Découverte and President of the working group "developing local and ecological crafts" within the Ecological Factory*, agrees and insists on the importance of craftsmen and neo-artisans in the field of relocation, short circuits and ecological transition.

According to him, it is a question of rethinking the organisation of trades by encouraging local manufacturing, which is necessary for collaborative construction in a given territory. At the same time, it is necessary to rethink the marketing circuits which involve the control of supply and equipment.

The second round table sought to provide answers in terms of training and adaptation to the needs of companies.

As pointed out by **Vincent Troger**, *doctor of history, honorary lecturer at the UFM of the University of Nantes*, the French system has prioritised school-based training and there has been a split with the craft sector, which is self-organised to take charge of training. Nevertheless, business representatives are directly involved in the design of curricula and diplomas. But originally the creation of the *bacs pro* was rather a response to the demand of large companies. Unfortunately, this has led to a stacking of professional cultures and operating rules without coordination due to a lack of dialogue and transversality. The administrative arrangements in the public sector have made the situation even more complex.

Furthermore, in the face of changes in the labour market, the relationship of young people has also changed. They know that they will not be able to work in the same company or the same field throughout their lives and are more in search of meaning and experimentation than their elders, with even a more pronounced taste for business creation. The French paradox is that experiential knowledge cannot be valued without a diploma.

The debate then focused on six key questions: how is the French education system reacting to the urgent need to reform the sector, what alternative paths are developing, how to adapt to the market for retraining and continuing education, what are the initiatives elsewhere in Europe, what are the key skills to be acquired, and what are the major challenges facing training in order to adapt to the expectations of companies and society?

Bruno Aubry, *Director of Training at the Collège des Métiers, for the Compagnons du Devoir et du Tour de France*, explains that the media revaluation of craft trades is leading to a large number of retraining of senior executives, particularly in the wood industry. Until now, the Compagnons have developed on the basis of standardised, single-product models, whereas the current trend calls for increased customisation. However, the companies that hire journeymen are not always ready to change the way they operate. However, there are universal values that guide journeymen: soft skills, diversity of experience, travel and open-mindedness.

The challenge for the future lies in the proper integration of digital technology and sustainable development concepts into training and in opening up the trades to women.

Nicolas Bard, *co-founder of Make ICI*, insists on the need to adapt training to our times by taking into account new materials and eco-design and by introducing digital tools that allow us to go faster where there is no added value by concentrating on know-how where it exists. Furthermore, it is important that craftsmen are aware of the entrepreneurial tools to become independent. To sum up, it is a question of preserving the training and know-how of excellence while realising that they must be modernised. It is also a question of developing new forms of collaboration and mutualisation and of lifelong learning.

Patrick Carret, **Director General of the National Federation of Production Schools**, presented a training concept that makes it possible to diversify the experiences of young people by putting them in a situation adapted to the demands of companies while allowing them not to be confined to a single type of production. At the same time, it is a question of reviewing the training models, and in particular the grading, and of helping young people to find motivation and a sense of community while adapting to the pace of each individual.

Marc Foucault, *Ministerial Project Manager for the transformation of the vocational route at the Ministry of National Education, Youth and Sport*, explained the role played by his ministry through the reform of the vocational route and the setting up of campuses for trades and qualifications (CMQ), six of which are currently devoted to the craft industry. According to him, it is a question of making up for the lack of knowledge of the world of craft trades among the general public, which includes the parents of children who could embark on the vocational route. It is necessary to improve the image of this sector and to show the concrete conditions of the work.

Sergio Meyer Escoboza, *Head of Employment and Projects, National Reference Centre for Crafts, Junta de Andalusia*, presented his centre, which is aimed at jobseekers aged 16 to 65. He deplored the fact that Spain does not have a dual training system like France. He explains that the profiles of learners are diverse, ranging from construction workers to students with a master's degree in art history or archaeology or in heritage conservation. Restoration sites are places where a group of people with different but complementary training and skills work together. But the main target is the public who wish to access levels 3 to 5 of the European Qualifications Framework (EQF).