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**AND  
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**CHALLENGES  
AND ECONOMIC  
OUTLOOK**

**ÉCONOMIQUES  
PERSPECTIVES**



**ARTS AND CRAFTS:  
CHALLENGES AND ECONOMIC  
OUTLOOK**

**PROCEEDINGS OF THE  
INTERNATIONAL SYMPOSIUM  
NOVEMBER 5 & 6 2015,  
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THESE PROCEEDINGS FOLLOW THE SECOND INTERNATIONAL SYMPOSIUM ORGANISED BY THE INSTITUT NATIONAL DES MÉTIERS D'ART (INMA), IN PARTNERSHIP WITH LES ARTS DÉCORATIFS, WITH THE SUPPORT OF THE MINISTRY OF CULTURE, THE ÎLE-DE-FRANCE REGION AND THE FINE WATCHMAKING MANUFACTURE VACHERON CONSTANTIN.

WITH THIS BOOK, THE INMA WOULD LIKE TO SHARE WITH EVERYONE THE ENRICHING THOUGHTS OF THIS SYMPOSIUM DEDICATED TO ARTS AND CRAFTS' ECONOMIC CHALLENGES AND OUTLOOK. THE INMA WOULD LIKE TO THANK THE MEMBERS OF THE SCIENTIFIC COMMITTEE (XAVIER GREFFE, STEFANO MICELLI AND MARC BAYARD), ALL CONTRIBUTORS TO THIS SYMPOSIUM AND BOOK, AND EACH PERSON AND INSTITUTION INVOLVED IN THE SUCCESS OF THESE ACTIVITIES.

The indicated positions are the ones of the contributors when they participated in the symposium in November 2015.



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**FORWARD**

## **FORWORD**





# THE ARTISTIC CRAFTS: A KEY ASSET FOR TOMORROW'S ECONOMY

## PASCAL LECLERCQ

Scientific and Cultural Director of the National Institute  
of Arts and Crafts (Institut National des Métiers d'Art)

The second edition of the International Symposium, initiated and organised by the National Institute of Arts and Crafts (Institut National des Métiers d'Art, INMA) in November 2015, was entitled 'Arts and Crafts: challenges and economic outlook'.

Publishing the thoughts of the participants in the Symposium is particularly appropriate. Indeed, the state of the arts and crafts economy, the principal issues, and the attempts to chart pathways to the future remain highly relevant.

After questioning the very meaning of the term 'artistic crafts' in 2013, based on historical, lexical, and resolutely international interpretations, and defining the new and unique role of the artistic crafts in the contemporary society and economy in France and Europe, it was a real challenge for the INMA to bring the debate on the arts and crafts economy to the international stage, in order to enrich knowledge and understanding of the arts and crafts field.

The proceedings of the first Symposium ('Talking about Arts and Crafts', Les Arts Décoratifs, 2014) provided food for thought for many actors in the sector: deputies and senators, authorities,

professional organisations, regional and national operators, teachers and students, and journalists, and, above all, the craftsmen and women, who gained valuable information in order to reflect on their place and future in society and the economy. It is also important to underline that there is very little reference material on the sector.

This encouraging result motivated the INMA to continue its studies and research, by focusing them on the economy and developing these ideas in a resolutely European framework. The Institute's Scientific and Cultural Committee<sup>1</sup> and the many working groups established shortly after the first Symposium provided much food for thought for the second Symposium, which was intended to be both the culmination of the collective work and an opportunity to develop new lines of research to enlighten the public decision makers in France and Europe.

The themes of the 'Cahiers des métiers d'art', published by the INMA in the Documentation Française, are one of the results of the dynamic and collaborative studies and research. A notable example is the work devoted to the theme

*Métiers d'art et numérique* ('The artistic crafts and digital technology'), edited by M. Alain Cadix, which addresses the question of the impact of digital design and manufacturing technologies on the artistic crafts: he reflects on and further develops one of the key themes of the Symposium.

The various works are intended to be valuable sources of information for the benefit of everyone; they attest to the unique role of the arts and crafts in contemporary society and the economy and are a further step towards the creation of a veritable centre for monitoring the artistic crafts sector — an indispensable tool for public policy makers, professional organisations, and regional operators. Indeed, one of the issues raised during the 2015 Symposium was the incomplete nature of the government statistical data available in France and even in Europe, which is required to gain a comprehensive understanding of the sector's economic clout.

The second edition of the International Symposium made it possible to identify the sector's main paradoxes, challenges, and strengths, which were highlighted by the French participants (State officials, researchers, practitioners, regional actors, etc.) and the European and North American participants. Indeed, a decentralised and comparative approach is fundamental for understanding the economic reality of the sector and charting the way forward.

The first question concerned the possibility of considering the arts and crafts sector as a homogeneous economic sector, whereas, in the economic sense, the artistic crafts comprise a range of companies that meet specific criteria: the use of advanced expertise to transform materials; the manufacture of unique objects and limited-edition objects that have an artistic quality; and the artisan's mastery of a craft.

At the same time, they have very diverse characteristics: different materials, production methods, company sizes, professional statuses...

Although the field of the artistic crafts has been defined by law — in particular, by the Decree of 24 December 2015, under Law 2014-626

of 18 June 2014 relating to the crafts, business, and very small enterprises, and the recognition of the associated expertise enshrined in Law 2016-925 of 7 July 2016 concerning the freedom of creation, architecture, and heritage —, it became clear to various participants that it was also essential to consider, on the one hand, the sector's great diversity, and, on the other, the contribution made by the entire field of the artistic crafts to the economy as a whole.

The artistic crafts, considered to be part of the creative economy, constitute a laboratory of ideas for industry and provide indispensable added value, especially for the luxury goods sector, particularly in overseas markets. The creative aspect of the artistic crafts constitutes an essential 'input' that is the lifeblood of many sectors of the economy: the furniture, luxury goods, fashion, and tableware industries, and also the aviation industry, for example. Several participants in the Symposium came up with suggestions that make it possible to better assess the contribution made by the 'artistic crafts' to the rest of the economy. The INMA is continuing this work via the mobilisation of a network of interdisciplinary skills.

The artistic crafts' extraordinary potential for innovation was also highlighted. New types of company are emerging — business cooperatives, new types of business start-ups, and the collaborative economy —, and there is also a porosity of the boundaries between the arts and crafts and industry, and between the artistic crafts and design. All this represents much inventiveness in the manufacturing processes used to resolve the paradox of these high-value-added creative activities, which have to make the best use of the 'right amount of time' required to create and produce a product, and also respond to the challenges and constraints associated with the international competitiveness of the markets.

Innovation pertains to the new production methods that incorporate the new techniques and digital technologies, in particular, and the marketing methods that exploit the opportunities provided by digital networks. It is from the new relations between manufacturing output and the new technologies — which remain a source of tension — that innovation is born.

Potential clients' perception of the artistic crafts has also changed. Primarily associated with tradition in the past, and sometimes considered as schools of expertise, they are increasingly being viewed as very innovative; the new positive image has yet to be consolidated by the artisans themselves, especially as this perception is part of the new positive image of manual work, which is promoted in particular by Anglo-Saxon authors such as Richard Sennett<sup>2</sup>, an American sociologist and historian. The shift from creative work to more personalised objects also meets the new expectations of consumers.

Lastly, the new artistic crafts economy calls for an effective training system that is adapted to meet these new challenges. Training the new generation, which is increasingly drawn to the artistic crafts, to both master traditional and contemporary techniques, and also to meet the challenges of the new economy, is a major challenge in terms of maintaining and developing an ever-changing sector.

Although the qualities and strengths of training provision in the field of the artistic crafts in France are well known, it did not enable young people to continue their training up to the highest level of the Bologna Process (bachelor, master and doctorate levels) and hence have the same level of skills as their European counterparts. The INMA's objective was to create this level of training in the near future. The collaborative work carried out by the Institute's Training Committee contributed to the report of the French Ministry of National Education, Higher Education and Research—drawn up by Mrs Brigitte Flamand and Mr Jean de Saint-Guilhem, (Inspectors-General)—on the reform of design and artistic crafts training, which initially made it possible to move towards the creation of a bachelor degree-level Design and Artistic Crafts Diploma. This progress is promoting reflection on the possible creation of a master- and doctorate-level diploma in this field.

This reform has also provided designers with the opportunity of reviewing the fundamental concepts of the training in these métiers, while giving great consideration to the new context of a globalised economy. All the participants concluded that the sector's future is heavily dependent on

the types of response to the challenge of 'skills': adopting a different approach to learning and working.

Training the new designers, creators, and manufacturers is essential, but raising awareness about the benefits of these skilled trades among all young people is equally important; many participants underlined the need to integrate awareness of the contribution of the artistic crafts into general education programmes: integrating artistic crafts education into the school syllabus will not only contribute to creating a generation of informed and discerning 'consumers', but, more importantly, make these young people aware of various materials, forms, and objects. In short, it will shape their tastes and offer them a new opportunity to access contemporary culture in an original way.

The success of the International Symposium was not only made possible by the involvement of the highly qualified participants, but also by the extensive work carried out by the Symposium's Scientific Committee. I would like to extend my warmest thanks to the Committee's members:

- Xavier Greffe, Professor of Economics, Paris I Panthéon-Sorbonne,
- Stefano Micelli, Professor of Economics and Management, Università Ca' Foscari, Venice,
- Marc Bayard, Scientific and Cultural Development Consultant, Mobilier National et Manufactures Nationales.

The Symposium has thus contributed to offering a whole new approach to the artistic crafts, identifying their potential in the face of technological and economic changes, and outlining future lines of research.

- 1 The INMA's Scientific and Cultural Committee is similar to a think tank devoted to the artistic crafts sector. Its members—experts in the cultural sector, heads of organisations, and managers and heads of cultural institutions—contributed to defining the Institute's scientific and cultural policies.
- 2 Richard Sennett is the author of *The Craftsman*, Allen Lane (2008) and also published *Together: The Rituals, Pleasures and Politics of Cooperation*, Yale (2012).



# THE SUPPORT GIVEN TO THE ACTORS IN THE ARTISTIC CRAFTS SECTOR BY THE PUBLIC AUTHORITIES IN FRANCE

## SYLVIE DONNE

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and Digital Affairs

It is very reassuring to see that the artistic crafts, which some people may consider inward looking and oriented towards the past, are still open to international trade, development, and the future, and that the actors in the sector are able to reflect, in a multicultural context, on their future and the changes that need to be made.

In France, it is considered that this sector represents an important part of our economy and contributes to its international competitiveness. The sector is facing major challenges and the State is available and ready to help professionals overcome them.

The first of these challenges is the transmission of know-how, while at the same time harnessing new technologies and techniques. Each generation must

transmit ancestral know-how, while contributing their own 'added value'. We are living in a world of extensive technological and technical development: it is therefore important to transmit know-how by contributing 'added value'. It is important to integrate all the contributions of today's generation, so that future generations will discover in the works made by craftsmen and women traces of our collective past and also that of today's generation.

