“There is a tide in the affairs of man, which taken at the flood, leads on to fortune; Omitted, all the voyage of their life is bound in shallows…….”

William Shakespeare, Julius Caesar, Act 4
There is a worldwide increase in the intensity of public interest in retaining the built and movable heritage icons that proclaim so much of our cultural heritage.

At the same time, however, the skills necessary to conserve and maintain these valued cultural heritage icons are at risk of being permanently lost. Changing technology and lifestyle now impose different priorities and demands on the traditional ways these skills were once passed to the oncoming generations. There is a very limited time-window available before many of these skills will be lost forever.

A new approach is needed to ensure these skills and critical knowledge continue to be available to future generations. It is strongly recommended that a new approach, based on teaching and learning flexibility that recognises the value of different learning pathways, holds the key to success.

This report reviews the background and extent, national and international, of the shortage of heritage-skilled craftspeople. It is clear that the issue is of international concern.

The report proposes a different approach to addressing the situation and makes recommendations for its implementation.

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Introduction

Over recent years, Australian society’s perception of ‘heritage’ has clearly changed. There is a greater appreciation that our heritage is more than just recognisable ‘old buildings and monuments’. We are becoming more familiar with the impact of cultural heritage in our everyday lives. Importantly, we are now increasingly aware of one of the oldest cultural heritages on earth—our Indigenous heritage. As our appreciation of this aspect of our heritage grows, so too does our understanding of not losing touch with intangible heritage overall. More and more, ‘heritage’ is being understood as an incorporation of the spirit and skills that produced the more recognisable physical structures and sites: a mosaic of language, crafts, stories and traditional practices passed from generation to generation, providing creative inspiration and the skills to turn inspiration into reality.

While there is increasing public attention on the preservation of tangible heritage objects, there is a growing awareness that the real risk to heritage preservation lies in the permanent loss of that mosaic of knowledge and skills that formed the foundation for past artisans.

“The conservation and preservation of valued tangible heritage artefacts depends upon establishing opportunities for passing the knowledge and skill to others, including upcoming generations, and ensuring there is an environment that encourages craftsmen and women to continue the quality ideals and work demonstrated in our heritage masterpieces.”

(UNESCO Cultural Sector, Intangible Heritage, 2003 Convention)

This risk is rapidly becoming a matter of urgency as the treasure-trove of remaining artisans ages more quickly than it is rejuvenated with new blood. The window of opportunity for passing the knowledge and skills onto another generation is closing quickly.

This risk is not only for Queensland or for Australian cultural heritage. Conventions and forums in the British Isles, Europe and North America have all identified it. Unless sufficient skilled workers are recruited and trained appropriately, the maintenance of many heritage landmarks will result in strange new buildings rather than realistic replication. In developing Asia-Pacific countries, national governments are now realising that their commitments to preserving their World Heritage sites are also eliciting significant economic benefits in the form of cultural tourism. Sites such as Hoi An Ancient Town and Ha Long Bay (Vietnam), Great Wall, Summer Palace and
Entombed Warriors (China), Taj Mahal (India) and Angkor (Cambodia) will require many skilled heritage tradespeople if these sites are not to be lost to future generations.

At a time when many people are actively seeking to maintain links between lifestyle and their appreciation of heritage crafts, the pool of skilled workers capable of reproducing authentic heritage products is declining—there is no system for ensuring the passage of these skills between generations. While this directly affects the local domestic economy, there is potential for significant harm to Australian tourism. Currently, the 2.7 million overseas and 23 million domestic cultural visits add $22 billion to Australia's annual economy. More than one-third is spent in regional Australia (P. Fairweather, Cultural Tourism Conference, Canberra, February 2008). While cultural tourism embraces a range of activities, three major areas of tourist interest are:

- art/craft workshops,
- heritage/history site visits and
- museum/art gallery visits.

All have core activities centred on traditional trades and crafts.

With greater emphasis on heritage conservation in legislation for building and development projects, as well as a mounting community focus on 'truth in advertising', the need to preserve specialist heritage trade skills has clear economic implications. Submissions to the 2006 Productivity Commission Inquiry into Australian Heritage Places clearly identified a range of issues rising from the lack of professional and traditional heritage trades skills affecting all levels of heritage conservation. Included among these issues was the lack of accredited training (Australian Productivity Commission, 2006).

Heritage is in our hands: A Review of Heritage Trade Training was instigated by the Cobb+Co Museum in response to concerns for the longevity of the heritage trade knowledge and skills associated with many specialist trades linked with the National Carriage Factory Project. The museum recognised this risk was not limited to the carriage industry alone but extended across the full spectrum of heritage trades. The research was undertaken in partnership with the Southern Queensland Institute of TAFE under the sponsorship of the Queensland Department of Education, Training and the Arts to identify potential solutions for providing training pathways and outcomes for reliable intergenerational transfer of authentic knowledge and skills in heritage trades vocations.
What is the origin of this Heritage Trade Report?

This report is the result of a project initiated by Cobb+Co Museum (Toowoomba) and developed in partnership with the Queensland Department of Education, Training and the Arts (DETA) and the Southern Queensland Institute of TAFE (SQIT). It set out to review demand for training in heritage trade craftsmanship and to identify options for developing suitable training products. While this research drew significantly on Cobb+Co Museum experiences and networks as a consequence of their leadership in the National Carriage Factory Project, it was not restricted to heritage carriages. Report findings and recommendations had to address the full spectrum of traditional heritage craftsmanship and the essence of heritage—passing on knowledge and skills to maintain the creativity that characterises the trades and crafts of yesteryear.

Purpose

This project was undertaken for the following reasons:
- to research existing training products within the heritage trades sector,
- to identify demand in Australia and overseas for heritage trade training products,
- to investigate the potential for contextualisation of existing training products to heritage trades,
- to find options for the development of heritage trades training products.

On the basis of the findings and recommendations, the Department of Education, Training and the Arts will work towards implementing key elements.

Research methodology

The research was undertaken to review relevant internet sites in Australia and overseas (in English or with English language translations), available print references, as well as interviews in person and by telephone.

Interviewees were identified through websites and by direct referral from project stakeholders and networks within the Vocational Education and Training sectors nationally. These sources provided access to information and anecdotal data on heritage trade program experiences from Holmesglen Institute of TAFE (Victoria), Ballarat University (Victoria), Construction and Property Services Skills Council, SkillsTech Australia (Queensland), Cobb+Co Museum, and South West Regional Office of Department of Education, Training and the Arts.

Benchmarks for internet research were from various sources: the findings of the 2006 Productivity Commission’s Inquiry into Conservation of Australian Historic Heritage Places; records from the 2007 National Workshop on Practical Heritage Conservation Skills & Training (New South Wales); and analytical reports from Tourism Research Australia. Federal and State Government websites provided essential information about legislation and future direction of conservation of cultural heritage.

The report’s findings and recommendations are a point of view formed through consultations with stakeholders and interested parties.
Living heritage has five elements, one of which is traditional craftsmanship. Considering traditional craftsmanship as an intangible may be a paradox because the outcomes are tangible objects. However, traditional craftsmanship is not simply about the products; it involves the skills and knowledge essential for the continued production of the artefacts in an environment that encourages the transfer of skills and expertise onto new artisans for ensuring the ‘life’ of the craft. ‘Traditional craftsmanship embodies the ongoing creativity that is reflected in so many masterpieces from our past’ (UNESCO Cultural Sector, Intangible Heritage Convention 2003, Definitions, Article 2).

UNESCO’s definition provides a very useful way of encompassing the range and variety of heritage trades and crafts. It also establishes a highly flexible framework for embedding ‘new’ heritage trades that invariably arise over time. If the creativity of past craft masters is to be continued, it must be recognised that heritage, by its very nature, is dynamic. The carriage makers of last century have yielded to the motor vehicle makers of today. Each group, in turn, will become part of tomorrow’s ‘heritage.’

A definition of the term ‘heritage’ can be elusive, especially if trying to accommodate all individual perspectives in a community. The Register of National Estate established by the Australian Heritage Commission Act 1975 defined heritage as:

those places, being components of the natural environment of Australia or the cultural environment of Australia, that have aesthetic, historic, scientific or social significance or other special value for future generations as well as for the present community. (Australian Heritage Commission Act 1975 No. 57, 1975, Section 4, (1))

After the Register of National Estate was introduced, there was a strong community focus on preserving highly visible tangible objects of heritage value. While this raised awareness of heritage within our culture, it also helped to polarise community perceptions that heritage was only about buildings, monuments and sites. On the other hand, the Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO 2003) focuses attention on ‘living heritage’—the practices, representations, expressions, as well as knowledge and skills that communities, and in some cases, individuals recognise as part of their cultural heritage. Living heritage has five elements, one of which is traditional craftsmanship.

What are heritage trades?

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Another complication for a working definition of ‘heritage trade’ is the aspect of crafts and craftsmanship. The common distinction between trades and crafts is this: trades are based in industry, and crafts in cottages or homes. However, this simple approach is convoluted by the term craft being used to describe skilled trade levels, especially in Europe, and with ‘craftsman’ being recognised by tradespersons as a ‘master tradesperson’. Rather than establishing more barriers in distinguishing where older trades and crafts fell in 21st century classifications, ‘heritage trade’ is used in this report as a description to cover both components. This has allowed qualified tradespersons to readily acknowledge the descriptions of ‘master’ or ‘craftsman’. They strongly value such descriptions even though the terms appear to have fallen off the formal qualification scale in Australia.
What is the national view of heritage trades?

The question about maintaining heritage is not new nor is it confined to Australia. The October 1986 meeting of the Committee of Ministers under the Statute of the Council of Europe identified problems similar to those nominated in the 2006 Australian Productivity Commissioner’s Report into Conservation of Australian Historic Heritage Places. As discussed previously, given the difficulties of finding an accepted definition of ‘heritage’, this is perhaps not surprising. The move to incorporate heritage as part of the environment, as was the case with the Australian Government Environment Protection and Biodiversity Conservation Act 1999 (EPBC), has simply added to the array of community meanings attributed to heritage.

Significantly, heritage protection has relied heavily on government legislation both in Australia and overseas, with one consequence being the need for readily measurable success benchmarks for investment of public monies. This, in turn, has helped to endorse community tradition perception of heritage as being synonymous with buildings and sites. This perception is clearly demonstrated by government at all policy levels, in actions and by-laws restricting heritage primarily to ‘special places’ status.