The economy is generally impacted by a certain number of techniques and technologies, which automatically affect the artistic crafts sector and all the other sectors. Hence, this sector is subject to the effects of digitisation, robotisation, uberisation, and the shift towards a certain form of proximity, in contrast to all-out standardisation and industrialisation. It is therefore important to remain

open to the reality of this context and embrace the current movements, which will need to be integrated when applicable.

The artistic crafts are associated with regional revival. They are a reflection of the local culture and are one of the ways of combatting standardisation. We have observed, for example, that the tourists are tired of seeing the same products when they travel around Europe. They are increasingly looking for something that represents a region's creativity, history, and way of life. The return to these values is very important for the artistic crafts sector and the economy in general. It is therefore necessary to strengthen the capacity of the artistic crafts to promote the various regions, by creating jobs for the local actors, and also by creating products for people who visit the regions.

The artistic crafts are also a driver for growth for the entire arts and crafts sector. They represent excellence and serve as models. They raise the standards of all those who are conscientious about the quality of their work, and are a reflection of all the artistic crafts.

The artistic crafts also act as a catalyst for the luxury goods trades. They are increasingly endeavouring to embrace the notions of small batches and high quality. They are gradually shifting away from industrial mass production and the general concepts that have developed in the context of productivity at any price. The increasingly evident need to return to high-quality small batches and tailor-made goods can be clearly seen.

The artistic crafts ultimately contribute to the international promotion of French culture, the French way of life, and our skills, which are very much valued in a number of countries, in which this exceptional know-how is much sought after.

Hence, they are one of the key elements of French competitiveness. They represent a sector in its own right, which must be supported.

However, the sector is fragile and faces a number of challenges. The first challenge is the economic model. Indeed, it is not necessarily easy to earn a living from an artistic craft, because the premises,

materials, machines, and labour are expensive. The challenge of defining the right economic model therefore needs to be met.

Another difficulty, although it is diminishing with the new generations, is the use of digital technology. Digitisation and robotisation are key elements in our economy. All the sectors must be capable of adapting to these phenomena, in terms of creation, manufacturing, and marketing. The robotic and digital technologies could help the craftsmen and women at every stage of the creative process. It is essential to analyse the benefits that everyone can draw from them.

It is important to embrace innovations in every field. Indeed, all the innovations, aside from those linked to the digital and robotic technologies, are interesting, such as those of the collaborative economy. The new generation, which is more collaborative than the preceding generations, are more likely to share tools, premises, and so on. This represents major sources of innovation which must not be overlooked. The innovations that are the most difficult to develop are those that have an impact on the core of a trade. The innovations that are relatively easier to develop are at the threshold of other trades, which is why it is important not to retreat into one's know-how but to be constantly aware of the movements that are under way.

Training also represents a challenge for the artistic crafts. Although the schools and the works produced are of high quality, there is no suitable training for certain trades. In addition, the range of training courses for a certain number of trades remains incomplete. It therefore must be ensured that courses that are as diverse as possible are made available. Lastly, it is important to work on the aspect of international opportunities, which can be achieved through the visibility of your professions.

The public authorities endeavour to provide support in all these areas. We study, for example, the way in which we statistically evaluate the sector's economic clout. Indeed, it is extremely difficult to identify the artistic crafts.

Our activities aim to promote innovation as much as possible. We certify the arts and crafts innovation

centres: they comprise centres of innovation in the arts and crafts sector. We pay particular attention to demonstrating how a centre of innovation can support sectors such as that of the artistic crafts, in terms of acquiring new skills and techniques.

We rely on a certain amount of financial support. It is primarily general support. The companies in the arts and crafts sector are, above all, companies like any other, even though they have a little extra 'soul'. They therefore potentially benefit from the Competitiveness and Employment Tax Credit (Crédit d'Impôt pour la Compétitivité et l'Emploi, CICE). As regards measures that are specifically aimed at the artistic crafts, the 'Métiers d'art' tax credit still exists and has been extended until the end of 2019. More material aid is more effectively provided by the local authorities, via the creation of 'Fab Labs' and enterprise zones. These premises, which are shared by various craftsmen and women, are very important centres of creation, which enable the artisans to move away from the idea of workshops in the centres of towns and cities. They therefore offer solutions in terms of costs and the sharing of skills. Hence, these enterprise zones have introduced a new economic model in a culture that is more collaborative than it was in the past.

As regards aid with exportation, the ministries also endeavour to participate in supporting the participation of craftsmen and women in professional trade fairs. These initiatives will undoubtedly be strengthened by Business France.

Lastly, we launch collective communication initiatives, for example about design awareness workshops, and, last but not least, we support the European Artistic Crafts Days (Journées Européennes des Métiers d'Art, or JEMA).

It is important for us to be able to rely on the National Institute of Arts and Crafts (Institut National des Métiers d'Art) to support these initiatives. The INMA is, in fact, a State body responsible for the promotion and development of the artistic crafts, which enables it to propose measures and initiatives adapted to the sector's needs. It will be necessary to convey a message on the artistic crafts' potential for development and their needs in terms of support in each region. We also wish to promote the development of the artistic crafts in Europe.

In conclusion, I would like to underline the fact that we are particularly interested in this sector, which is very similar to other sectors of the economy, while benefitting from the artistic and creative dimension that makes it so unique. This dimension must be maintained, because the craftsmen and women in this sector represent our country and have a potential for growth and export potential.

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# CRAFTS: MENT CONOMIC AL RMATIONS?

ARTS AND CRAFTS:  
A KEY ELEMENT TO FACE ECONOMIC  
AND SOCIAL TRANSFORMATIONS?



# FOR AN ECONOMY OF THE ARTISTIC CRAFTS

**XAVIER GREFFE,**

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The notion of an economy of the artistic crafts and drawing up a list of all of them has always been a challenge. They constitute an ensemble that is a priori far different from the mainstream economy, which has become an issue of knowledge and economic policies, and there are two reasons for this: they have developed—some would say been maintained—on the margins of the generalised trend in labour division, itself supported by an intense process of capital-labour substitution. They are devoted to the production of cultural goods that combine functional and aesthetic dimensions, even if their relative proportions may differ from one case to the next. But what is to be done with this specificity? Can it be presented as the remnants of a production mode that is attempting to conserve its place within economic dynamics that are running contrary to it? This underlines the fragility of these

small-scale actors that contribute marginally to development, and there is a high risk of attracting the other actors through nostalgic and benevolent reflexes, even though their effectiveness would not be guaranteed. The artistic crafts would become an agreeable but rapidly marginalised 'conservatoire'. Or it can be seen as the melting pot of an economy, which, far from being outdated, promotes a culture of creativity that can inspire contemporary companies to move towards more creative production methods and highly subtle forms of innovation. When Kandinsky wrote that 'form is the external expression of internal content' and applied this principle to his teaching at the Bauhaus, he demonstrated that creativity is both spiritual and functional and that art and its métiers constitute a melting pot. At this point, the artistic crafts no longer merely attest to a past whose traces are maintained in a context with entirely different

dynamics—they attest to a culture that has everything to gain from being distilled and disseminated throughout the economy. Its specificity is no longer that of a sector that has managed to avoid industrialisation, but rather that of a laboratory of creativity.

By introducing this approach to the artistic crafts, it is understood that many other skilled trades that are not a priori recognised as artistic crafts can draw their inspiration from this, share the same logic, and even accept the constraints; and there is a dual risk of not examining closely enough the problems that need to be resolved initially—those of the sustainable development of fragile trades, and that of embracing extremely heterogeneous trades and sectors of activity. But the message is still clear; the artistic crafts now lie at the heart of the economy and no longer on the periphery, because they constitute an original method of developing creativity, one that depends on the adequacy of the quest for an economy that reconciles the fulfilment of needs and the strong management of the constraints and the environment, while other approaches for developing creativity will necessitate the mobilisation of large capital units, not without some risk. The enrichment of the economic perspective of the artistic crafts will have a certain advantage: they will no longer be stifled by the corset of a toolless production method—other than the hand—, even though the hand and the brain are the main protagonists.

What are the difficulties facing the artistic crafts? The first difficulty is inherent in the artistic crafts in an economy dominated by markets that are increasingly characterised by large distances between the producers and the users of the goods and even services. Due to this, the risk of the non-recognition of the novelty of a product are significant, and even more so in systems that are now dated, in which the artisans were often in direct contact with their consumers. When this contact was very close, the artistic crafts provided a direct response to the immediate needs, and the risk was then minimal. Today, the artistic crafts are creating new goods in a less precise context, or one that must be interpreted, which leaves room for uncertainty and even error. The risk is therefore high. This could be put differently by contrasting craftsmanship with

industrial production: in this case, a prototype is initially created and once the prototype has been tested the series is launched. In the case of the arts and crafts, the prototype is the product and the first real test is sale or non-sale, which necessarily exposes the artistic crafts to this elevated risk.

The second difficulty arises from the fact that arts and crafts companies are often small or even run by one person, which could also be explained by the fact that the status of craftsmen and women is only associated with small-scale productions. This leads to an evident bias: most of the crafts resources are concentrated in production, often to the detriment of marketing, the search for funding, and even costs. And even though this imbalance is acknowledged, the limited size of these companies prevents them from investing their resources, time, and energy in every direction and covering the access costs that correspond to the different services they require.

The third difficulty arises from general developments in training systems. Whatever the country, apart from several noteworthy experiments, young people are spending longer in school, which strengthens the weight of general education to the detriment of the practical training programmes, because the very nature of these long educational programmes results in the acquisition of significant general knowledge. Evidently, there is nothing intrinsically wrong with that, but the difficulty faced by the artisan is that he or she has to recruit young people who no longer match the traditional profile of the company, and who are even quite far removed from it in terms of the type of activity practised, the skills required, and even its 'culture'.

The fourth difficulty lies in the link that needs to exist between tradition and innovation, which, of course, goes well beyond the simple existence of Internet sites, extending to new forms of activity, the emergence of research activity, and the obtention of specific funding. Hence, the problem lies in knowing whether such functions can be taken on by the artisans themselves or whether they should collaborate with designers and specialised funding bodies. The term 'design' is mentioned as often as that of craftsmanship and both form an inseparable couple.

This semantic congruence attests to a veritable redeployment of artistic crafts activities, and upon examination of the network the many initiatives revealed attest to this.

The fifth difficulty lies in the increasing competition between artisans and artists. In fact, the real difference relates to the notion of intellectual property. The artists are formally and traditionally protected by the copyrights, but the artisans are excluded due to the criterion of small batches. This means that their only protection is afforded by the processes—hence by patents—, a form of protection that is difficult to enforce. Yet, artists are increasingly creating multiple versions of their works, which they sign and which are therefore considered intellectual property, making their works more important than artistic crafts products. This creates a variable problem, depending on the nature of the artistic craft in question, and which can be partly surmounted by label or brand recognition. However, traditionally, artisans are not always prepared to tackle this problem, which has not been particularly prevalent, until now.

Lastly, the management of public policies implemented to alleviate such difficulties is not entirely effective. These policies are essentially aimed at insiders and it is entirely normal to prioritise them. But, too often, this is the limit of their application and they do not take into account those who might enter these sectors from another angle than that of a local or familial tradition.