While such detail may build a general feeling that heritage is reasonably well protected, it also, as the 2006 Australian Productivity Commissioner’s Report into Conservation of Australian Historic Heritage Places pointed out, hides the true cost of heritage maintenance. Heritage listing does not directly recognise the knowledge and work skills required for realistic restoration and replication. It may well be argued that such requirements are not fully understood in the community. ‘Cultural heritage’ has been now included in regional resource planning descriptions but this inclusion is relevantly recent and its real impact is not clear as yet. In fact, the focus at these initial stages appears to be mainly on inclusion of Aboriginal and Torres Strait Islander environmental viewpoints (J. Lennon, Natural Cultural Heritage, prepared for 2006 Australian State of the Environment Committee, 2006). Discussion papers prepared for the Australian State of the Environment Committee 2006.
identified membership of peak professional bodies as remaining static despite 14 universities offering 40 tertiary qualifications reflecting heritage conservation (Chris Johnston, prepared for the Australian State of the Environment Committee, 2006). The clear implication was of sufficient opportunity for obtaining relevant skills. This summation would conflict with views expressed in public submissions from individuals, local councils and heritage organisations that a lack of trade skills to put conservation aims into practice needed critical attention.

Two high-profile actions linked with the aims of the 2006 Productivity Commissioner’s Report into Conservation of Australian Historic Heritage Places have been the introduction of organisational and historical societies, which are maintaining a significant proportion of the necessary underpinning knowledge and work skills associated with particular niche areas of heritage trades, e.g. Australian Farriers and Blacksmiths Association (http://www.afba.org.au/). Specialist but often non-accredited training is predominantly provided through community groups, professional organisations, museums, heritage societies and living history groups and heavily supplements training through the formal education and training system.

the New South Wales Government’s 2000–2005 Heritage Trades Training Strategy, and the 2007 National Workshop on Practical Heritage Conservation Skills and Training. The outcomes were focused totally on trade and professional skill sets associated with heritage buildings. Final achievements from these initiatives are still being determined.

Importantly, pre-discussion papers for the Australian State of the Environment Committee 2006 also identify volunteers as playing a core role in cultural heritage activities. This probably sums up the ad hoc environment that is currently keeping heritage trades alive. It is the proactive accomplishments of enthusiasts, in education systems or in heritage organisations and historical societies, which are maintaining a significant proportion of the necessary underpinning knowledge and work skills associated with particular niche areas of heritage trades, e.g. Australian Farriers and Blacksmiths Association (http://www.afba.org.au/). Specialist but often non-accredited training is predominantly provided through community groups, professional organisations, museums, heritage societies and living history groups and heavily supplements training through the formal education and training system.
Historically, the traditional apprenticeships system opened the gate to journeymen to increase the extent of their respective trade crafts through a broad range of work experiences. Such a journey could culminate, in time, with peer recognition as a master tradesman or craftsman through the presentation to and acceptance of a masterpiece by the trade guild. The essence, if not the detail, of this system was maintained into the 20th century. Since the 1950s, however, there have been many changes to this training pattern. As a result of changing economic conditions, augmented business competitiveness and market globalisation, many trades moved from time-based apprenticeship training, with a balance of broad work skills and industry experience, to a more outcome-focused system, with a narrower and more concentrated skills base directed at contemporary industry practices. Technology’s ability to hasten and streamline work processes has accelerated this change to a rate unforeseen even a generation ago. A parallel societal change has been the community expectation for outputs from many trades, particularly in design type and rate of work performance. This change in training regime structure has led to, for the heritage trade sectors, a reduced demand for specialised training from industry and business and a steep decline in opportunities to practise those skills at work. Ironically, the same communities have re-energised their appreciation of ‘heritage masterpieces’ since the 1970s. Commercial opportunities, such as heritage trails based on tradition using the same knowledge and skills, have appeared as sustainable industries in many regions around the world. The rise in conservation, sustainability and lifestyle has also boosted demand for access to specialist heritage trade skills, e.g. recreational equine activities, artistic blacksmithing and historical gardens.

The rise in worldwide demand for skilled heritage trade workers has occurred just as training systems are directly addressing current industry needs. Reviews of training programs for specific heritage trade skills identify training as mainly driven by enthusiast groups, inside and outside formal training systems. During interviews, specialist trainers were clearly enthusiastic to attend national and overseas training programs to benefit from every chance to improve their knowledge and skills in their heritage trade specialisation.

Interest in heritage trades grows Cobb+Co Museum (Toowoomba) and associated network members report an increasing uptake of heritage trade training opportunities. Student interest ranges from initial curiosity, to seeking particular skills, to regular attendance to learn as much as possible. Trainers reported that some students have progressed to commercial enterprises. Holmesglen Institute of TAFE and Ballarat University identified regular requests from tradespeople seeking specialist heritage skills. The growth in popularity of Living History organisations, such as IronFest Organisation and the Abbey Museum Medieval Festival as participative events, illustrates the considerable potential customer base for heritage trades. The growth in local quilting groups in Queensland is an obvious example of the increase in general interest in heritage trades and helps to reinforce the breadth of skill areas in this category.

It should be acknowledged that while overall interest in heritage trades is generally increasing, the depth of interest in any one niche varies considerably. The variety of specific heritage trade niches is immense. It would be fair to assume that some segments are popular for social interaction as much as for acquiring knowledge and skills. The informal learning setting of many, if not most, non-accredited training, is the preferred learning style of the participants.
school curricula may contain references to cultural heritage, this is generally only at the awareness level. The Queensland Skills Plan and Queensland Certificate of Education framework allow for hands-on experience but there is no plan to guide students in any direction. The most common use of primary and secondary learning experiences is to guide students towards tertiary careers that address heritage issues, e.g. engineering, archaeology or architecture.

As identified in the pre-discussion papers for the 2006 Australian State of the Environment Committee, 14 universities offer programs with declared links to cultural heritage components. However, viewpoints expressed at both the 2006 Australian Productivity Commission Report into Conservation of Australian Historic Heritage Places and the 2007 National Workshop on Practical Heritage Conservation Skills and Training suggest the training has some professional limitations. Clearly, while the relevant tertiary programs have considerable depth of knowledge, they do not provide for the necessary practical skill sets. The considerable time and experience needed to acquire such skills would not be in the expressed aims of the tertiary sector. While this sector has these limitations, it remains a valuable authenticity resource.

Does informal learning help?

Although informal settings play a major role in maintaining heritage trade learning opportunities, they are a risk to the quality and authenticity of the outcomes. There are no formal qualifications in heritage trade areas in Australia. It is possible for any organisation to offer ‘heritage training in …’ by claim alone, with no need to validate outcomes, unless registration is required. Clearly, the value of those restoration or replication skills is questionable. A review of advertised commercial services in the national construction industry illustrates the use of ‘heritage trained’. As the pool of authentic trade individuals shrinks, it will be increasingly important to ensure that whoever takes over actually possesses the appropriate knowledge and skill for the job. At present, there is no dedicated training path to provide that assurance. Although a National Vocational Qualification in Heritage Skills (Construction) was introduced in England in 2007, a single qualification at Level 3 at the end of an apprenticeship is unlikely to genuinely provide that assurance.

In Australia, cultural heritage is addressed in some way by all three educational sectors: primary, secondary and tertiary. While...
Do we need to take action?

As discussed previously, demand for qualified heritage tradespersons is international, and is underpinned by changes to world economies and global marketing. Heritage tourism is now central to many regional plans for economic sustainability. Because changes to trade and craft training have focused on current industrial and business needs, the skills for the actual tasks are at a premium, even though tertiary-trained heritage conservators may be able to identify the needs for conservation.

While pragmatists may suggest replication and restoration can be done with modern materials, in reality, it does not suit many heritage features and products. This is highlighted by the specialisation of modern tradespersons. The skill sets of many heritage trades would overlap the parameters that define many of today’s trades. The heritage craftsman, while being a ‘jack-of-all-parts’, had to be the ‘master’ of those parts as well. Consequently, the training needed to achieve mastery was significantly different in both content and time demands. In a world that evaluates efficiency as a function of time, the disparity in time factors is critically important.

Meeting demand

There is a real practical challenge in attempting to quickly fill heritage trade demands. As demand in commercial and private sectors grows for these services, employment migration and the ageing of experienced tradespersons exacerbate the challenge. The emergence of the creative economy is also competing for the limited pool of skills and experience. Heritage is shaping as a significant component of the core creative industries identified by many governments, particularly in the United Kingdom and Europe, as being major economic drivers in the 21st century. Founded on innovation and culture, the new creative economies will offer different pathways for methods of production, working relationships and employment opportunities, especially for young people.

(While) the core of culture (is) still creativity, (it is) produced, deployed, consumed and enjoyed quite differently in post-industrial societies from the way it used to be … Creativity is an input not an output.

Another aspect of the creative industries … is their emphasis on local distinctiveness as well as global reach. Costs of access for new entrants are not prohibitive … and anyone can play, allowing marginal individuals, regions and countries to hitch their locality to the world economy. In this context, locally specific skills, ideas and heritage are valuable means to stand out in the pack … and there are new opportunities for local culture and enterprise, including music, indigenous arts or locally based craft skills to support global industries.

Indigenous heritage artefacts

In Australia, some fundamental challenges in growing a creative economy can be readily identified. Indigenous heritage artefact production is routinely touted at politically sponsored forums as a key platform for the economic sustainability of these communities. The same forums never seem to take the issue further—establishing a system to ensure traditional skills and knowledge are passed on. Perhaps it is also assumed that, unlike contemporary education needs, traditional heritage crafts will automatically transfer to the next generation. Indigenous cultures are facing exactly the same issues and barriers as traditional trades in every other heritage sector—their craftsmen share accommodation in the shrinking pool of expertise with other heritage trade artisans.

As with other cultural groups, Indigenous heritage craft knowledge and skills are not spread equally across their community. The holders of these skills are the masters of their respective fields. While there is recognition and respect for these craftpeople within Indigenous communities through the nomination of Elders, the cultural complexities of the system are not fully understood by the wider community.

The 21st century demands for time and interest are also inherent in Indigenous communities, leading to a disruption to the ways the masters’ apprentices were traditionally chosen. As the most common Indigenous learning style is built on a culture with no formal terminology for ‘time’, a gradual acquisition of high-level skills, rather than time taken, is the norm (Department of Employment and Training, 2005). This is not a normally recognised 21st century trade training demand by contemporary industry.

While many comparisons can be drawn, the essence for ensuring longevity of Indigenous heritage crafts is the recognition that time is needed to build the true skill sets. Indigenous heritage needs a learning setting that authentically passes on skills and generates creativity and participation in upcoming generations—strangely, the same requirements for traditional heritage trades everywhere.

Workplace training?

While training programs have been promoted as the solution to the issue, other data should be examined before conclusions are formed. It is impossible to avoid the conditions that helped create the current shortage. Within the construction sector alone, there has been massive urban renewal since 1950. The workplace training ground, so essential to an apprenticeship, is now mainly filled with newer construction materials, methodologies and technologies. The opportunity for actually practising on heritage buildings and features is becoming rarer. Similarly, the scarcity of heritage-experienced personnel limits openings for apprentices to practise the trade with them. This pattern is not construction’s alone; it is shared by all heritage trade areas.

At the National Workshop on Practical Heritage Conservation Skills and Training, held in New South Wales in September 2007, John Fidler presented...
a keynote address on programs to foster and retain traditional crafts skills in the United Kingdom.

The National Workshop clearly acknowledged its sole focus on heritage construction was intentional because heritage buildings were the majority of the listings for national heritage places. The workshop nominated key issues and solutions, of which the proposed formation of a national strategy and the establishment of specialised national training institutions were fundamental.

While this proposed strategy is initially attractive, it needs to be remembered that the workshop was directed at heritage construction only. With the UK experiences as a benchmark, John Fidler identified 15 skill sets essential for building conservation in the UK while the Construction Industry Training Board (UK) nominated 28 sectors in which heritage trade skills play a part. In addition, funding of almost £7 million in training bursaries from the Heritage Lottery Fund was injected to move a national scheme forward. If such a direction was adopted in Australia for every heritage trade component, the financial impact on the Australian national training budget would be enormous.

**The role of VET**

In any discussion on Australian heritage trade skills, it must be stated firmly that the Vocational Education and Training (VET) sector develops training nationally through National Training Packages. The units of competency reflect the importance that industry places on the skill in contemporary workplaces. Nationally, all levels in the VET system hold a clear charter for supporting growth in employment opportunities for all industrial and commercial sectors. While some overseas presenters at heritage events yearn for a return to the 'good old days', the economic reality for Australia of such a move would be the equivalent of the heritage tail wagging the Australian economic dog. This is not decrying the importance of the heritage industry; it is acknowledging the veracity of the perceived and political economic value balance.

In all documentation about heritage skill labour shortages, e.g. comparisons of presentations, workshop reports and website data records, there is a striking similarity between today's perceived recommended solutions all the way back to the October 1986 meeting of Committee of Ministers under the Statute of the Council of Europe. This clearly suggests continuous repetition of the same strategies is likely to continue to produce the same results. Perhaps it is time to seriously consider some alternative solutions.

Interest organisations such as Cobb+Co, IronFest and living history societies have built strong, informal reputations for authenticity in retaining heritage values. Rather than ignoring them, we should consider how to draw them into the solution. At the end, however, there needs to be a common understanding that the trade craftsman of yesteryear cannot be duplicated as moulded replicas from a modern manufacturing process.

First phase of any strategy: focus on the collection of authentic heritage trade skill sets. Second phase: consider how to pass the knowledge to future generations (time-based parameter reflecting development of expertise through individual experiences). This is the hallmark of a master craftsman and the character of each heritage trade. This recognition is the linchpin for any strategy addressing demand and need for heritage trade training.
Is there a market bottom-line for heritage trades?

Research of formal participation records for VET heritage trade training programs indicated only a small market for this sector. Specialist training programs ranged from limited to non-existent. Staff at Holmsglen Institute of TAFE and Ballarat University, two established trainers for heritage trades, identified shared issues in converting inquiries into timely and cost-effective program participation. Dedicated qualifications in heritage trade sectors in National Training Packages were not available. While specific units of competency do exist in some sectors, e.g. construction, the numbers of competencies are limited and generally directed to managing a heritage restoration project.

While this seemed to paint a gloomy reporting future for heritage trade training options, the Construction and Property Services Skills Council gave a clearer understanding of the complexities in relying on traditional collection and analysis approach to the data. The Council provided data comparing the contents of units of competency for the incoming Construction Industry Training Package BCG08 against draft heritage trade units of competency developed as part of a separate Council project. It showed that while the term ‘heritage’ was not part of the name in many units, the associated skill set applied to heritage and contemporary experiences. This meant that the scope of training was wider than first thought but complexities in attempting to extract valid data rapidly increased. Portfolio directors at SkillsTech Australia confirmed this puzzle.

This issue placed serious doubts on any data for traditional measurement benchmarks used in VET reporting. It comprehensively demonstrated Morrow’s proposition of ‘basing an organisation’s future direction on what has happened in the past will no longer deliver the required results.’ In line with that, market trend and social demographics rather than history may provide a clearer forecast of the potential future for heritage trade training (Morrow 2002).

If it is accepted that contemporary trade training is aimed mainly at current industry practices in the National Training Package qualifications structure, then more useful data sources lie with unregistered training organisations that help maintain heritage trade skills in Australia. While hard data was limited, even impossible, to extract because such organisations are voluntary, there is sufficient softer data to suggest trends.

The role of living history

Living history societies and organisations contribute to the overall popularity of heritage trades. Trade sectors may argue such groups do not reflect trade, but they also acknowledge the skill sets involved represent the spirit of traditional heritage trades. It is interesting to note, in passing, that authenticity guidelines imposed by living history societies on their members are far more prescriptive and enforced more rigidly than heritage requirements for a builder restoring a house to Australian Federation style standards. A review of living history society websites identified a growing involvement in such organisations as well as burgeoning spectator interest in the concept overall. For example, the Abbey’s 2007 Medieval Festival recorded 18,500 participants including 14,500 visitors (http://www.abbeymuseum.asn.au/). Ironfest Organisation (http://www.ironfest.com.au/organisation.html) held near Lithgow NSW has built to 700 participants and 7000 visitors in five years.

The Cobb+Co Museum marketing manager identified a growing participation at workshops and a defined trend on returning participants. Workshop instructors confirmed this and helped identify people who moved into small business after gaining workshop skills. Further, they pointed to the national and international exchange of heritage trade enthusiasts seeking more skills and knowledge. While only small, the overall movement shows a consistent trend, a fact confirmed by Ballarat University staff who have won International Specialist Skills Institute Heritage Trade Fellowships to Europe and the United States of America. According to Queensland Museum networks and the Workshops Rail Museum, this international movement is almost a norm for many enthusiasts.
Cobb+Co Museum also helped identify informal networks and organisations of trade specialists, e.g. letterhead signwriters, holding internal workshops on building personal skills in heritage trade skills and helping ensure those skills are not lost for tradespersons who practise their trade with contemporary technology.

**Heritage tourism**

The importance of international enthusiasts seeking specialised training in heritage trade skills guided the interaction of heritage trades with the burgeoning heritage trail tourism attractions. Tourism Research Australia's report to the February 2008 Cultural Tourism Conference identified patterns for domestic and overseas visitors within cultural classifications. While 'cultural visitor' is a broad description, the research subdivisions allow for in-depth grouping against cultural events and activities.

The raw economic figures are telling. In descending order of preference, domestic overnight tourists favour visits to:

- (a) art and craft workshops
- (b) museums
- (c) history/heritage sites as destinations.

Overseas cultural tourists prefer to visit history/heritage sites than museums. Domestic day cultural visitors clearly prefer visits to museums and history/heritage sites. Overall, there is a definite predisposition towards heritage-related venues. While these may appear to be 'tour group' characteristics, the same research identifies all categories as less likely to be part of a tour group. They also stay longer than non-cultural visitors and are more likely to visit regional areas. Given the $22 billion that cultural tourism contributes to Australia's tourism industry, the importance of maintaining heritage features has clear economic implications. Earlier Bureau of Tourism research identified that while the percentage share of overseas visitors to art and craft workshops was less than 10%, the same group was more likely than visitors to other cultural attractions to want to experience something 'new' and be a member of the relevant arts industry sector (P. Fairweather, Cultural Tourism Conference, 2008).

Of particular interest is the research prediction to 2016 for cultural heritage tourism patterns. While domestic overnight levels are expected to decline significantly, domestic day cultural tourist levels are predicted to rise, providing an overall growth rate of about 1.5% for domestic tourism. Overseas cultural visits should grow by 4.8% annually. The overseas visitor profile should move from the current dominance of United Kingdom, New Zealand and North American to more from Asia, particularly India, China and the Middle East. Given Australia's change in attitude and growth in pride in our own heritage features, it is reasonable to suggest that overseas visitors may eventually see Australia as a positive example from which to build heritage trade and industry sustainability for their own countries and for Australia to provide the heritage trade training experiences as a future export industry.

The potential value of heritage tourism is exemplified by Handmade in America, based in the Blue Ridge Mountains of North Carolina, USA. It was founded in 1993 on the belief
that economic revitalisation wasn’t necessarily bound to luring modern industry to the area. Rather, it was believed there was major economic potential in raising the low profile of heritage and craftspeople that were fundamental to western North Carolina. Today, Handmade in America is a nationally recognised, multidimensional institution that has sparked initiatives and creative collaborations in education, small community revitalisation, economic development, environmentally sustainable strategies, heritage tourism and incorporating crafts into building design. It has also enhanced opportunities for makers, as opposed to manufacturers, of handmade objects (http://www.handmadeinamerica.org/).

Although only anecdotally supported at this stage, the promoted role of tourism in sustainability plans of many regional communities seems to parallel a rise in the number of local museums as towns establish heritage focal points for visitors, e.g. Stockman’s Hall of Fame, Longreach; Gold Period Heritage Building Trail, Charters Towers; Historical Village, Miles. The Queensland Heritage Trail Network (http://www.heritagetrails.qld.gov.au/search.html) shows the importance the state government places on our heritage features as part of tourism campaigns. While there are some outstanding examples, particularly historical villages, it is also fair to say that many locality museums are more like assembly sites than historical presentation sites. This indicates not just the lack of museum curator skills but also, more importantly, a reflection of the paucity of heritage trades skills in regions. If cultural tourism is to play an ongoing role in regional tourism plans, there is a clear and urgent need to address both aspects in a combined approach. While museum curator qualifications are available at present, there is no equivalent for heritage trades.

**Small Business**

Cobb+Co Museum has also nominated the opportunity for regional small business enterprises to provide tourist mementoes for cultural tourists. Even a simple survey of tourist souvenir outlets shows most ‘Australian’ souvenirs are imported. Memento Australia has established quality requirements for souvenirs which promote the best authentic gifts of Australia. The key objectives of Memento Australia are to:

- Promote authentic Australian mementoes
- Set new standards in innovation and quality of mementoes for travellers
- Provide a linkage and understanding between creative suppliers and consumer markets
- Facilitate partnerships across cultural, tourism, retail, government and business sectors
- Develop revenue for Australian businesses including tourism retailers, designers, manufacturers and craftspeople.