Having identified these difficulties, one can focus on several problems that would help to formulate a contemporary analysis of the artistic crafts. A first phase, which is required to implement an economic perspective, consists of establishing the potential scope of the artistic crafts, which is now expanding in various directions. An initial series of studies carried out by the government has revealed that in France the sector comprises 38,000 companies registered in the Répertoire des Métiers (crafts companies), has an FTE of 102,000, and generates a turnover of 8 billion euros<sup>3</sup>. What is striking about this is the growth in this sector over recent years. A second study, conducted at the request of the French Ministry of Culture, adopts a different standpoint than that of administrative enumeration, based on the actors who promote the cultural

heritage, and particularly in its immaterial forms. The management of the material and immaterial cultural heritage involves almost 260,000 jobs, which are not all strictly associated with crafts companies, but are also in private companies and public entities. A third study, which we carried out on the request of the World Trade Organisation and its branch devoted to intellectual property, broadens this perspective, by including all those who are creative within an economy, precisely because their activity affects this cultural heritage directly or indirectly. This approach includes all of the cultural sector, partial industries (in which creativity dominates part of the sector, like fashion and clothing), and the complementary and interdependent industries operating with the latter. These sectors generate a combined added value of 7.02% of the GDP, which is considerable, and 7.28% of the GDP in terms of jobs. If one were to pass from the second to the first perspective described above, it would be best to consider the creative jobs only in the partial industries; one that reaches the figure of 440,000 jobs, or 1.79% of national employment (which also corresponds to the Italian and Australian figures), and an added value of 37.18 milliard euros, or 1.87% of the GDP. These figures attest to the economic clout of this sector. The studies all reveal high figures, and this difference can be explained by the link that exists between the artistic crafts, in the strict sense, and trades that share the same dynamics.

Given these dynamics, it should be stated that the real question lies not only in enabling the sustainability of the artistic crafts, but in strengthening them by attracting new artisans to work with existing artisans. This issue is traditionally addressed in a familiar way, via transmission, but it must be extended to the creation of new artistic crafts companies, particularly when one considers the numbers of unemployed young people, who are, incidentally, increasingly well trained. To respond to this dual challenge, the Europeans are attempting to help them enter these companies and facilitate these consolidations, and three types of experiment are underway. The first is the creation of service centres (some of which are virtual, like in Latvia and Finland.) This theme highlights the issue of service centres or corporate 'hatcheries', and over recent years specific structures devoted to the artistic crafts have been established, such as in Florence and

Reims. However, in the light of the studies conducted as part of the Interreg-Innocrafts<sup>4</sup> programme, these organisations should remain unspecialised, to avoid restricting the young people that consult them to a perspective that quickly becomes a 'hatchery' that is solely artistic, whereas the opportunities available to the artistic crafts are in fact transversal. The second relates to the question of subsidies, which has been widely debated: many countries have implemented tax credits and tax expenditures that are not always adapted to the artistic crafts, whereas budgetary subsidies would be more effective. Generally speaking, the sector's financial performance is slow to mature and it would be better to support it rather than 'not penalise it'. Lastly, the third experiment involves labelling, which helps to create internal dynamics (via the effect of a drive for quality between all the members that are part of the same label), and external dynamics (by facilitating consumers' ability to recognise products).

Whatever the theory evoked—transmission, the resumption of previous activities, or the creation of new activities—, the problem of training remains omnipresent, despite being consistently marginalised, due to the very fact that it occurs upstream from all the rest. In reality, this problem is a dual one because it consists of two parts that form the basis of the offer and demand and therefore of the dynamics of the artistic crafts: the problem of training in the artistic crafts and education via the artistic crafts.

As regards artistic crafts training, there are extraordinary schools in France and Europe, but they remain peripheral. Given the problems in public funding from the State and local authorities, it is probable that they will shrink yet further, as the number of pupils involved is small and declining. In France, the closure of apprenticeship training courses and departments in *lycées professionnels* (vocational colleges) devoted to the artistic crafts is an ongoing problem. The French Ministry of National Education has certainly not attempted to reintroduce certain relevant training courses, even though the *lycées* are connected with new markets, and the milieu of the artistic crafts, with its focus on specialisation, often has difficulty in formulating its needs. Besides, it is now evident that half of the students trained in the 'applied arts' are still involved in this field five years

later. Another fact should be mentioned, one that attracts much attention, but also poses a problem: apprenticeships are increasing in France mainly in the higher education sector. There is nothing at all wrong with that, but it does accentuate the marginalisation of training courses in so-called higher education. In doing so, there is a risk of removing a lever for social integration and of emptying local development in rural settings of its substance and transforming the artistic crafts sector into an increasingly metropolitan phenomenon, which does not really correspond with sustainable development.

Incidentally, education via the artistic crafts is essential and remarkable examples are provided by Ireland and the United Kingdom, amongst others. However, in France, the reform of the school timetable has absolutely ignored this theme, as attested—according to the Direction des Musées de France—by the fact that no link has been established between the museums managed by the Mairies (city councils) and the schools in certain large cities, in the framework of the reorganisation of the school timetable. Aside from this precise point, the imposition of special hours necessarily implies reducing the number of hours spent on other disciplines (mathematics, French, etc.). However, this choice is essential so that children can express their creativity and learn to respect such products.

Networks have an influence on the artistic crafts just as they do on any other economic sector and there is constant tension between competition and cooperation. Competition, because the artisans who master the sector relating to their products receive the benefits and bear the costs, which makes them acutely aware of the competition. Cooperation, because their size, and sometimes their expertise, leads them to mutualise costs and share common resources or 'common goods' with others. A network takes these two contradictory dimensions into account, because it contrasts with a world that is merely competitive and excludes all cooperation (the atomicity of the market) and a world that is cooperative, but excludes any competition (the integrated company). What experiences and lessons can be drawn from the functioning of these networks in the contemporary European economy?

The importance of networks arises as soon as the company is established, because it is true that in the field of the artistic crafts it is sometimes necessary for craftsmen and women to collaborate with one another to conserve the originality and quality of the products. The first possible network involves the establishment of a company that enables several artisans to join forces and, via this cooperation, to be able to effectively access veritable markets that ensure their sustainability. One could cite the historic precedence of cooperative movements, but more contemporary examples show that its spirit is still present and that it provides a good solution to ensure the continuation of a specific regional activity, like the Catalan example.

Networking is also pertinent in terms of the consolidation and innovation of existing companies when they require advice and support for the various aspects of their activity: setting the prices, the choice of products, the redeployment of their activities on the Internet, and so on. However, necessarily, access to these specialised services cannot be arranged everywhere: it necessarily implies a concentration of resources, and accessibility depends on the existence of networks that enable isolated craftsmen and women to enter into contact with these concentrations of resources; Finland developed this further by potentiating opportunities on the Internet.

Networking is clearly pertinent when one considers access to the international markets, given the size of artistic crafts companies. These practices involve two measures: facilitating the ability of the craftsmen and women to go to fairs and salons, so that they can exhibit their products and win new clients; and setting up a permanent system for exhibiting the artistic crafts of a region abroad, which will change the project's scale in terms of people, objects, and periods. But these strategies also involve risks, because to penetrate the international markets one must take into consideration the dominant trends in globalisation, which can run counter to the creativity of the artisans and damage it in the long term. The problem is no longer how to access the global market, but rather that gaining this access carries the strong risk of 'distorting' one's own productions. Networking alleviates rather than removes the handicaps faced by craftsmen and women. To sum up the importance of such networks,

one could evoke the following reality: during the last financial crisis the expression 'Too Big to Fail' was employed to underline that major companies could not be allowed to disappear, whatever mistakes they had made. But one could adapt the expression and apply it to arts and crafts companies: 'Too Small to Grow'; this means that these companies are too small or too traditional to generate activities and jobs required for development in the contemporary world. But this scenario is not inevitable, and is contradicted by the real place of such companies and their capacity to innovate, because being part of a network enables them to join forces at a given moment and, in a manageable way, share the skills and resources that enable them to develop their business and, in so doing, to enhance the economic and social fabric of the territory in which they operate, no matter how removed their markets.

To conclude this article, it is important to underline the extent to which the development of the artistic crafts and their culture is important for Europe. The competitiveness of the European countries has become increasingly difficult to bear in terms of prices and costs, which leads them to increasingly acknowledge that their competitiveness depends on the quality and innovation of their products. Besides, the global economy typically provides niches for many original products, which reinforces the possibility of this type of competitiveness through quality, taking into account, of course, that access to these niches, which are often some distance from the production sites, is an issue that needs to be accepted. It is worth noting that today consumers are interested not only in goods but also experiences, and that the nature of artistic crafts products is perfectly suited to this when they create the possibility of a constantly renewed dialogue between forms and functions.

3 Source: 'Panorama des entreprises métiers d'art, Direction Générale de la Compétitivité, de l'Industrie et des Services (DGCIS), 2009

4 [innocrafts.eu](http://innocrafts.eu)





# THE ROLE OF ARTS AND CRAFTS IN EUROPE'S ECONOMIC AND SOCIAL GROWTH

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## THE REDISCOVERY OF CRAFTSMANSHIP

Over the last 10 years, we have seen a thoroughgoing reassessment of craftsmanship. Intellectuals, managers and businessmen have each brought their own specific perspective to bear on the rehabilitation of craftsmanship as an integral part of the knowledge economy that Europe has sought to promote in order to compete at global level.

Above all, we have seen a revival and rise in the value of arts and crafts. The work of many researchers and various national and international institutions has helped to restore the legitimate dignity and proper role of know-how and skills which had been overshadowed by an idea of development and competitiveness focusing mainly on the growth of scientific and technological skills. Contributions

from many sides have helped to bring high-quality craftsmanship back into a frame that recognizes its economic, social and cultural value. We have therefore begun to reassess the “intelligence of hands”, with reference to the title of Hugues Jaquet’s book<sup>5</sup>, and consider arts and crafts as a key part of the economy and culture of so many European countries.

Apart from the contribution of academics and researchers, an essential part has been played in this regard by the leading luxury goods firms such as LVMH, Hermès and Richmond, to mention only the most high-profile names. These firms have explicitly supported this process of reassessment of arts and crafts by promoting initiatives in various fields, from training to business communications, which have helped to create a new public perception of craftsmanship. Linking the value of luxury goods

to the quality of the craftsmanship involved in their manufacture has been an essential communications pathway to the revival of craftsmanship as a whole, with implications going far beyond the luxury sectors.

The value of thinking about the current status of craftsmanship, however, is that it has gone beyond the revival of arts and crafts. Thanks to the contribution of intellectuals like Richard Sennett<sup>8</sup> and the work of institutions such as the Victoria & Albert Museum, it has been possible to revive interest in the question of craftsmanship in a broader sense. The highlight of much English and American literature has been an emphasis on the social and economic virtues of craftsmanship as opposed to the idea of fragmented, low-quality work promoted ever more explicitly by the platforms of the digital economy in connection with what many analysts have called the gig economy.