Memento Australia provides education programs for artists, craftspeople, designers and retailers. In their structured workshops, they help with product development, market entry and meeting the requirements of the market. Essential components of the workshops are:
• Authenticity
• Market opportunities
• Product development
• Pricing to meet the market
• Selling to profit
• Sourcing authentic Australian gifts
• Visual merchandising.

Although such crafts are generally overlooked in many heritage trades discussions, the same concepts of craftsmanship apply. Many heritage trades originated in the craft industries. The terms ‘craft’ and ‘craftsmanship’ are often used by older tradesman in describing the work of a master tradesman.

**THE ROLE OF YOUNG PEOPLE**

One clear feature that emerges from all heritage trade information is the importance of involving young people in heritage trade training to successfully transfer intergenerational skills. In Australia, this poses a difficulty—there is no clear and recognised training path for acknowledged heritage trades qualifications. It is more by good luck than management that apprentices gain experience in heritage trade skills. The United Kingdom has recently introduced a National Vocational Qualification in Heritage Skills (Construction) at Level III but such a move in Australian training is unlikely given the National Training Package outcomes focus on contemporary trade practices. The introduction of an exposure strategy, similar to the Junior Apprentice Program at Cold Spring Historic Village, New Jersey, USA (http://www.hcsv.org/) would be a better way to raise the interest of school students in heritage trades.

A side issue with some potential is the changing of Australian lifestyle expectations. While ‘heritage’ in any of its forms can draw strong emotive responses, it is also true that new community acceptance of conservation and sustainability is now drawing links to many heritage industry skills. There is a blend of national pride and ‘survival’ pragmatism in this change. Although there is insufficient data for firm sociological conclusions, there are sufficient indications of a rising community interest in heritage ‘things’.

Because heritage trades concepts draw strongly on national and cultural sentiment, there are realistic public expectations for any training system established, to be capable of making a return on investment — particularly public sector investment. While data from existing accredited programs suggests the market for such training is limited, the detail of future prospects based on market change suggests stronger potential overall, although market interest in particular niches may be still be small.

Rather than indicating a lack of a viable commercial base in niche segments, it is probably fair to say there is ample opportunity to explore different training methodologies and marketing opportunities that would allow training within recognised economic constraints.
State of the heritage trade environment

National and international literature nominates a shortage of tradespersons with the knowledge, innovation and technical expertise required to restore and replicate the work of the heritage artisans. While accepting a degree of ‘theatrical language’ from some sources on the urgency of the situation, the problem is no doubt real and is accelerating. Global economic demands have had a massive impact on timeframes for production of goods and services, both in real terms and in society’s expectations. The associated shortage in economic time allowable for production is diametrically opposed to that considered acceptable early in the early 1900’s. This has resulted in the use of new materials, techniques and technologies more suited to these conditions. As well having less time to practise traditional skills, the availability of suitable materials and opportunities to apply the learned skills has decreased exponentially, leading to a rapid decline of workers with the relevant knowledge and skills.

Overall, the demand for skilled heritage artisans will keep increasing as the difficulty in providing the time needed to build the skill level of new heritage trade entrants remains. However, a start does need to be made. The alternative is a rapid expansion of non-authentic ‘shoddy’ products and services that will help ensure considerable portions of our heritage are lost forever.

The added problem of establishing reliable data to assess the extent of the need is exacerbated by the vast array of trade types, each with its own specialist skill and knowledge set. This convolution is typified in the United Kingdom. While there is extensive information on the overall need of 6,500 skilled workers, the breakdown into numbers in skill areas is not readily accessible. This highlights the extensive array of segments that constitute heritage trades. The overall sum of the subdivisions for heritage trades training is substantial, especially when viewed worldwide; the total of any individual sub-section will be considerably smaller. It is necessary to access the potential demand for training from this viewpoint. To date, most efforts in Australia and overseas appear to have been variations of the same theme based on traditional teaching methodologies. The shortage still exists and more of the same is unlikely to change that.

Strategic foresight is about making wise decisions today by having an informed perspective on the future. Serafino De Simone, November 2003

Conclusions

- There is a definite international demand for heritage trades training as a system overall.
- The rate of loss of trade expertise is far quicker than system replacement.
- The general appreciation of filling this need is not well understood because the complexity of the skills sets is not part of everyday experience. There is a substantial time demand in building individual abilities to the necessary level of knowledge and expertise.

- While the overall demand is substantial, the demand within any given sector is significantly smaller and is likely to be variable within any time span.
- Because this shortage has been around for some time, it is likely that current approaches to training are not achieving the desired outcomes.

Perceptions of ‘heritage’

Although ‘heritage’ is a commonly used term in Australia, it has a restricted general meaning—as ‘places and associated objects’. This meaning is reinforced by mass media and government use. Leaving aside ‘intangible cultural heritage’ (as typified by Indigenous culture), the restriction on the term makes it difficult to extract information and reliable data for determination of heritage trades training demand.

The term ‘trade’ is strongly embedded in general use but it is a badge that tradespersons who have served apprenticeships do not willingly share. On the other hand, ‘craft’ and ‘craftsman’ are historic terms that are readily accepted by traditional trade areas. They provide a shared understanding of the complex knowledge and skill that identify ‘mastery’ of a skill. In fact, ‘craft’ is approved because it implies that mastery cannot be acquired overnight. Perhaps the general public will just have to accept these terms now because time is an unaffordable luxury for ensuring heritage trade skills are passed on to upcoming generations.
Customer-driven companies understand they should sell what customers are buying. Very few of us are doing that.

Dr Ian Brooks, Customers are your business, October 2005 http://www.ianbrooks.com/

Conclusions

- Attempts to change established public perceptions of heritage trades are long-term projects.
- Development and promotion of heritage trades training programs will need to use terminology based on existing perceptions to enhance shared understanding.
- Use of the terms ‘craft’ and ‘craftsman’ in the development and promotion of heritage trades training programs offers an opportunity to raise the profile of quality synonymous with ‘master craftsman’ of bygone years.
- The current perception of heritage trade is centred on buildings and construction. It is essential that any program contains the capacity and flexibility to provide access for all traditional craftsmanship sectors in order to maximise opportunity for uptake.
- Indigenous crafts provide a medium for building the wider community understanding of cultural heritage and have the potential to be forerunners in the development of a flexible training system for all craftsmanship areas.

Heritage trade qualifications

Despite the clearly identified demand for heritage trades training, there is an absolute paucity of national qualifications that identify such outcomes. While some units of competency have ‘heritage’ tags in their names, this does not follow through to qualifications. There are some very definite reasons for this:

- The National Training Packages focus on developing skilled workers in contemporary skill areas for industry and commerce in a highly competitive global marketplace.
- Work requirements have changed in line with new materials, work practices and technology. Work tasks that are now outsourced used to be done in-house; this narrows the training base.
- Heritage tradespersons moved from apprentice to master – it was the journey for that trade or craft. With current National Training Packages, the pathway of apprentice to experienced tradesperson to manager is reflected in Diploma and Advanced Diploma programs.
- When all heritage sectors are taken into account, the range of heritage occupations is vast while demand for any one sector may be low. Many qualification areas would not be taken up to any significant extent.

Having qualifications with ‘heritage’ attached does not actually address the need for quality skills, knowledge, innovation and technical expertise required to restore and replicate the work of the heritage artisans. The reality is that workplaces where such experience can be gained are few and widely distributed. It is unlikely that National Training Package training emphasising competency and away from a ‘time base’ would generate the experience required constantly for large numbers of students.

It must be acknowledged that many relevant National Training Package units of competency can be applied to heritage trade situations. They simply do not carry the tag ‘heritage’. This would strongly suggest the lack is in accessing and marketing heritage environment opportunities to the trade level rather than in any capability to provide training. Currently, contextualised apprenticeships are offered, e.g. Wheelwright, under Certificate III in Engineering (Production) and Blacksmith under Certificate III in Engineering (Fabrication), see http://tsx.dtr.qld.gov.au/cgi-bin/dycgi03.exe/inetsite/app/qgis/qgis.stm. Appendix 1 identifies a range of some of these linkages.

The one apparent qualification weakness is at the master craftsman level. Although trade sectors acknowledge this level, qualifications related to it are not available. Enthusiasts in several areas identified an informal peer hierarchy but there is no current path providing formal recognition in Australia.

UNESCO Cultural Heritage Convention, 2003
Conclusions

- Although there are no formal heritage trades qualifications in National Training Packages, contextualised training plans can provide opportunities in many areas.

- Opportunities for on-the-job training to a level to achieve competency in heritage trades do exist but are limited.

- There is a need to promote heritage trade pathways for apprentices and trainees. Numbers would be small but they would provide an opportunity to actively promote the heritage sector and encourage youth participation.

- There is a need for a formal qualification that acknowledges the craft as opposed to management of heritage trades. Given the experience required to achieve a genuine craftsman level, Vocational Graduate level qualifications are more appropriate than any other level.

- A Vocational Graduate qualification would be flexible enough to allow participation from all heritage trade sectors, helping to avoid a build up of rarely used qualification outcomes. The capacity to nominate other approved descriptors would ensure flexibility to respond to different trade areas.

- The establishment of an assessment system for Vocational Graduate qualifications similar to the original guild acceptances would ensure involvement of ‘artisan peers’ as quality management.

- An increasing interest of bona fide tradespersons in seeking appropriate heritage trade qualifications for commercial purposes would be effectively served by a Vocational Graduate Certificate qualification because of the inherent incorporation of a high experience level in trade practice.

The People

The disparity of segments in heritage trades means the opportunities for valid learning are proportionally variable, ranging from Bachelor of Arts – Artist Blacksmith (Herefordshire Technical College, UK) to one-day quilting workshops with a church women’s guild. Just as an academic historian burrows into an area of interest and specialisation, heritage industry enthusiasts are drawn to their particular segment of fascination and become immersed to their own depth of comfort. They are motivated by acquiring knowledge and skill to meet personal goals, of which qualifications usually rank fairly low.

The result—a mishmash of formal and informal learning opportunities offered by a wide range of agencies—highlights key issues and reinforces others for the potential market for heritage trade training.

- Adults show the most serious interest. This could mean it is either difficult to attract youth or the almost total lack of heritage trade-focused school-based training programs steers them away from heritage trade areas during career selection. The available data is insufficient to confidently ascertain reasons but would suggest the training methods generally suit adult learning styles and situations, especially lifestyle and work demands. This could suggest that interested people may be more drawn to socially interactive informal learning than to a perceived ‘formal class’ with Registered Training Organisations.

- There is a real and apparent risk that because of the lack of organisational rigour associated with some heritage industry events, particularly for training, the quality and authenticity of learning outcomes cannot always guaranteed. However, there are no ‘heritage’ qualifications currently available to rectify this situation.

Providers of both accredited and non-accredited training drew attention to the range of interest levels: from casual interest (‘what’s it all about?’) to dedicated enthusiasts who return to every available training opportunity they can, travelling nationally and internationally. Comments from participants in living history society groups of ‘immersion’ in heritage life clearly demonstrate the rising participation levels in such events.
clearly identifies a large pool of interest. More importantly, there is considerable expertise in many areas within that pool.

One of the oft-stated reasons for lack of provision of heritage industry training is the scarcity of suitably qualified people to provide the training sessions—"Where will we get the staff to do this?" Given the composition of the bigger picture, perhaps the question that needs to be asked is this:

Is the mode of training promoted out of kilter with the needs of the interest groups involved?

Recognition of Prior Learning (RPL) should recognise learning regardless of how, when and where it was acquired, provided that the learning is relevant to the learning or competency outcomes in a subject, unit, module, course or qualification.


**Conclusions**

- There is considerable interest in ‘things heritage’ in the general community.
- The heritage trades are not restricted to only building and construction. The real diversity of trades suggests that leaving management for all heritage trade segments in that sector only, will automatically limit the capacity to maximise potential training demand.
- It is highly questionable whether many of the more formal training programs offered are consistent with the needs, lifestyle requirements and learning styles of interested people.
- If meeting potential demand for heritage trade training is to occur, the training strategies have to be critically reviewed to ensure there is a real focus on meeting need.
- The unavailability of dedicated heritage trade learning opportunities in secondary schools significantly limits the potential intake of new blood into the system.
- There is considerable expertise available in many heritage trade segments. The key issue is identifying how that expertise can be accessed and used before it is lost forever through ageing of the remaining ‘craftsmen’.

**Intergenerational Transfer of Heritage Trades**

Internationally there is a commonly expressed concern about the difficulty of attracting youth into heritage trade areas. It appears to imply that prospect of a qualification will draw them in and the issue will be solved. It needs to be stated clearly, however, that the issue is not just drawing youth into a system—it is more about drawing them through the right door and then, more importantly, keeping them in the room. While some heritage trade areas do attract apprentices, e.g., stone masonry, the general number of heritage trades-associated apprenticeships has declined as a result of changing operational conditions and demands. In real terms, there are very few paths in a formalised training system that offer long-term opportunities. For many areas, heritage trade experiences are the exception rather than the norm.

To put it bluntly, there is little to attract apprentices. Given that trade areas have only become more attractive in recent years because of the resources boom, low wages and work conditions do not usually attract young people. Add the limitations of dedicated employment experiences and heritage trades offer very little to Generation Y, much less the upcoming Generation Z.

Generation Y’s cultural values are noticeably different to those of the pre-Baby Boomers’ general yearning for the ‘good old days’. One well-researched and recorded difference is the way they comfortably accept changing job roles a number of times in their working life. This seems at odds with the implicit message in most reports of attracting youth that the answer lies in ‘attracting youth and keeping them in there forever, just like the artisans of the past’. This author would suggest that approach is doomed, While acknowledging the need to attract initially, a more appropriate strategy is to allow them to move out of the area but keep the door open for them to return with new skills being recognised. In terms of cultural heritage, this pattern is actually the norm rather than the exception.

Separating the two events provides a more flexible approach, allowing attention to focus on the aims of the ‘attraction event’ rather than on some external driver. This does not negate the need to use appropriate learning strategies but it does offer the chance to focus on the learning
experience rather than assessment benchmarks. ‘Cultural heritage’ components in educational curricula generally focus on the associated inherent knowledge. It might be promoted better to students as an experience if there was more attention to hands-on learning activities.

The introduction into Queensland of the Queensland Certificate of Education and the Queensland Skills Plan allowed for more potential learning experiences of heritage trades for students. Although vocational education and training programs in secondary education focus on vocational qualifications leading to better job prospects rather than ‘taster’ programs, this does not rule heritage trades out of the equation. The skill sets for heritage and contemporary trade areas are essentially the same. It is the environment in which they are practised that differs. A requirement of any valid competency unit is the capability to apply that skill to new situations and to gain the knowledge relevant for the new environment. Therefore, a learning experience correctly undertaken in a ‘heritage’ environment should be transferable to a more contemporary situation. The core issue is not the environment but rather ensuring that a suitable pathway actually exists.

Young people today are often influenced by prevailing social attitudes and see little virtue in the ethos of working with one’s hands and years of study to qualify. Dr C J Lynch, ‘Putting value back into craft education’, ITES Keynote speech, October 2005. http://www.brickmaster.co.uk/Craft%20Education.htm

Conclusions

• Adopting traditional teaching and learning strategies to encourage youth into heritage trade areas is consistent with neither the learning styles nor the cultural values of Generation Y students.

• Any strategy to attract youth to heritage trade vocational areas should offer a range of multi-portal exits and entries allowing them to leave and enter at points consistent with their individual skill level.

• There are strategies that could be used to give students access to heritage trade learning experiences that are consistent with the stated aims and objectives of VET in Schools programs. They do not have to be mutually exclusive.

• The core problem with intergenerational transfer of heritage skills is not solely in the attraction to the area but in maintaining that interest.

• The capacity already exists for secondary school students to access tertiary studies in Heritage Conservation Management; those tertiary programs are available. While... The intergenerational transfer of working skills and associated knowledge requires a completely different strategy.

• Intergenerational transfer of cultural heritage values, knowledge and craft skills have to be consistent with the accepted cultural standards of that setting. Other cultural benchmarks cannot be imposed. For Indigenous cultural heritage this is critical if the knowledge and skills are to be successfully passed to the new generation.

• Sponsored apprenticeships and traineeships could well provide an effective opening for building interest in schools to the possibilities of a heritage trade future while still allowing for passage to contemporary careers.

Government policies and practices

The policy directions for Queensland vocational education and training are clearly directed by federal policy imperatives. Increasingly, such imperatives have been driven by global economic movements and are directed at raising participation in priority industry and commercial areas as well as the overall qualification level of Australian workers. The VET system has a definite mandate to support industry and commerce in maintaining a position in contemporary work environments. While this appears on the surface to put heritage trade jobs in the shadow of their contemporary associates, the change in Australian working conditions has boosted a range of services and products not generally available in pre-resource boom times.

The Queensland Skills Plan was introduced in 2005 (http://trainandemploy.qld.gov.au/resources/corporate/pdf/pol_qldskillsplan_0306.pdf) to invigorate the vocational education and training sector. Although several key actions have specific targets within Queensland’s industry and commerce enterprises, there are actions that clearly identify the importance of building...
integrated partnerships that open training opportunities to an extent not currently available.

Action 1: Growing the Queensland VET sector
The Queensland Government will identify opportunities for collaborative partnerships, in consultation with industry and private providers, to ensure access to the best possible training services for clients using publicly funded training.

Action 8: Giving industry ownership of skills development through new customised skills strategies
The Queensland Government will introduce a range of engagement strategies to better partner with industries on their skilling needs.

Action 11: Dealing with the demand for skilled tradespeople
Developing master tradespeople through high-level vocational graduate certificate and vocational graduate diploma programs.

Action 12: Reinventing the trades through new occupational pathways
Any strategy to allow accelerated apprenticeship training will require new and improved enhanced training opportunities, and strategies to achieve this will be discussed with industry.

Action 13: Attracting more people into apprenticeships
The Queensland Government will also develop a broad pre-vocational program to enable prospective apprentices to have more formal exposure to a trade prior to signing an apprenticeship contract. The program will expose participants to one or more industries, giving them a better understanding of the work involved, and whether it suits their interests.

Action 19: Customising training to meet the needs of our workforce
- meeting the lifestyle needs of all TAFE Queensland clients by delivering training in different ways, such as face-to-face instruction, online, distance education and in the workplace; and
- increasing the number of Certificate IV and above qualifications attained.

Action 24: Delivering training for the highest skilled jobs
Refocus training efforts onto skills for people working in skilled trades and associated professional occupations.

These actions all identify a commitment for changing the way ‘we do things.’
We must become the change we want to see.
Mahatma Gandhi

CONCLUSIONS
• There is a definite chance to be a leading innovator in the development and delivery of training to the spectrum of heritage trade sectors at local and international levels.
• Although there has been no move to date, there is a definite opportunity to re-establish the valued position of Master Craftsman through the heritage trades area.
• The willingness to break the mould and consider alternative strategies has the potential to support entry into world markets as well as domestic interstate markets.
• Cultural tourism which depends heavily on heritage trade sectors is a growing market with considerable sustainability.
• Adoption of different strategies aimed at involving a wide variety of potential players can be achieved within the targets of both Federal and State Government policy objectives.
In any discussion about heritage trades, there is an inherent risk of adopting a narrow, personal definition of the term because it automatically restricts the scope of the discussion. Even worse, it limits the capacity to identify alternative solutions. The perception that ‘heritage’ equates to ‘old’ is a clear example. It can block out the importance of creating conditions that encourage tradepersons and artisans to continue to create crafts of all kinds. Failing to recognise the intrinsic dynamism of heritage trades may well restrict identification of strategies to fix the chronic shortage of heritage tradepersons to established, traditional approaches.

The vast scope of individual heritage trade and craft areas suggests there can be no one single repository of learning for all sectors. However, there has been a consistent approach to the situation of ‘establishing a centre for ...’ While acknowledging this approach is often driven by a well-intentioned desire for authenticity and quality, it also can lead to a restricted view in seeking solutions.

To expand opportunities for the uptake of learning and training in heritage trade sectors, an essential first step must be to recognise existing networks that reflect the informal partnerships already in place. Recognition is not about blinkered acceptance—it’s about understanding the strengths and limitations of various partners and using that knowledge to build paths that allow for the interests, learning styles and personal circumstances of students to support learning.

The establishment and use of such partnerships can provide a multi-portal entry and exit learning path. Rather than replicating valuable resources—physical or human—learning paths provide access to the existing reservoir of knowledge, critical thinking and experience. They have substantial potential for implementing cost-effective learning for small population pools that characterise the various segments in heritage trades.