Thanks to all this literature from English and American sources, the rehabilitation of craftsmanship has coincided with the revival of the figure of the artisan, craft workers more aware of their own abilities and contribution to society. The experience of making, one of the key messages of the exhibition “The power of making” staged by the V&A in 2011, is an essential factor in personal growth and identifying the space that a person may occupy in the world around them. Reviving the figure of the artisan restores to their rightful place some of the key themes in thinking about work and the individual’s capacity for self-expression so dear to the *Arts and Crafts* movement facilitated by John Ruskin and William Morris. In a world where people tend to find that their skills and ability to share are undervalued, craftsmanship becomes an antidote to bewilderment and the undermining of personality.

### THREE POSITIVE ASPECTS TO EMPHASIZE

From the economic perspective, the principal merit of this huge production of content has lain in allowing the theme of craftsmanship to break free from an often nostalgic desire to safeguard tradition. Craftsmanship undoubtedly continues to have relevance within large numbers of workshops and small enterprises which preserve know-how that is often at risk of disappearing. What does, however,

emerge from the important thinking over the last few years is the vital contribution craftsmanship makes to all high-quality manufacturing at European level.

Seeking to summarize the main points arising from the debate which has developed recently, emphasis may be placed on three aspects worthy of the reader’s attention.

The first aspect concerns the relationship between craftsmanship and business size. All the public relations work by the major luxury goods firms in the field of fashion and horology has helped to demonstrate that craftsmanship is key to the competitiveness of many leading brands in the luxury goods sector. For a long time, these firms pushed the contribution of craftsmanship into the background. Following the crisis triggered by the bankruptcy of Lehman Brothers, the need for stringent justification of the value of a product has set off a new race, bringing the relationship between culture and manufacturing to the fore. It has been precisely the major groups with a historical presence at international level which have stressed the link between the quality and innovative nature of their products and the underlying craftsmanship.

The second aspect is even more generally concerned with the contribution of craft know-how within industrial type organizations and production chains. We have long imagined that craftsmanship and industrial practice were essentially antagonistic. In reality, what many empirical studies have shown is that craft skills are still a valuable feature of the industrial system, making a vital contribution during specific phases of the supply chain (e.g. prototype production and customization of the product). In general, as pointed out by Richard Sennett himself in his book, the craft approach to work is also vital to industrial organizations as a key ingredient in the dynamics of continual improvement and guaranteed quality.

Even in a country like Italy, where the distinction between large industrial firms and small craft businesses is sanctioned by a solid body of laws, the debate about the competitiveness of so many internationalized medium-sized businesses has made it possible to look at craftsmanship with new eyes. Entrepreneurs who have, over the last 20 years,

embarked on significant growth trajectories on the international market have publicly declared their debt to craft-based knowledge and skills which, when appropriately organized within cohesive supply chains, have been an essential feature of their competitiveness.

The third aspect relates to the hub of innovation. We have long looked at the craft sector as the place to safeguard traditional knowledge and techniques. In recent years, it has been increasingly possible to imagine a virtuous link between craft know-how and new technologies. It is not simply a matter of thinking how a product born in a craftwork context can be appropriately advertised and sold, making the best use of the opportunities provided by the Internet, but also of imagining how the logic of division that has enabled the Internet to prosper can help to make the craft production of an item more current.

In general, the relationship between craft skills and technology has changed direction. It is not simply a matter of imagining how craftsmanship can be enriched by innovation. It is also possible to imagine how advances in the scientific and technological field can emerge from a dialectical comparison with traditional knowledge. From this perspective, the research promoted by the Crafts Council under the title "Innovation through craft" suggests a new approach. Research pursues an ambitious goal, i.e. to find out how craft know-how can become a constituent part of a process of technological and social innovation supporting the productivity of firms and the common good.

These three aspects of craftsmanship (its link with businesses of different sizes, its connections with the industrial system and its possible cross-fertilization with the world of innovation) help to look with new eyes at its potential in relation to the major technological changes under way. The European manufacturing system needs to draw on the vitality of knowledge inherited from tradition to develop valuable original responses to the major challenges of the next 10 years. Not to realize the opportunities offered by this virtuous comparison means missing significant opportunities from the economic perspective and denying a huge part of the economic story of recent years.

Over the next few years, the challenges that European manufacturing will have to face primarily relate to the spread of the web and e-business on the one hand and, on the other, the pervasive introduction of digital manufacturing technologies in production processes. These challenges are particularly relevant to the small businesses acting as guardians of craft know-how. If taken up appropriately, these challenges can represent just as many opportunities to continue the moves towards enhancing the economic value of craft skills begun in the last few years.

## **CRAFTSMANSHIP ON THE WEB**

The revival of small craft businesses has benefited from the significant opportunities offered by the web and the spread of e-business. The Internet has promoted models of commercial distribution and communications which allow craft products to get around some of the classic obstacles they face on traditional distribution channels. It is important to point out that the success of small businesses on digital platforms cannot be taken for granted. Any businesses present on those platforms which make craftsmanship their strong selling point must rely on certain discontinuities that pose just as many challenges for a new generation of entrepreneurs.

An initial theme to bear in mind concerns communications in the digital environment. The opportunities provided by the Internet are impressive but require a significant change of mentality, i.e. moving from a culture of secrecy to a culture of storytelling. For centuries, the culture of secrecy has been one of the distinctive features of the craft workshop. The absolute priorities of the craft workshops of the past have been to prevent disclosure of the secrets which underlie the quality of a product, as well as to socialize their employees, making sure that transferring knowledge coincides with creating loyalty. These practices have long protected the competitive advantage of small- and medium-sized producers who have been able to prosper over time without being assailed by competition.

This culture of secrecy has less and less reason to exist these days. Not just because those who were

secret manufacturers no longer fall into that category, but also and above all because telling the story of making is now a constituent part of the final value of the product. The purchase of an item and perception of its value depend to a growing extent on the knowledge that the purchaser has developed in relation to the specific features of the production process upstream of the product itself. Being able to tell the story of how a garment was made or a sofa produced, perhaps by posting a video on the Internet summarizing the essential stages in the manufacturing process, represents a new opportunity to evidence a product's value. This narrative aspect becomes all the more relevant the larger the reference market the small business is targeting. If a small business based in Europe aims to sell its products in Asia or Australia, it is important for buyers in those countries to be able to get a clear picture of the work and complexity underpinning a craft product.

A second aspect that seems relevant for the future of craftsmanship and small businesses concerns the possibility of taking advantage of the opportunities provided by e-business. Widely available media have helped to highlight the advantages of e-commerce platforms now free of the ties of space and cost traditionally associated with traditional distribution. The opportunities for on-line sales of not just blockbuster products but also those niche products that populate the so-called "long tail" of the markets represent one of the major new features available on the main e-business platforms, which is wholly to the advantage of niche producers. It is not surprising therefore that portals and infrastructure should have come into being in recent years dedicated to raising the profile of craft products or that general operators such as Amazon have begun to encourage the promotion of niche products aimed at the international market.

Being found and appreciated on the Internet is not something that can be taken for granted. The use of these platforms requires specific skills and, in general, mastery of digital language that small businesses often have trouble developing. Getting themselves searched for and found through use of keywords, managing adequate price policies and coping effortlessly with claims and protests are just some of the skills required from a new generation of artisans seeking to benefit from the

opportunities provided by e-business. It is hard to imagine how these skills can be acquired by people of advanced age, who have developed very different skills and knowledge. This is a prime example of where an intergenerational alliance between mature personalities and digitally competent young people can be a way to grasp an opportunity for economic growth and cultural promotion.

## THE COMING INDUSTRIAL REVOLUTION

The spread of the new generation of technologies coming under the catch-all term of "digital manufacturing" represents a huge opportunity to enhance the value of craftsmanship with a view to technological evolution and to give a new meaning to the strategies distinguishing those businesses which have built their own identity on the basis of craftsmanship.

A few years ago, *the Economist* devoted a cover page and a long series of articles to these great changes, the third industrial revolution. Centre stage in the drawing in the opening section was a small brick-built factory sitting on a bench operated by a computer keyboard. Coming out of the factory was a conveyor belt carrying cars, hammers and aeroplanes. Issuing from the chimneys of the factory was a harmless, transparent smoke which did not particularly bother the birds flying over the scene. A composite image, making a huge impact, capable of evoking digital manufacturing moving back into domestic spaces, fully compatible with the environment and, above all, in a position to free itself from the ties to mass production and standardization imposed by the production processes typical of the second industrial revolution.

What exactly are these technologies? According to *the Economist*, they are all those whereby digital technology can be combined with manufacturing processes in the strict sense, e.g. combining bits with atoms. The technology which, more than any other, is emblematic of these connections between digital design and implementation is the 3-D printer: this is the technology which more than any other (laser cutting, latest generation robotics, digitally controlled cars) has aroused the fantasy of analysts and a new generation of entrepreneurs.

As *the Economist* clearly stresses, this is not technology new in itself: patents for these technologies date back to the mid-1980s and their use has been having a major impact in sectors such as car manufacturing from as far back as the 1990s. What is particularly important is the democratic dimension that these technologies have taken on over the last few years. Their costs have fallen drastically thanks to the expiry of patents and the spread of open-source technologies for their production. With the reduction in the costs of access to technology, the entry barriers in terms of the skills necessary to use these tools have also come down. Particularly sophisticated, complex software has been replaced by new easier-to-use applications within reach of the public at large.

According to many observers, the rollout of low-cost 3-D printers, along with the spread of digital manufacturing technologies also characterized by a reduction in access costs, has given rise to a process similar to what happened in the past with the move from mainframe computers to PCs. In that case as well, democratization of the technology generated profound changes which cannot be simply be put down to a different division of labour but, more generally, to a genuine reorganization of society and relationships between people.

This world of new opportunities triggered huge expectations in the United States and a movement by makers which gained visibility and attracted media attention. The maker culture, unlike manufacturing linked to the craft tradition, focuses attention on individual and social creativity and the possibility of having a direct input into technology. In Europe, this drive has come up against the traditional culture of design, bringing in hybridization with a huge impact in terms of projects and market potential.

### **CRAFT KNOW-HOW AND NEW TECHNOLOGIES: THE REASONS TO COME TOGETHER**

The New Craft show at the XXI Triennale international exhibition in Milan gathered together a wide variety of projects from Europe, Asia and the Americas, bearing witness to a particularly interesting process of cross-fertilization between craft know-how, new

technologies and the culture of design. The projects on show bore witness to the potential emanating from a wide variety of sectors, from those apparently far removed from technology, such as jewellery, to those more in the vanguard of technology such as the automotive sector. The exhibition also served to give account of a mix that is now taking shape in various contexts: small businesses, craft workshops run by a single individual, large company. The variety of situations on show bore witness to the pervasiveness of craftsmanship as a vital ingredient in the manufacturing quality of many companies irrespective of their market share.

This pervasive dimension of craftsmanship as a key feature of manufacturing processes is an aspect that needs to be stressed. It highlights the current role of artisans and high-quality craftsmanship as a factor in the competitiveness of new manufacturing and pinpoints the potential for businesses in many European countries such as France, Italy and Switzerland. In comparison with the technological development scenarios put forward in the economic and industrial planning documents already approved by many European countries based on the German Industry 4.0 plan, a vision of the manufacturing of the future focusing on the craftwork-technology pairing appears decidedly interesting for various reasons, in both strictly economic and social and cultural terms.

From the economic perspective, an original mix of technology and know-how could be an effective way of making European products easily distinguishable, attributing a specific value to them on the basis of a much-appreciated and recognized manufacturing tradition. Whether dealing with fabrics or bicycles, the possibility of combining manual skills and technology gives the finished product a particular identity which would otherwise be difficult to replicate. The new technologies promise variety and personalization at an affordable cost at both production and distribution level. When the use of digital manufacturing technologies is enriched by the input of expert artisans to produce unique tailor-made items, the potential for differentiating the product and increasing its value grows significantly. When the web is used properly to advertise products and processes in an innovative way, the capacity to bring supply and demand together on a global scale increases considerably.

Combining craft know-how with technology does not have to be an objective. Many products presently offered by many artisans operating with classic work tools and methods have a significant market, mainly focused on international luxury goods segments. These products have, in recent years, enjoyed a market relatively untouched by the dynamics of the economic situation, encountering growing demand also and above all in the emerging economies. What must be stressed is that the possibility of melding craft skills and new technologies significantly broadens the reference market: high-quality products that can be customized on the basis of customers' requirements, offered and advertised through digital communications platforms, transmitted via the leading international business portals, could conquer a market no longer limited to the richest percentile of demand (what economic literature has re-baptized the 1%), but could also be appreciated by a middle class seeking to reduce consumption in terms of quantity and concentrate on quality and differentiation.

With this in mind, repurposing craft skills in the high-tech age could constitute one of the principal levers for reviving the middle class, both from the economic perspective and in terms of social status, and an important tool for consolidating local communities and rehabilitating cities.

5 Hugues Jacquet, *Intelligence de la main*, L'Harmattan, 2012

6 Richard Sennett, *The Craftsman*, Allen Lane (2008)







# ARE THE ARTISTIC CRAFTS THE FORERUNNERS OF TOMORROW'S ECONOMY?

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## **THE PARADOXES AND TENSIONS IN THE ARTISTIC CRAFTS SECTOR**

The dynamism of the artistic crafts can be shown through an analogy with digital technology. Digital technology is the lifeblood of every sector of the economy; it is the driving force behind them and requires collective aims, norms, and a comprehensive reflection, involving both public and private actors.

The creativity in the artistic crafts is also the lifeblood of many sectors of the economy, and constitutes what the economists call an 'input' — a raw material necessary for the functioning of other sectors —, and also requires collective objectives and reflection on the part of public and private actors.

The artistic crafts do, however, adopt a heritage-based approach, which some would call 'outdated', whereas digital technology symbolises everything that is modern. They are therefore very much associated with tradition rather than creativity, which makes the transmission of know-how crucial. However, this concept needs to be questioned. The economic and political models of the artistic crafts are extremely innovative.

Furthermore, the artistic crafts are characterised by a striking paradox. On the one hand, they arouse extensive collective interest, strengthened by the fact that France has a reputation for being a country of excellence with regard to arts and crafts. On the other hand, we experience some difficulty in describing and dealing with these trades, which are affected by various tensions.

To illustrate this paradox, I will quote the official journal of the Senate, which, on 22 October 2015, published a question written by Alain Houpert, Senator for the Côte-d'Or, addressed to the French Minister for Trade, Crafts, Consumption, and the Social Solidarity Economy. 'The artistic crafts sector is an important part of the creative economy. In France, it is an economic sector in its own right, which is recognised by the law. (...) The artistic crafts promote French know-how. Many companies in rural areas play an important role in land use and the structuring of the various regions, and yet glassmakers, clockmakers, cabinetmakers, saddlers, violin makers, and ceramicists feel that they have been forgotten'. The Senator then asked the Minister when she intended to sign the list of the artistic crafts, as this is a 'vital issue for these trades, whose sustainability is often uncertain'.

Despite the recognition of the importance of the artistic crafts, there is some concern about their sustainability. The question of a list of these trades raises a question about the scope of the definition, as it means distinguishing craftsmanship, which remains utilitarian, from the artistic crafts, whose artistic dimension would be recognised. This issue does, of course, cause a certain degree of tension.

On the same subject, the *Journal des Arts* published (October 2015) an article on the slow but inevitable death of the art of casting in France, highlighting the progressive closure of all the major workshops, due to decreased demand and the relocation of companies, particularly to China. The article states that 'all the ingredients are there for a bittersweet portrait of a sector stuck in time, between the nostalgia of a "Paris that is the capital of contemporary art" and the out-of-date pride of ancestral know-how; but the figures are there for all to see and there is nothing poetic about them'.

The same tension between the creativity of a trade and a crisis, which appears to be structural, is therefore evident in this article. While stressing the indispensable nature of creativity for our economies, we can see that the survival of certain trades is under threat.

In this context, the question of training is extremely important. In 2008, the artistic crafts sector comprised 38,000 companies, 59,000 craftsmen and women working in 217 métiers, and generated a turnover of 8 billion euros, 9% of which was through exports<sup>7</sup>. However, 17,000 jobs have been lost in the sector over the last ten years. The issue of skills and training must clearly be added to that of employment. It is at the heart of the tension between creativity and tradition, and also the tension between the artistic approach and mass production, in other words series.

There are other sources of tension. The first of these is the contrast between the survival of exceptionality and hybridisation with other sectors, as the survival of the artistic crafts is partly dependent on their capacity to open up to other sectors, to the detriment of the idea of exceptionality. However, it is essential that their exceptionality is maintained.

There is another source of tension between the regional, national, and transnational dimensions, because these trades are firmly anchored in various regions, while being oriented towards exportation.

The final characteristic—the relationship between the cultural economy and the artistic crafts economy—points to a productivity deficit: the economist William Baumol explained that the cultural sectors (and more specifically live entertainment), in which the act of purchasing is directly associated with the work of one person or several people (musician, actor, etc.), cannot cut back on work. Hence, the associated costs increase over time. Likewise, in the case of objects made in the arts and crafts sector, the object has to bear the traces of man's handiwork. The productivity gains can therefore not be very high. This characteristic, and the sources of tension mentioned above, would suggest that there needs to be a review of the training situation, on the one hand, and the new sources of growth, on the other.

## ADAPTING TRAINING TO THE SPECIFICITIES OF THE ARTISTIC CRAFTS

The artistic crafts sector is a precursor of the contemporary developments in employment. It has for a long time comprised many *auto-entrepreneurs* (self-employed entrepreneurs). The trades require a certain agility: the craftsmen and women have to travel frequently, their trades require extensive creativity, and the training largely takes place *in situ*.

The artistic crafts, which comprise a subset of the nomenclature of the crafts trades, are characterised by great diversity. In 2003, 281 métiers were listed. With the new list, which is being drawn up, there will be 244 métiers<sup>8</sup>. According to this list—resulting from the Law 2014-626 of 18 June 2014—, the activities must be independent, require work with materials, and include an artistic dimension.

Even though the training relates to sectors that are continually evolving, the law will establish a form of homogeneity that will make it possible to identify training for specific professions.

The diversity is also linked to the atypical nature of the jobs, due to the structure of the sector, the remuneration, and the distribution of the métiers. The sector is, in fact, comprised of very small businesses, which are often sole proprietorships. A study has shown that half of such companies in Alsace have no employees. It should be noted—as a continuation of my analogy at the beginning of this article—that this characteristic also applies to the start-ups in the digital sector. The training therefore has to be more than just technical—it must train individuals to practise a métier in certain specific economic conditions

These businesses are also distinguished by the fact that they are firmly anchored in a region and its culture. In Alsace, glassmaking is primarily well established in rural areas, while instrument making is established in urban areas. The training centres must also take this specificity into account.

As regards remuneration, it is 12% less than the average in the retail sector, while being more consistent than in the rest of the economy.

The respect for creativity in the artistic crafts is associated with the importance of tradition. But the training must also take into account indispensable training in new technologies with a view to emphasising the specificity of the products.

However, the distinction between art and craftsmanship, which has for a long time been very clear in France, is becoming blurred. Jean-Jacques Aillagon<sup>9</sup> has pointed out that the relations between art and the arts and crafts 'were a crucial factor in the invention of modernity and the redefinition of art at the end of the nineteenth century and beginning of the twentieth century'. Examples include dynamic movements such as the *Arts & Crafts* Movement in England and *Art Nouveau* in France. There is now increasing porosity between the arts and crafts and art, as attested by the Palais de Tokyo's<sup>10</sup> new policy and, in particular the exhibitions 'Period Room' and 'L'usage des formes', which brought together works resulting from collaboration between plastic artists, graphic artists, and craftsmen and women, and which were based on the notion of recognising craftsmen and women as artists in their own right.

The training courses must take into account this increasing porosity and the fruitful synergy between heritage, creation, and traditional production techniques, reinterpreted by contemporary technologies.

The idea behind training is not just to learn a métier, but also to understand how it can be transmitted and disseminated. There is a very diverse range of training courses, comprising apprenticeship, special schools, and national or regional schools. There is also awareness of the need to create long training courses. This range of training courses should be made more coherent.

I would like to mention two interesting examples. After the closure of the Meisenthal glassworks, in Moselle, it was replaced by an international centre devoted to the art of glassmaking. It has a budget of 900,000 euros, 20% of which originates from its own funds, and 80% from the local authorities. The tradition of glassmaking can therefore be maintained, with 17 employees and resident artisans. Another example is the École Van Cleef & Arpels,

which exports its works to the United States and Asia. It aims to promote interest in the jewellery trades through courses for the general public and children.

In general, the artistic crafts are being practised in increasingly diverse areas, beyond the related sectors, because the hybridisation mentioned above is indispensable. All the major trade fairs have a strong international dimension. Seventy countries were represented at the International Fine Craft and Creation Biennial '*Révélations*' in Paris in 2015.

Although the artistic crafts are oriented towards an international market, they nevertheless maintain a desire to remain anchored in a region and a sector, which resolves issues relating to tax and social status. This contradiction is, of course, taken into account by the training courses, because it is necessary both to acquire a trade's technical skills and the ability to work in various sectors of the economy.

#### **TRADES THAT ARE CONFRONTED BY A CRISIS AND ARE LOOKING FOR NEW SOURCES OF GROWTH**

The economic crisis in the sector is primarily due to competition from countries with low labour costs, which results, for example, in the import of cheap decorative products. Certain activities have been relocated to Eastern Europe, China, Italy, and elsewhere.

The art market is at the same time undergoing major changes. The major names in the business are moving to France less often than they did in the past. Certain commissions have disappeared, due in particular to the end of the rentier economy, which was made possible by the reprints of the major names in modern art.

The training must therefore comprise a marketing dimension, so that the craftsmen and women can learn how to 'sell themselves' to new categories of clients. The training courses must take into account all the issues in the new economy, beginning with instruction on the specificities of the trades economy. In addition, it is evidently necessary to encourage the public authorities to continue issuing commissions,

which have dropped significantly. It is also important to improve the sector's visibility, while strengthening the artistic crafts' capacity to enter the luxury goods industry.