There is no absolute operational structure for developing learning pathway partnerships. It is more a philosophy of effective communication focused on a shared understanding of the desired outcome and building a pathway to that outcome. It is, in essence, an application of the stratagem used by the National Aeronautics and Space Administration (NASA) for the successful Apollo 11 moon landing: start from the end and work back to see what is needed and what is available. The following diagram illustrates the potential for existing partnerships, relationships and networks to draw together to create a learning path matched to an emerging need. It is flexible and provides accountability of relevant heritage trade training programs.
University of Queensland (UQ)
The University of Queensland has a strong focus on Asia-Pacific Training for Museums and Sustainable Heritage Development. A key partner is the Pacific Asia Observatory for Cultural Diversity in Human Development (UNESCO).

Cobb+Co Museum
Internationally recognised research centre associated with heritage trades. The museum houses the National Carriage Collection and has substantial experience in conducting heritage trade workshops.

Cobb+Co Museum – UQ Partnership
A core component of this partnership to be developed over the next five years is the provision of accredited training opportunities for emerging museum and heritage professionals in the Asia-Pacific region. The Queensland Museum works closely with the Museum Studies Program at UQ in bringing together regional and international expertise through research, curricula and professional leadership. The provision of technical skills is considered an important component of this partnership.

Southern Queensland Institute of TAFE (SQIT)
SQIT is the premier provider of vocational education and training in the Darling Downs and South West Queensland regions.

Cobb+Co Museum and SQIT Partnership
The organisations work in partnership to deliver and assess workshop training in heritage trades to provide a path to accredited vocational education and training qualifications.

Darling Downs Secondary Schools
Deliver education programs leading to the Queensland Certificate of Education (QCE).

Cobb+Co Museum – Darling Downs Secondary Schools Partnerships
Deliver training workshops for heritage trade vocations.

SQIT – Darling Downs Secondary Schools Partnerships
Deliver and assess vocational education and training programs against the requirements of national training package qualifications.
My partner, Dan Ireland, wants me to direct, and I read a lot of scripts. Some are good enough that I could see myself. But then it's like, so what? Who cares? Let someone else direct it.

Vincent D’Onofrio

CONCLUSIONS

• Strategies to alleviate shortages of skilled traditional heritage tradespersons need to be based on audits of existing skills and experience and establishing pathways that allow interested learners to access them.

• Learning pathways, built on access to the full range of available experiences rather than on measurement against intermediate dedicated heritage qualifications, can be flexible and adaptable enough to work with the variety of heritage trade sectors and with the small pool of interest in any single area.

• Education and training for heritage trade skills should be directed at accessing learning opportunities that lead the learner to an exit point consistent with their individual needs and abilities.

• The ultimate exit points for heritage trade learning pathways need to be at the same level as traditional heritage trades.

• Vocational graduate qualifications with their focus at mastery are ideal ultimate exit points that would allow for the growth of learning paths built to meet student demand.

• There should be no single ownership point for all heritage trade sectors but rather a common process for facilitation of training towards a qualification.

• Quality would be consistent if a partnership of all educational levels was facilitated.
Giving heritage trades a real future

Insanity: doing the same thing over and over again and expecting different results.
– Albert Einstein, Benjamin Franklin et al.

Given the commonality between issues raised and solutions offered at the October 1986 meeting of Committee of Ministers under the Statute of the Council of Europe and the 2007 National Heritage Conservation Skills & Training Workshop in Sydney NSW, together with the growing shortage of heritage trade skills, it could be fairly suggested the strategies to date have failed.

If heritage trade skills are to have a future, a different approach is needed and this needs to be introduced sooner rather than later. It is essential that any fresh approach avoids the pitfall of reliance on continual funding injections directed towards capital works. Rather it needs to install a methodology that works back from the required outcomes and matches them against any existing accessible resources. This means the call for asset investment need only occur when all other avenues have been demonstrably exhausted.

The Apollo space program applied this philosophy and successfully put a man on the moon. Why not apply the same principles to develop a future for the heritage trade industry? These recommendations are based on the firm belief in the need for terminology change if cultural heritage potential is to be achieved. Meanings associated with many of the terms are too firmly ingrained in the Australian psyche for anyone to expect a rapid and immediate change. However, the adoption of different terminology may open marketing opportunities as well as re-establishing a jargon that, while highly regarded and accepted, has drifted from Australian training vocabulary.

Learning pathways

The establishment of learning pathways, as opposed to dedicated study programs with requisite national qualifications at entry and intermediate levels, provides a flexibility that is clearly stated from the outset. While dedicated programs can imply flexibility through contextualisation, the reality is that such adaptability is rarely applied. Learning pathways represent a state of continual change reflecting the core principles espoused by the 2003 UNESCO Cultural Sector – Intangible Heritage Charter and anticipated by the 1999 Burra Charter (http://www.epa.qld.gov.au/cultural_heritage/owning_a_heritage_place/guidelines/burra_charter/).

Students are able to access learning pathways at points consistent with their interest. Free of the time constraints of traditional learning systems, students progress through programs of interest at a rate matching work and time demands. Because time is needed to build expertise through exposure to a wide range of experiences, learning pathways offer this chance in a manner not readily available in modern training systems.

Learning pathways focus on the ultimate exit points; in this case, vocational graduate qualifications (Australian Qualifications Framework, Implementation Handbook, 4th ed 2007). Each level, certificate and diploma has its own directed purpose. The focus of vocational graduate qualifications is on the application of skill sets within the conservation of heritage trades. This common characteristic allows different heritage trade sectors to combine in the relevant qualification level because the learning focus moves from the actual skill set to its application in conservation of the trade.

The following recommendations are directed at establishing a system focused on the creation of learning pathways within heritage trades because of inherent cohesion with learners across the heritage trades spectrum, and especially because of its capability to embrace the characteristics of Indigenous cultural heritage. The recommendations are offered from review of the research material and conclusions drawn from interpreting the data. They are presented in the spirit of recognising the potential of the heritage trade industry and identifying strategies for advancing all segments.

These recommendations are based on the firm belief in the need for terminology change if cultural heritage potential is to be achieved. Meanings associated with many of the terms are too firmly ingrained in the Australian psyche for anyone to expect a rapid and immediate change. However, the adoption of different terminology may open marketing opportunities as well as re-establishing a jargon that, while highly regarded and accepted, has drifted from Australian training vocabulary.
Recommendation 1
Develop two dedicated heritage qualifications as a priority:
• Vocational Graduate Diploma of Master Heritage Craftsmanship (Approved Additional Descriptor) and
• Vocational Graduate Certificate in Heritage Craftsmanship (Approved Additional Descriptor)
The Vocational Diploma of Master Heritage Craftsmanship provides an opportunity for artisans in the approved descriptor field to gain peer recognition.
The Vocational Graduate Certificate in Heritage Craftsmanship provides an opportunity for experienced workers, with or without contemporary trade qualifications, to gain a recognised qualification for commercial use.

Recommendation 2
Ensure the quality and integrity of the recommended Vocational Graduate Qualifications by using Queensland Museum: Cobb+Co Campus as active agents to facilitate development and implementation.

Recommendation 3
Use terminology reflecting the craft rather than trade elements of craftsmanship in all recommended outcome qualifications, curricula, learning resources and promotional materials.

Recommendation 4
Assessment conditions for the recommended Vocational Graduate Qualifications should reflect the original craft guild requisites for knowledge, practical skills and level of craftsmanship.

Recommendation 5
Training for the Vocational Graduate Qualifications is based on a learning pathway accessing existing resources and expertise to allow individuals to build relevant skill sets and knowledge components. Other qualifications should not be necessary.

Recommendation 6
Develop all learning resources in flexible formats to encourage interstate and overseas student participation.

Recommendation 7
Ensure exposure of school students to heritage trade opportunities by promoting and supporting training partnerships with schools and Registered Training Organisations.

Recommendation 8
Encourage school-based apprenticeships and traineeships by contextualising qualifications and including such approved schemes on the User Choice Schedule.

Recommendation 9
The Department of Education, Training and the Arts facilitates an annual sponsorship of a small number (e.g. five) of selected school-based apprenticeships and traineeships for heritage trade employment opportunities.

Recommendation 10
Establish a heritage trade pilot program in 2008/09 facilitated through Cobb+Co Museum to test the operational application of a learning pathway strategy for the heritage trades.

Recommendation 11
Make learning pathways for heritage trade craftsmanship a key promotion activity for showcasing the cooperative workings between different parts of the Department of Education, Training and the Arts.
Why learning pathways go with heritage trade training

Historically, trade apprentices undertook a life journey practising and honing their skills on challenges their work provided. This journey may have been actual—moving to new locations—or symbolic, remaining at one location and meeting new challenges as they arose. Eventually, the journeyman could apply to the relevant guild body for peer recognition as a master of the trade. This application usually involved a formal presentation of work, their masterpiece. In reality, many journeymen never took the final step, taking comfort from their tasks at whatever point in their lives they were happy with.

In essence, a modern learning journey replicates this traditional rite of passage for trade skill. Rather than describing a training program with its requirements and restrictions for a particular learning format, the learning journey recognises different people will have different experiences. The demands of those experiences will build skills and knowledge for that particular segment. This is not a new concept. Apart from being the foundation of contemporary trade and craft areas, the learning journey is clearly identified in current National Training Packages, in vocational education and training. In real terms, recognition of prior learning, with a focus on knowledge and skills acquired rather than the method of acquisition is a modern application of a learning journey.

So, why choose learning pathways? The term itself is a more accurate reflection of the learning process of building skills and knowledge that constitute heritage trades. Learning journey imparts a sense of available time that is critical to the gradual attainment of the full range of skills for heritage trade recognition. It is this sense of time that is not usually available to some contemporary skill areas, and is an often quoted criticism of modern trade training (Dr C J Lynch 2005, http://www.brickmaster.co.uk/ Craft%20Education.htm).

Learning pathways are individual: each has start and end points. Everything in between is left to the individual to work through on a path and at a rate appropriate to their circumstances. If they decide to ‘settle down’ at any point, that is their decision. The resultant style of learning is consistent with imaginative learning (4MAT Teaching Style Inventory, About Learning Inc., 2003) commonly associated with adult learners. Fostering imagination and creativity are essential components for any proposed heritage trade field. The success of informal learning in living history groups clearly demonstrates the importance of matching learning to learner.

Learning pathways allow for exit at any point that matches the learner’s needs. Entry is determined by peer evaluation of whether the individual has the necessary skills and knowledge to progress their learning further. Rather than focusing on meeting external benchmarks, entry to learning journeys is more about ensuring the individual is equipped to go further in their development and to enjoy the experience.

Learning pathway map

The diagram on page 35 provides an overall view of the learning pathway approach to learning heritage trades. It is based on two formal exit points, Vocational Graduate Certificate and Vocational Graduate Diploma. The accompanying case studies show how the approach can be used for the different needs of individuals.