#### **CREATING A 'BILBAO EFFECT' IN THE ARTISTIC CRAFTS**

At Bilbao, the construction of a museum and the regeneration of many of the city's districts have made it possible to overcome some of the economic difficulties that were looming. It would be a good idea to create a 'Bilbao effect' in the artistic crafts, by unifying them in a regional manner, similar to that of clusters, in order to create spillover effects between various activities. This is what the city of Pantin—which was already home to many artistic crafts—achieved. This was very attractive for the luxury brands, and subsequently for the galleries, an advertising agency, bank offices, training centres, and property developers. The Compagnons du Devoir chose to set up their Centre of Excellence for Flexible Materials (Pôle d'Excellence des Matériaux Souples, or PEMS) in the city.

A virtuous circle can thus be established, based on a regional economy, and subsequently an openness to the general economy, thanks in particular to the traditional and modern dimensions of the artistic crafts.

<sup>7</sup> Source: *Panorama des entreprises métiers d'art*, the French Directorate General for Competitiveness, Industry, and Services (Direction Générale de la Compétitivité, de l'Industrie et des Services, or DGCI), 2009

<sup>8</sup> Reference is made here to the list published (after this article was written) after the Decree of 24 December 2015, which covers 198 trades and 83 specialisations, that is 281 activities in the artistic crafts sector.

<sup>9</sup> Former Culture Minister of France (2002-2004)

<sup>10</sup> Center for contemporary artistic creation in Paris





# THE VALUE OF CRAFTS

**ANNIE WARBURTON**

Creative Director, UK Crafts Council

I will look at the economic value of craft and talk about that in the policy and political context. Edmund de Waal, one of the UK's greatest ceramicists, who is an author, an artist, and a renowned maker, made a powerful statement on craft: 'Craft is the great otherness in our culture. It is little understood, it is extraordinarily relevant and powerful and it goes deep into people's lives. It is catalytic. It changes the world'.

I will talk briefly about why this is an important time for craft, in the world and certainly in the European context. I will talk about the UK in order to stimulate a wider conversation about what we could do in Europe. I will discuss the value of craft not only in craft businesses but beyond craft, the value of craft skills in the wider economy. I will cover what we might do to take action.

The Crafts Council is the national agency for craft. We work in policy and advocacy. We also put on exhibitions and 2.8 million people view our work every year. We support craft businesses and individual makers. We also have an innovation programme and deliver a learning programme, both within outside schools. *Power of Making*, our exhibition in partnership with the Victoria & Albert Museum, was the most visited exhibition ever at the museum. This shows how crafts speak to everyday people's lives. How do we harness that?

Our exhibition, *What is Luxury?* attracted 250 000 people. The first London Crafts Week was held in 2015 was tremendously successful. We run Collect every year and it makes GBP 1.7 million worth of sales in four days. Ateliers d' Art de France and many other galleries from around the world come

to show work there. The BBC recently launched a 10 part series called 'The Great British Pottery ThrowDown', a competition for amateur potters, judged by two experts. In its first week, it attracted 1.9 million viewers.

Research that the Crafts Council did in 2014 shows that we have underestimated the value of crafts. This is because official statistics do not recognise businesses that are below the VAT threshold and they miss out on many craft businesses because of how they are classified. We did some work with our Department of Culture, Media and Sport, and our Office for National Statistics to get the best possible estimate, but we know that the true value is much higher than the GBP 3.4bn GVA figure that we have.

The value of individual craft businesses is around GBP 1 billion. However, the value of people using their craft skills working in other sectors is much bigger, at GBP 2.4 billion. This refers to people working in such sectors as film, fashion, architecture, product design, science, medicine, engineering, and aerospace. We are familiar with what craft looks like but craft is changing because of new technologies that are affecting every single material.

New technologies are transforming what we make, how we make it, and what it looks like. Makers are also working in science and technology and medicine and are adding value. Hundreds of topclass UK makers made the props, costumes, and sets for the *Harry Potter*, and that is one of the reasons why Warner Brothers came to the UK to make the films. This brought value to the economy.

Professor Roger Kneebone, a Professor of Surgical Education talks about the value of crafts in surgery. He held a discussion with a tailor from Savile Row about the commonalities in their skills in understanding the body, in cutting, making patterns, and stitching. Roger is a strong advocate of our work in education because he knows that we are losing those skills. When surgeons start their education now, we are told that they are given clay to work with, because they did not develop the hand skills in school.

Craft is bringing value to a number of fields, including robotics. RoboFold is a company that uses origami techniques to fashion architectural structures

using robotics. Julian Ellis's embroidered textiles are used in the automotive industry. His embroidered pieces also have medical applications, such as helping to treat osteoporosis. Matt Durran, a glass maker, was involved in the first tissueengineered tracheotomy.

A lot of sectors are approaching the Crafts Council to build collaborations across disciplines. We have an innovation programme dedicated to this, creating opportunities for makers and raising the profile of this. Our Culture Minister, Ed Vaizey, is a strong supporter of craft. The creative industries contribute GBP 8 million an hour to the national economy and craft plays a huge role in the creative economy, due to its range of uses. It is important to know what is happening in craft and to communicate it to policy-makers. Exports are important and in the UK, our biggest market is the US, followed by China and Japan.

We need to develop research evidence and achieve consistency in how we count the value of craft businesses and who works in them. The majority of craft businesses are sole traders. How do we raise their profile amongst government economists who are used to counting big businesses? We need to strengthen the evidence base on innovation and to campaign very hard. In doing all of that, we need to keep in mind the cultural value of craft as much as the economic value.

To build the evidence base, we can influence policy makers to ensure that the classification codes for counting craft businesses are accurate. We had a technical meeting across all the creative industries in London. This looked at how we influence the OECD and the international bodies so that our industries are properly recognised in the classification. We need to count the micro businesses, whose combined value is equivalent to that of a big business. We are working with KPMG and putting together case studies on craft businesses working in medicine, digital technology, and engineering. That research will be published in the New Year.

In November 2015, the Chancellor of the Exchequer has asked every government department to prepare cuts in government support of 25-40 % in addition to previous cuts of 36% in the arts.



Investment is happening in small businesses, which is helping them sustain themselves and thrive in tough economic times. These government cuts are a false economy because we are cutting in a sector that could be growing.

Ed Vaizey prepared a major White Paper. This discusses the role of culture in relation to place, how culture is funded, how we raise awareness of culture and the role of cultural diplomacy in the world. We are also influencing government policy on apprenticeships. It is very hard for tiny businesses to take on apprentices. A lot of people start out through unpaid internships, which are accessible to those who can afford to start out in that way.

The government has commissioned an independent review of selfemployment, to ask what it can do to better support selfemployed people. Julie Deane, who is heading the review, is the founder of the Cambridge Satchel Company. She makes traditional, iconic British products, so she understands the role of developing materials, skills, and distinctive products. It is also important to connect craft with the wider creative industries. We were instrumental in the Create UK strategy which was launched last year to support the creative industries across the board. We are also members of the Creative Industries Federation, which campaigns for the creative industries.

We built a manifesto in response to the fact that the number of children taking craft at exam level at age 16 fell by 50% in five years. At the same time, the number of craft courses in universities fell by 50%. Those findings were very alarming for artists and makers, but also regarding the value beyond craft. Learning how to make is important in being human, as important as geography, physics, or maths.

We built a coalition of people, including scientists and engineers, to make the case for us. We wrote and published the manifesto and we launched it in the House of Commons, with MPs from all the parties making speeches, as well as speeches from teenage apprentices. We brought a screen print into parliament and the MPs and industrialists used their own hands to print a poster, reminding them that the future is in their hands. The manifesto

calls for policy change, but also lists things that we can all do, as makers and as educators, do to secure the future of craft education.

Here is just one example. The Maker Library Network started as a collaboration between the UK and South Africa. It brings together FabLabs and maker spaces, using new and traditional technologies. It promotes reading and learning how to make and showing work. There are now 30 maker libraries in the world, including Edinburgh and Berlin. They are in universities, galleries, and existing libraries, and some are mobile. We have been running an exhibition called 'Build Your Own: Tools for Sharing'. We showed the work of four artists. It looked at how new and older technologies and ways of making bring people together and create opportunities for discovery, mutual understanding, and sharing.

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# CRAFTS EVOLUTION CONSUMPTION

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ARTS AND CRAFTS AND THE EVOLUTION  
OF CONSUMPTION PATTERNS:  
THINKING AND LIVING DIFFERENTLY

# AND LIVING DIFFERENTLY



# THE NEW MARKET SHARING AND OPPORTUNITIES FOR THE ARTISTIC CRAFTS

**GÉRARD LAIZÉ**

Strategy Adviser, former General Director of VIA, or Valorisation de l'Innovation dans l'Ameublement (Valorisation of Innovation in Furnishing)

The capital value of the image of the artistic crafts is extremely positive, as attested by the success of the visits to workshops, which the visitors always find fascinating. However, some arts and crafts convey a 'dated' or 'expensive' image. This image must be discarded and the artistic crafts contemporised, whether locally or internationally. More than 200 artistic crafts are present in France and, as all the leading companies have originated in these workshops, there is nothing to stop us creating new 'brands' from the crafts practised today. However, the question of image needs to be addressed without limiting oneself to the luxury sector.

The context is a favourable one for the artistic crafts, because globalisation is increasingly highlighting regional particularities all around the world. In the developing countries, while the first

reflex of individuals is to associate themselves with international phenomena, they also like to emphasise their differences by turning to national or regional identity-based values. Indeed, we live in a civilisation where choice is paramount and is consequently diversified.

The artistic crafts are also promoted by the greater cultural awareness of the general public. The development of critical capacities enables individuals to better assess an object's properties, beyond the question of price, even though that remains a major factor that requires further discussion. We are aware that in the future we will consume less and better than we currently do, which will enable us to focus on producing objects in smaller numbers, which is more suitable for the artistic crafts. The reduction in the numbers

of acquisitions will necessarily place greater emphasis on the qualitative factors. It will nevertheless be important to promote the product's qualitative advantages in order to sell it.

At the same time, we are at the very apogee of mass production. Although mass consumer products are still a reality, the major actors appear to be struggling more and more, particularly in relation to foreign products, whose prices are lower. Hence, a suitable watchword might be: 'produce better rather than more'. This would need to be complemented by the rehabilitation of local production, on condition that marketing is improved.

There is also a quest for authenticity, which runs parallel to the evolution of the culture of individuals, who appreciate the materials of the products and the skills involved in making them. Hence, the notion of time is important. I did, in fact, hold an exhibition entitled 'Objets d'exception' ('Exceptional objects'), in which the description labels specified the number of 'man-hours'—that is, the number of hours required to make each object. Henceforth, it was impossible to contest the prices, because everyone understood the effort that had gone into making the objects. We also need to be able to explain the origins of the materials used. A wood specialist even suggested comparing the potential life of a wooden product with the time taken for the tree to mature, which was an interesting idea.