Case studies of learning pathways

The case studies demonstrate the flexibility and adaptability of heritage trade learning pathways by looking at different learning experiences for different individuals.

While these case studies are fictional, they are founded on real experiences of a wide range of individuals. At this stage these people do not have the opportunity to gain formal recognition of their skills and experience through accredited qualifications. The case studies demonstrate how that could be achieved if learning pathways were part of the heritage trade scene.
Paul started his journey in heritage trades as a secondary school student attending a Cobb+Co Museum workshop on “How they built the Mort Estate” as part of a technical drawing class assignment. Paul started a school-based apprenticeship in construction and on leaving school, moved to a full-time building apprenticeship with a local building firm. He worked on a few Heritage-registered buildings during his apprenticeship and used this experience to remodel the family home in a traditional style. Paul did more ‘hands-on’ interest workshops in Heritage building with community groups. Now operating his own building business, Paul believes there is an opportunity to blend his interest and his business by specialising in heritage-style construction but believes he needs to back this with a formal qualification acknowledging the authenticity of his skills. The learning path allows the combination of his existing trade qualifications, experience in Heritage building skills and work activities to work to gaining a Vocational Graduate Certificate in Heritage Craftsmanship (Building).
Thelma’s interest in traditional oriental style handcrafted paper started from a wish to make more-unusual Christmas cards for the family. She researched the material, built equipment from what she learned and started. Thelma attended advertised workshops to gain more knowledge and later competed successfully in local shows. When a local paper and block-cutting group was formed, she joined and gained more knowledge and skills from sponsored workshops and guest presenters. Her reputation grew with her experience and she eventually presented her own hands-on sessions through local and interstate networks. Thelma won an International Specialised Skills Institute Fellowship to Japan to study traditional handcrafted paper production. The highlight has been a request to present at an international convention in paper and block-cutting. After 20 years building her skills, Thelma would like to attain a formal recognition acknowledging her mastery in making traditional handcrafted paper. The learning path allows her existing skills to be peer-acknowledged through a Vocational Graduate Diploma of Master Heritage Craftsmanship (Traditional Craft Paper).
David is a local Indigenous Australian artist. While he has built a strong reputation around his art works, his willingness to explain his cultural heritage, not just about his art but also in terms of lifestyle, has seen him in demand from local community groups as an excellent intercommunity bridge builder. He has become a role model for younger Indigenous Australians. His history of building his traditional heritage art skills through determined personal application has allowed him to establish a viable business. David has been sought as a representative on several government forums because of his specialist knowledge of and skills in traditional Indigenous culture. As well, he plays a highly active role in his Indigenous community to support the advancement of his people to their fullest potential. Experience gained from representation at government forums has lead him to the conclusion that while he may be regarded as an authority within his own culture, he now needs a formal qualification accepted by the wider community. The Vocational Graduate Certificate in Heritage Craftsmanship (Indigenous Cultural Heritage) would be an appropriate qualification that would integrate the relevant skills that are a living part of Indigenous cultural inheritance.

Vocational Graduate Certificate in Heritage Craftsmanship (Indigenous Cultural Heritage)

Heritage Project Presentation
Undertake professional seminar review of completed work

Heritage Project
Demonstrate skills & knowledge to peers on Indigenous Cultural Heritage projects

Training Program
Research & Analyse Heritage Situations: online & workshops

Training Program
Heritage Conservation Practices: workshops and online

David

Experienced skilled individual with demonstrated achievements

Representative on government working parties and forums for Indigenous cultural heritage

Traditional training in art for Indigenous community youth

Community-sponsored programs

Study of units from competency from CUV30203 Certificate III in Aboriginal Cultural Arts

Presentation to wider community groups on Indigenous cultural heritage & artwork

Sale of artworks & development of indigenous cultural artwork

Workshop presentation on Indigenous cultural arts to wider community

VET in School program to obtain VET Units of Competency from Certificate II in Visual Arts & Contemporary Craft

Learning and sharing experience with family, Elders and community

Development of artistic cultural heritage skills and knowledge

Learning with family, Elders and community

Art studies at secondary school

Presentations to wider community groups on Indigenous cultural heritage & artwork

Heritage Conservation Practices: workshops and online

Research & Analyse Heritage Situations: online & workshops

Vocational Graduate Certificate in Heritage Craftsmanship (Indigenous Cultural Heritage)
After graduating from secondary school, Beth successfully completed a Certificate III in Visual Arts and Contemporary Craft at the regional TAFE College. Gaining employment at a retail outlet for screen-printed apparel, Beth built a reputation for knowledge about period jewellery and costumes. She became involved in a local Living History Society chapter directed at medieval lifestyle and further developed her knowledge and skills in these areas by attending workshops delivered by the state and local chapters of the Living History Society. Eventually Beth gained sufficient expertise to lead workshop sessions and served as an authentication official at festival competition events.

After a number of years working, Beth decided to return to formal study. As she wasn’t particularly confident in anything apart from her living history abilities, colleagues suggested she start by doing a Vocational Graduate Certificate in Heritage Craftsmanship (Heritage Clothing and Jewellery). During a workshop session on Heritage Conservation delivered by staff from the regional university’s History and Fine Arts departments, Beth was interested to learn her qualification was part of an articulation agreement between the local museum, TAFE College and regional university leading into a Bachelor of Fine Arts degree.

Beth

Bachelor Degree in Fine Arts? One day!
Fred is a senior student at a local secondary school. Apart from enjoying tinkering in the shed to find out how ‘things are put together and work’, he has little idea of how he wants to put this interest towards a career. Fred attends a short course program in wheelwrighting and other heritage vehicle crafts during the school holidays. While he does not want a career as a wheelwright, the thought of working on heritage vehicles is quite appealing. As part of his Senior Education and Training (SET) plan, Fred is doing a school-based traineeship in Certificate II in Museum Practice. He chose his elective competencies from the metals and construction (carpentry) areas as the training will be provided at work by museum staff through practical skill workshops on heritage vehicle conservation and restoration. At this stage, Fred is still unsure of his career future but is seriously considering seeking an apprenticeship in either the Automotive or Metal Fabrication area to build his skills in heritage and vintage car restoration. He can see himself one day presenting sessions in the museum heritage vehicle workshop program. Will Fred achieve his goal? That is a story for the future. For now, Fred can access a real learning path committed to keeping our cultural heritage and its traditional skills alive and available for the oncoming generation.

Fred in metal fabrication?
Fred in automotive repair?
Weekend museum workshops on restoring vintage cars
Competing in vintage car restoration competitions
Restoring his first vintage car
Member of local vintage car club
Starting own vintage car restoration business
Training other people at museum restoration workshops

Fred is a senior student at a local secondary school. Apart from enjoying tinkering in the shed to find out how ‘things are put together and work’, he has little idea of how he wants to put this interest towards a career. Fred attends a short course program in wheelwrighting and other heritage vehicle crafts during the school holidays. While he does not want a career as a wheelwright, the thought of working on heritage vehicles is quite appealing. As part of his Senior Education and Training (SET) plan, Fred is doing a school-based traineeship in Certificate II in Museum Practice. He chose his elective competencies from the metals and construction (carpentry) areas as the training will be provided at work by museum staff through practical skill workshops on heritage vehicle conservation and restoration. At this stage, Fred is still unsure of his career future but is seriously considering seeking an apprenticeship in either the Automotive or Metal Fabrication area to build his skills in heritage and vintage car restoration. He can see himself one day presenting sessions in the museum heritage vehicle workshop program. Will Fred achieve his goal? That is a story for the future. For now, Fred can access a real learning path committed to keeping our cultural heritage and its traditional skills alive and available for the oncoming generation.
Heritage is in our hands: a review of heritage trades training was undertaken in partnership by Cobb+Co Museum and the Southern Queensland Institute of TAFE under the guiding sponsorship of the Queensland Department of Education, Training and the Arts. Cobb+Co Museum and Southern Queensland Institute of TAFE have a long history in cooperative ventures which is greater than simply sharing a common location in Toowoomba. Both parties have worked cooperatively to build a regional partnership that has a central focus for advancing educational opportunities within the region to help ensure social and economic sustainability for current and upcoming generations.

The final compilation of this report would not have been possible without the continual enthusiastic support offered by Cobb+Co Museum Director, Deborah Tranter, and Institute Director of Southern Queensland Institute of TAFE, John Elich. Their direct involvement and their positive support provided a wealth of knowledge, experience and, most importantly, ideas. While both always gave readily of their time, knowledge, beliefs and feelings, this was always given with the aim to assist but never to impose. To both of you, thank you.

While the range of people providing input to the review is too large for individual listing, I would like to formally acknowledge some people for willingly sharing so much of their knowledge, experiences, emotions, and themselves with me. It provided an invaluable insight into the heritage trade world; an insight that simply cannot be gleaned from reading documents. Their input imparted real life to this part of our Australian psyche and character as well building understanding of the true internationalism of heritage trade. For opening the door of this wonderland for me, thank you greatly.

Jeff Powell
Curator
Cobb+Co Museum

Terry Drennan
Blacksmithing Workshop Teacher
Cobb+Co Museum

Mike Quade
Project Manager
Construction and Property Services
Industry Skills Council

Marie Healy
Manager, Product Development
Product Services
TAFE Queensland

Bob Edwards
Saddlery & Harness Workshop Teacher
Cobb+Co Museum

Blanca Canacho
DIY & JN Program Coordinator
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Victoria

Gordon Elledge
Portfolio Director
SkillsTech Australia
Queensland

Peter Tierney
Heritage Signwriting
Cobb+Co Museum

Colin Trembath
Heritage Trades Teacher
Ballarat University
Victoria

Gerry Amos
Staraya Ladoga
Member of Queensland Living History Federation

Also, thank you to Wendy Pillar (Southern Queensland Institute of TAFE) and Liz McHugh (Cobb+Co Museum) for patiently, and with unfailing good humour, keeping the meetings happening and the process on time.

Especially, to DiAnne Chapman, Librarian for the Southern Queensland Institute of TAFE, Kingaroy Campus, my most sincere thanks for her selfless support and relentless pursuit of my errors to turn this to a readable document.

To Brian Clarke; thank you for so patiently editing ‘that mass of words’ to turn it into a document.

Special thanks to Laura Cantrell of Queensland Museum, for her creativity, graphic art magic and skills in weaving the essence of heritage life into this report presentation.

Terry Maher
Research Project Officer
Southern Queensland Institute of TAFE
June 2008
Glossary of Terms

AQF
Australian Qualifications Framework is a unified system of national qualifications in schools, vocational education and training (TAFE institutes and private providers) and the higher education sector (mainly universities).