The requirement for personalisation is also an increasingly important factor, even for mass-produced products. The desire to personalise objects is also beneficial for products produced in small quantities and made-to-measure adaptations, for semi-industrial productions, which are incorporating combinations of increasingly varied stylistic elements.

The first industrial design series are beginning to be sold in auctions; the auctioneers experience some difficulty in assessing their value, as it is impossible for many specialists to know whether a product is an original one or still being manufactured. The absence of a signature or numeration also renders the price assessment more complicated. Nevertheless, these auctions help to promote the historical continuum of French styles. It is worth noting that France has the greatest

number of decorative art styles, with twenty-one historical styles and fourteen regional styles, complemented by a dozen contemporary creative movements. Even the Italians are now using French designers, which attests to the universality of design.

Lastly, many companies that only catered for the domestic market are now turning to the more dynamic sector of hotels, restaurants, and cafés. In the developing countries, the markets are yet to be captured, which requires a certain organisation, which is achieved through groups and the support of state or regional bodies, or any other kinds of body. It also requires a certain determination, given that it takes five years of investments to establish oneself in Japan, for example. Potential investors need to be aware of this.

To respond to this new context, the solutions are as numerous as the artistic crafts. Furthermore, a manufacturer of finished products, a service provider, or the sub-contractor of a luxury company does not have the same concerns and the stakes are different. Everything also depends on the company's positioning, and the quality of the products, as relatively accessible products coexist alongside luxury objects.

Although there is no universal solution, certain factors do affect all the actors. In particular, the number of billionaires has significantly increased over recent years. And this segment of the public is interested in and has a taste for the artistic crafts, the luxury brands, or individual workshops.

In short, we need to reflect on whom we are working for, where we should establish our activities, and the means that will enable us to win the market. In fact, the era is a crucial one. After 1950, the development of mass products brought wealth to France, with the emergence of the middle classes. Henceforth, an increasing number of people joined the working classes, who were mainly interested in immediate and essential acquisitions, while those who were wealthier were looking for greater added value in the products they bought. This value depended not only on their quality but also the image they conveyed; and the artistic crafts have a significant advantage over mass products, which depend on advertising. For example, the clothing

market comprises both low-price chain stores and companies that develop a brand image, including for products of lesser quality. Many of those working in the artistic crafts would do well to consider this notion of the perceived image of a product.

It must also be remembered that the artistic crafts are in constant competition with industrialised products. Yet, the latter are subject to international norms of quality that are increasingly stringent. Hence, the artistic crafts must constantly innovate and explore new materials and new technologies, in order to keep up and maintain their level of excellence.

The quest for excellence must also be linked to the notion of perceived quality. Indeed, 'invisible' quality is pointless and increases production costs. A value analysis must therefore focus on the factors of economy in the techniques and materials, so that every effort made is directed at the aspects truly perceived by the end client.

In addition, we must return to the notion of the workshop as an experimental laboratory. These days, many industries no longer have the time or means to innovate, because the employee numbers have diminished due to the economic crisis. When I was directing the VIA (Valorisation of Innovation in Furnishing, or Valorisation de l'Innovation et de la Création dans l'Aménagement et l'Ameublement des Espaces de Vie), we funded twenty or so avant-garde projects, all of which were initiated by workshops. The latter must constantly experiment in order to promote their image.

Furthermore, some of the artistic crafts over restrict themselves to their traditional know-how. Although it is important to know how to make a dovetail, it is equally important to know how to create a computer drawing or use the new generation of three-dimensional fabrics to create a seat. For instance, the luminaires in the Château of Versailles were entirely restored with LED bulbs, a new form of lighting that means the lighting in the Château can be left on all day in an economic manner.

Ethics are also important: when certain materials can no longer be used they need to be replaced

with others, while preserving the skills. This requires studies and experimentation.

There are also increasing concerns about the notion of the utility of the products. Yet, many objects have turned out to be quite impractical and even uncomfortable, for instance seating. We need to go beyond the disdain for the human body and create practical objects that are adapted to our bodies and actions.

The material should be highlighted, especially by indicating the time required to create each object. The workshops need to be distinguished from industry, otherwise they will lose their *raison d'être*. The artistic crafts are particularly suited to working on the details that give objects their nobility.

Objects should also be more accessible. We could create smaller formats, for example for tapestries, which have lost their original function—that of maintaining warmth in the rooms whose walls they adorned—, or lacework, which has limited applications today.

It is also important for individual artisans to distinguish themselves from others. I would love to see each workshop have its own 'recognition code', like Cartier's sapphire or Christian Louboutin's sole, which then requires a legal deposit.

I have also been campaigning for the use of a double signature on each object, so that each buyer is aware of the identity of all those who contributed to its production (craftsman or woman, designer, etc.). The artisan's signature, the workshop stamp, and the number of each piece all help to justify an object's rarity and its sale price.

Many craftsmen and women still remain too solitary, hidden away in a workshop at the end of a courtyard, for example. This does little to help their business. Artisans could, for instance, arrange meetings with the local authorities and bid for tenders. They should also open up their workshops for visits. But the latter are often not very presentable. The artisans could also take part in events, exhibitions, and fairs. Lastly, they should ensure there are documents that present and promote their activities, which is also achieved by labelling

the objects and introducing scenographic presentation on the premises. The product reflects the 'workshop's soul'.

Workshops also benefit from having a shop front, as the luxury brands do, and must be increasingly visible on the social networks and via Internet sites, which provide access to content for the general public. The sites and presentation documents should also be available in French and English. Generally speaking, those involved in the artistic crafts must not work away all alone in their workshops and expect others to come to them. It is indispensable to bring all the essential factors together: know-how, dissemination, and promotion.







# THE ARTISTIC CRAFTS SECTOR IN EUROPE AND THE WORLD: DEFINING TODAY'S AND TOMORROW'S CLIENTS

**JULIEN MARCHENOIR**

Strategy and Heritage Director, Fine watchmaking manufacture  
Vacheron Constantin

Since 1755, when Vacheron Constantin was founded in Geneva, more than ten generations of master watchmakers have perpetuated the company's expertise, while maintaining their identity as master craftsmen and women.

We do ask ourselves whether the values represented by the artistic crafts correspond with the current clients and match their requirements. The answer to this question is definitely in the affirmative, because our values are entirely in line with today's accelerating world and the increasing growth of the virtual world. This can be seen not only in Europe, but also in Asia, the USA, Latin America, and throughout the world. The artistic crafts do reflect enduring and tangible values that are compatible with the virtualization of the world. However, a full understanding of our métiers requires a multifaceted approach.

As a result, we face three challenges, the first of which is excellence. Around the world, it is sometimes difficult to define the artistic crafts, by distinguishing the craftsmanship of excellence from craftsmanship in general. However, it is very important to make this distinction. When we underline the excellence associated with these métiers, we encourage people to practice them, which increases their visibility.

The increasing urbanisation of the world makes this indispensable, as the small ateliers in the centre of towns and cities have now been confined to the outskirts. The potential clients can therefore no longer become acquainted with these métiers in a direct and physical sense. In addition, the break-up of families is impeding the transmission of skills that were practised within them. It is therefore incumbent on those associated with the artistic

crafts to better communicate. We also need to promote the expertise and the importance of transmitting the artistic crafts. Indeed, many countries do not support the transmission of these skills, as has been mentioned with regard to Italy. Some métiers are now at risk of disappearing altogether.

In addition, we need to question the contemporaneity of the artistic crafts. They must be relevant to today's world. They therefore need to be contemporised, in order for them to have meaning in that world.

These three challenges do, of course, depend on the varying levels of maturity—and therefore understanding—in the various countries. Vacheron Constantin therefore launched an initiative, because we knew that little was known about the company's history and work. We took it beyond France, England, and Switzerland, by promoting artisans and exceptional objects, particularly in the framework of the European Artistic Crafts Days (Journées Européennes des Métiers d'Art).

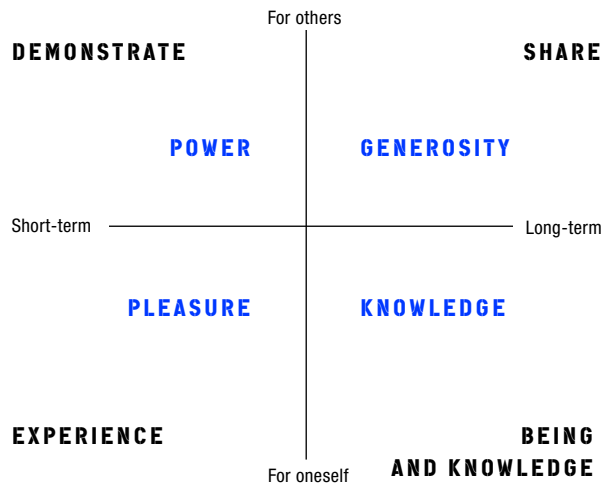
We have also raised awareness among consumers about the transmission of expertise, through photography exhibitions or, for instance, the presentation of a master craftsman and his apprentice. Young people were thus made aware of the fact that there are other ways of learning a trade than studying at school or university. In 2014, during the European Artistic Crafts Days (Journées Européennes des Métiers d'Art), we opened our company to the general public. Nine hundred people came to meet the artisans and apprentices.

In addition, in 2015, Beijing's Capital Museum asked us to present our heritage collections and the collections of the Art and History Museum in Geneva. The museum in Beijing had specifically requested that artisans and master watchmakers be present at the event, in order to acquaint the general public with their trades. We fulfilled this request in four week-long sessions, which set an attendance record in the four-month-long exhibition, which attracted a total of over 500,000 visitors.

With regard to the contemporaneity of the artistic crafts, the exhibition 'Mutations'—organised in Paris by the INMA in partnership with the Musée des Arts

Décoratifs in the framework of the European Artistic Crafts Days (Journées Européennes des Métiers d'Art) in 2015—made it possible to highlight the need for the artistic crafts to evolve, by presenting historical objects, from the collections in the Musée des Arts Décoratifs, alongside works that were much more contemporary reinterpretations of them. We also supported an exhibition in the Swiss pavilion in the 2015 Universal Exhibition in Milan. In this context, twelve designers from the Lausanne School of Art and Design (ECAL), who specialised in the design of artistic crafts and luxury items, worked with twelve Swiss artisans to create extremely contemporary objects on the theme of time and the seasons.

The values of the artistic crafts are also consistent with other values, which are becoming increasingly important in the world, particularly the search for meaning, and the notions of time, history, expertise, and creation.



The diversity of the clients makes it impossible to establish a broad profile. We can, however, discern several aspects with regard to the motivation behind the acquisition of an artistic craft object. The acquisition may be a long- or short-term process, and be made for oneself or for others. For example, an acquisition made for others within a short period is an expression of buying power. Inversely, an acquisition made for oneself over a long period is a form of appreciation. Based on these profiles, it is possible to discern several distinct types of buyer.

It is also evident that buyers are looking for objects with an authentic quality. An acquisition of an object on the site of its manufacture is increasingly important for all nationalities, in particular the Chinese, whose culture places a value on copies. In our case, Switzerland accounts for 10% of our sales, and this proportion increases to 25% for objects that involve a high degree of craftsmanship, because the buyers come to Switzerland to buy them and take the opportunity to meet the artisans. The acquisition is more than a transaction, it is an experience, and there is an increasing demand for this.