Built heritage
Heritage-designated buildings, historic places, archaeological sites and monuments inherited from past generations.

Burra Charter
The charter adopted by Australia to provide guidance for the conservation and management of places of cultural significance. The Burra Charter identifies three levels:
Preservation: Maintaining in the existing state and preventing further deterioration
Restoration: Returning a structure to a known earlier state by the repair of existing fabric without the introduction of new materials.
Reconstruction: Returning a structure to a known earlier state by the introduction of new material.

Cultural heritage
"Particular ways of life whether for a group of people or a period of time; where there are collectively understood representations of customs, traditions, beliefs or values shared by a group or prevailing during a period." Australian Bureau of Statistics 2008. Arts and Cultural Heritage – An Information Development Plan. ABS, Canberra, p. 3.

Cultural visitor
A visitor who attends one or more cultural attractions in Australia including:
1. Theatre, concerts or other performing arts
2. Art/craft workshops/studios
3. Festivals/fairs or cultural events
4. Aboriginal art/craft and cultural displays
5. Visit an Aboriginal site/community
6. History/heritage buildings, sites or monuments

Domestic visitor
Tourist originating from Australia.

Domestic overnight tourist
Local (Australian) tourist spending a minimum of one overnight stay at a given site.

Domestic day tourist
Local (Australian) tourist completing a tourist visit to a site within a single day and not staying overnight at the site.

Intangible heritage
"The practices, representations, expressions, as well as the knowledge and skills that communities, groups and, in some cases, individuals recognise as part of their cultural heritage." UNESCO 2003 Convention for the Safeguarding of Intangible Cultural Heritage

Movable heritage
"Encompasses objects such as Indigenous art and artefacts, works of fine and decorative art, scientific and archaeological artefacts, agricultural and industrial heritage, books, stamps and medals and historic material." The Protection of Movable Cultural Heritage Act 1986

Natural heritage
A component of cultural heritage incorporating the natural environment and countryside, as well as the flora and fauna both past and present, such as fossils and museum specimens.

National Heritage List
National list of places of outstanding heritage significance to Australia. It includes natural, historic and Indigenous places that are of outstanding national heritage value to the Australian nation.

Sustainable
Able to be carried out without damaging the long-term health and integrity of natural and cultural environments.

UNESCO 2003 Convention
United Nations Educational, Scientific and Cultural Organisation Convention adopted in October 2003 to safeguard intangible cultural heritage in recognition of the importance of intangible cultural heritage as a mainspring of cultural diversity and sustainable development.

Vocational Graduate Certificate and Vocational Graduate Diploma
The Vocational Graduate qualifications authorised under the Australian Qualifications Framework for use by the Vocational Education and Training sector.
References


### Appendix 1: Sample potential linkages between heritage trade segments and national training packages

This matrix is not meant to be an exhaustive listing of all possible linkages between National Training Packages for Australian contemporary industry areas and heritage trade segments. Rather it is intended to illustrate some of the existing linkages that already support learning pathways for acquiring core skills and knowledge for application in heritage trades.

<table>
<thead>
<tr>
<th>AU05 Automotive Industry Retail, Service and Repair (Vehicle Trim)</th>
<th>Trim vehicles</th>
<th>Fabricate woodwork</th>
<th>Sewing operations</th>
<th>Canopies &amp; curtains</th>
<th>Restore paint</th>
<th>Carriage restoration and replication</th>
</tr>
</thead>
<tbody>
<tr>
<td>BCF00 Off-site Construction</td>
<td>Colour match signs</td>
<td>Gild signs</td>
<td>Apply line &amp; scroll</td>
<td>Dress &amp; mould stone</td>
<td>Decorative signs</td>
<td>Building restoration, signwriting, painting</td>
</tr>
<tr>
<td>BCG03 (BCG08) General Construction</td>
<td>Masonry arches</td>
<td>Fireplaces &amp; chimneys</td>
<td>Tuck pointing</td>
<td>Curved timber walls</td>
<td>Heritage restoration</td>
<td>Construction, restoration &amp; replication</td>
</tr>
<tr>
<td>CUF07 Screen and Media Training</td>
<td>Create storyboards</td>
<td>Make costumes</td>
<td>Construct costume components</td>
<td>Assemble &amp; maintain props</td>
<td>Develop on-air presenting techniques</td>
<td>Cultural stories &amp; history</td>
</tr>
<tr>
<td>CUL04 Museum &amp; Library Information Services</td>
<td>Preventative conservation activities</td>
<td>Install &amp; dismantle exhibits</td>
<td>Prepare displays</td>
<td>Move/store cultural material</td>
<td>Exhibition design</td>
<td>Conservation for all segments</td>
</tr>
<tr>
<td>CUV05 Visual Arts, Crafts &amp; Design</td>
<td>Scale models</td>
<td>Indigenous art</td>
<td>Polish opal</td>
<td>Calligraphy</td>
<td>Photo imaging</td>
<td>Crafts, art, signwriting, photos</td>
</tr>
<tr>
<td>LMF02 Furnishing</td>
<td>Furniture making</td>
<td>Lead lighting</td>
<td>Glazing</td>
<td>Furniture finishing</td>
<td>Furniture polishing</td>
<td>Furniture, construction, carriage, musical instruments</td>
</tr>
<tr>
<td>LMF02 Clothing &amp; Footwear</td>
<td>Hand-cut leather</td>
<td>Assemble saddlery components</td>
<td>Footwear finishing</td>
<td>Finish headwear</td>
<td>Produce simple garments</td>
<td>Shoes, saddlery, harness, period clothing</td>
</tr>
<tr>
<td>MEM05 Metals &amp; Engineering</td>
<td>Hand tools</td>
<td>Polish metals</td>
<td>Gem materials</td>
<td>Jewellery enamelling</td>
<td>Produce keys/locks</td>
<td>Blacksmithing, jewellery, ornaments, locks, construction, furniture, carriage, trains</td>
</tr>
<tr>
<td>MEM05 Metals &amp; Engineering</td>
<td>Hand forge</td>
<td>Heat treatments</td>
<td>Hammer complex shapes</td>
<td>Hammer forging</td>
<td>Repair springs</td>
<td></td>
</tr>
<tr>
<td>MCM04 Competitive Manufacturing</td>
<td>Project: making wooden objects</td>
<td>Project: making cloth objects</td>
<td>Project: making metal objects</td>
<td></td>
<td>Movable heritage objects: all segments</td>
<td></td>
</tr>
<tr>
<td>RT02 Conservation &amp; Land Management</td>
<td>Significant Indigenous places</td>
<td>Natural area conservation</td>
<td>Maintain cultural places</td>
<td></td>
<td>Indigenous heritage</td>
<td></td>
</tr>
</tbody>
</table>
Appendix 2: Sample training programs established from some of the linkages in appendix 1 showing training packages and potential future pathways from the training experience

Heritage Skill Areas

Blacksmithing
Equine trades: harness making, saddlery, farriery
Leather trades: including shoe making
Upholstery
Traditional painting and lining
Traditional signwriting
Furniture restoration
Reproduction furniture
Cooperage
Stonemasonry
Copper/silver smithing
Press metal work
Lead lighting
Book binding
Car restoration
Bicycle building
Preventative conservation
Museum studies
Taxidermy
Heritage and cultural tourism
Indigenous cultural heritage

Workshop in Environmental Exhibitions

Museum Training Package
• Research ideas for exhibition
• Install exhibition

Laboratory Science Training Package
• Prepare animal & plant material for exhibition

Textiles, clothing & footwear Training Package
• Cut leather
• Assemble shoe
• Make headpiece

Competitive Manufacturing Training Package
• Make cloth object from pattern
• Make metal object

Museum Technician
Laboratory Technician
Taxidermist
Textiles Industry
Living History Society
Media Production

Workshop in Australian Settlement period costumes

Museum Training Package
• Research & analyse information

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**Appendix 3: Australian Qualifications Framework**

**Distinguishing Features:**
Advanced Diploma, Vocational Graduate Certificate and Vocational Graduate Diploma


<table>
<thead>
<tr>
<th>Advanced Diploma</th>
<th>Vocational Graduate Certificate</th>
<th>Vocational Graduate Diploma</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do the Competencies or Learning Outcomes enable an individual with this qualification to:</td>
<td>Do the Competencies or Learning Outcomes enable an individual with this qualification to:</td>
<td>Do the Competencies or Learning Outcomes enable an individual with this qualification to:</td>
</tr>
<tr>
<td>• demonstrate understanding of specialised knowledge with depth in some areas</td>
<td>• demonstrate the self-directed development and achievement of broad and/or specialised areas of knowledge and skills building on prior knowledge and skills</td>
<td>• demonstrate the self-directed development and achievement of broad and/or highly specialised areas of knowledge and skills building on prior knowledge and skills</td>
</tr>
<tr>
<td>• analyse, diagnose, design and execute judgments across a broad range of technical or management functions</td>
<td>• initiate, analyse, design, plan, execute and evaluate major, broad or specialised technical and/or management functions in highly varied and/or highly specialised contexts</td>
<td>• initiate, analyse, design, plan, execute and evaluate major functions either broad and/or highly specialised within highly varied and/or highly specialised contexts</td>
</tr>
<tr>
<td>• generate ideas through the analysis of information and concepts at an abstract level</td>
<td>• generate and evaluate ideas through the analysis of information and concepts at an abstract level</td>
<td>• generate and evaluate complex ideas through the analysis of information and concepts at an abstract level</td>
</tr>
<tr>
<td>• demonstrate a command of wide-ranging, highly specialised technical, creative or conceptual skills</td>
<td>• demonstrate a command of wide-ranging, highly specialised technical, creative or conceptual skills in complex contexts</td>
<td>• demonstrate an expert command of wide-ranging, highly specialised, technical, creative or conceptual skills in complex and/or highly specialised or varied contexts</td>
</tr>
<tr>
<td>• demonstrate accountability for personal outputs within broad parameters</td>
<td>• demonstrate responsibility and broad ranging accountability for personal outputs</td>
<td>• demonstrate full responsibility and accountability for personal outputs</td>
</tr>
<tr>
<td>• demonstrate accountability for personal and group outcomes within broad parameters</td>
<td>• demonstrate responsibility and broad ranging accountability for the structure, management and output of the work of others and/or functions</td>
<td>• demonstrate full responsibility and accountability for all aspects of work of others and functions including planning, budgeting and strategy</td>
</tr>
</tbody>
</table>

To help determine the relevant qualifications, select the most compatible set of features. Not all features will necessarily apply.