At the same time, we have observed a growing interest in our products from consumers in developing countries, such as China, Mexico, Nigeria, and South Africa. The growth of GDP per inhabitant in China indicates that there is an extraordinary potential, particularly when compared to that of Germany and the United States.

It would be difficult to attempt to define the client of the future. We believe, however, that the values of the artistic crafts will be as important as ever, as long as they are able to adapt to the changing world. The future is forged from our knowledge of the past.

We need to think, in particular, about the way in which objects will be affected by the increasing hyper-connectivity. Connected objects will generate new forms of behaviour, needs, and market segments.

3-D printing will also have major impacts. It will, in particular, lead to a form of 'uberisation', as each individual will be able to produce his or her own objects. The artistic crafts will therefore need to adapt and find their own niche.

In addition, the increasing use of digital tools is opening up extensive possibilities in the field of communication, because a Swiss workshop can now easily attract customers in Argentina or Korea. The new means of communication is, however, generating a change in behaviours less related to the notion of 'revolution' than 'Renaissance' (in the sense of the Italian Renaissance), which will lead to a re-evaluation of craftsmanship.

The acquisition experience will also continue to be an advantage, when our products go beyond simply meeting a need. Storytelling and the way in which the acquisition is made will become increasingly important factors.

Lastly, in response to the homogenisation of the world resulting from globalisation, an ever-increasing number of clients are expressing the desire to distinguish themselves, as attested by the second generation of Asian clients. We meet this need through the handmade nature of our products, and our ability to fulfil special orders. Vacheron Constantin, which makes such products, has a special workshop to fulfil clients' individual requirements.

On the occasion of our 260th anniversary, we also created the Reference 57260 timepiece, which is the most complex piece that has ever been made in the history of watchmaking. It has 57 complications, compared with 33 for the preceding record, and more than 2,800 components. Three watchmakers worked on the timepiece for eight years. The piece is the fruit of many meetings and discussions with a client, a watch collector, who wanted to collaborate with us on this work. Watchmaking can therefore continue to be a source of inspiration, while being innovative, as ten new patents were filed to make this piece. We are therefore able to update our expertise.

Obviously, there remains much to do and construct. We should not forget that the objects we make are designed to be sold to men and women and that they need equilibrium. The materiality of the objects produced by the artistic crafts creates this equilibrium in an increasingly 'digital' world and reminds us that they are a part of history. But, without memory, the future is 'amnesic' and its promise devoid of meaning.



# WHY THE LUXURY COMPANIES SHOULD CAPITALISE ON THE ARTISTIC CRAFTS: THE CONSUMER-BASED APPROACH

**ANNE-FLORE MAMAN-LARRAUFIE**

Associate Director, SémioConsult, & Academic Director of MS SMIB, ESSEC

The luxury brands should be the standard bearers for French and Italian crafts. We shall examine how they highlight and promote this expertise, by analysing their approach to fulfilling the expectations of consumers in relation to the notions of 'hand-made' and 'luxury' goods. Lastly, we will study the association of brands, which is known as 'co-branding' in the field of marketing.

Currently, consumption is generally promising from a sociological point of view. An increasing demand for traceability is evident in the mature markets. Consumers are interested in knowing how each product is made and what its carbon imprint is, which is necessarily reduced by local productions. They also have expectations with regard to the authenticity of the products, and this notion not only relates to geographical origins but also the manufacture process. Furthermore, luxury products no longer

merely serve as an ostentatious expression of our dreams, because the consumers are primarily interested in the symbolic associations of each product. They are now interested in the object in itself, and wish to give consumption a meaning, as part of a phenomenon known as hyper-modernism. Lastly, locally made products are becoming ever more popular, in France, the United States, Dubai, and even Korea.

Three categories of consumers exist in the emerging markets: the 'nouveaux riches' are still looking for a brand's 'logo' and ostentation; other individuals are interested in 'statutory' acquisitions and they look for the best price, often on the Internet, where the risk of counterfeit goods is high, which means that the issue of traceability is high on the list for them; and, lastly, 'cultivated consumers' are

passionate about craftsmanship—particularly objects made locally—, which explains the development of the Shang Xia brand by Hermès. The merging markets are also characterised by a desire by buyers to become acquainted with luxury. Their consumers are fascinated by both the history and origin of the products.

## **THE COMMUNICATION STRATEGY OF THE LUXURY BRANDS**

I conducted a study into the way in which the luxury clothing brands highlight their history. I analysed fifty-seven luxury brand Internet home pages, ranging from Hermès, established in 1837, to Marni, created in 1994. I wanted to compare the communication strategies aimed at the general public of French brands and Italian brands, with the preconceived idea—which transpired to be untrue—that the latter placed a far greater emphasis on their know-how because they were more manufacturer- than designer-based.

It seems that the luxury brands present their expertise in three different ways, which are, in decreasing order of frequency, storytelling, the transmission of their history, and know-how. Twenty brands barely mention their history and heritage, and seven make no mention whatsoever of these aspects on their home page. Twenty-one brands make moderate mention of this; these are mostly recent French brands. And sixteen brands place great emphasis on their history, including eleven French brands, most of which were founded many years ago. Overall, the French brands recount their history more often than their Italian counterparts, and those that do so most frequently are the oldest brands. Storytelling is generally evident on the home page of the website via the presence of a link towards the brand's history or via a choice of colours that characterise the history and image the brand wishes to convey, such as sepia or black and white for the older companies. Hence, via their chosen colours Dior and Versace are targeting very different audiences. History is transmitted by the geographic location of the brand or workshop, along with the cultural activities associated with the brand, for instance, the publication of a book or the holding of an exhibition. The Gucci home page therefore has a link to the new Gucci Museum.

Lastly, the expertise is illustrated in only one way, using images that show the manufacturing processes. However, the historical clients and major collaborators are never mentioned. The founder and entrepreneur are very rarely evoked. Furthermore, only one company, Lanvin, displays a label or certification on its home page: the 'Living Heritage Company' label (Entreprise du Patrimoine Vivant, or EPV). On the whole, the luxury brands are presented on the Internet as belonging to a specific geographic area, while their history is less clearly represented.

## **THE CONSUMERS' PERCEPTION OF THE MAJOR BRANDS**

A second study conducted for the French Ministry for the Economy, dating from 2014, showed that French consumers mainly associates luxury with the notions of creativity, quality, history, and territory. They associate hand-made objects with the following notions: originality; quality, which underlines the importance of traceability; cost; respect for the environment; and conviviality, which depends on the direct contact between the producer and the buyer, which does not exist with the luxury brands. Another study, carried out between 2010 and 2012, analysed 1,600 consumers outside France. They described French luxury in the following ways: the quality of the products; their origins; certain types of product; and authenticity. This study also demonstrated that two countries—France and Italy—are seen in a particularly favourable way. Some brands stand out, and therefore, a priori, greater emphasis is placed on the notions of quality, traceability, and authenticity. In addition, people from abroad consider that the government supports the French luxury sector. It is also associated with craftsmanship, hence the artistic crafts, and with aesthetics and geographical names, and specifically the personal goods sector. The Chinese, in particular, associate goods 'made in France' with luxury and tradition, with notably the history of the corporations and the Compagnons (apprentices). The Americans believe that French goods are produced with great attention to detail. And the Japanese consider that French products evoke traditions and know-how, the history of France, and elaborate high-quality and innovative objects.



## THE CO-BRANDING STRATEGY

If one compares consumer perceptions with the online communication of the major brands, it is evident that the latter do not address the issues that interest the public. The craftsmen and women therefore need to develop a co-branding strategy. When an 'ingredient' is correctly presented to a final consumer, it stimulates demand, which encourages the brands to use this 'ingredient'.

The luxury brands are also improving their image, and, consequently, the quality perceived by the consumer, by associating themselves with another brand that has a positive image. However, this possibility relates less to very luxurious products than the more accessible ranges, which are promoted by highlighting a well-perceived 'ingredient', for example a specific artistic craft.

That said, this strategy implies the coexistence of communication between the producer—the artistic craft in question—, and the brand, and from the latter to the final consumer, and from the producer to the final user. This initiative takes five to ten years and is carried out in several phases. It means, above all, developing and pursuing a real brand strategy.

Academic researchers who have studied this strategy consider it to be especially pertinent in the following circumstances: when a large number of manufacturers work with a small number of suppliers, which characterises the artistic crafts in relation to the luxury sector; and when the components of a very simple final product are complex, which also characterises luxury products.

For artisans, this approach means developing a brand strategy. It also involves a total mastery of one's own image, as the communication will extend to the final consumer. This mastery can be acquired. Also, work needs to be done to counter any aspects of hand-made objects 'made in France' that are perceived in a negative light by the consumer. For example, French buyers are convinced that French hand-made goods are more expensive than those made in Italy or Spain. Hence, it is important to capitalise on the positive qualities of hand-made products, especially the notion of proximity with the consumer. This capitalisation means one has

to focus on the people rather than the processes, for instance in the case of lacework, on the artisan rather than the looms. And this strategy may even lead to an increase in demand. So, attention needs to be paid to production capacities.

For the luxury brands, this approach means creating greater transparency vis-à-vis the consumer. The luxury brands need to promote their sub-contractors. Brands in emerging countries may also gain a source of legitimacy, especially when they use French or Italian producers. In addition, specific training needs to be developed, in order, for example, to speak about artistic crafts products in business schools and evoke the brands in design schools.

Furthermore, the brands that adopt such an approach may see an increase in turnover, particularly as they win markets in which they were once considered to be too expensive. This approach will also contribute to preserving the know-how and skilled trades in certain countries, such as the craft of glove making in France.

Last, but not least, small workshops deserve a mention, because they rarely have the resources to truly launch themselves in this way. It may be that they need the major manufacturers with whom they work to have a corporate social responsibility (CSR) policy. Certain major jewellers work with small workshops that occasionally have their own brand. These major companies sometimes allow the service providers to be present on their website. However, practices are not uniform. Furthermore, the luxury brands that have all developed a CSR policy rarely communicate about this subject, as they do not know how to go about doing so. This difficulty is aggravated by the fact that people who have studied in business schools often lack knowledge about crafts. So, it is essential to inform them about the materials and products of the artistic crafts sector.



# PRACTICING CITIZENSHIP IN CRAFT: A CANADIAN PERSPECTIVE

**EMMA QUIN**

CEO, Craft Ontario, Toronto

Craft Ontario is one of the largest provincial craft councils in Canada, of which there are 12 making up the Canadian Crafts Federation, which works together on national initiatives in this area. There is a dramatic change developing for crafts in Canada, a change that will amplify the narrative of craft and its intrinsic connection to making, as a symbol of national cultural identity and a tool for economic development

Regarding its economic importance, the craft industry in Ontario is estimated to have had a total output of CAD 405 million in 2010, contributing CAD 263 million to GDP and supporting over 4,500 jobs. The sector contributed more than CAD 1.2 billion to regional GDP and involved 16,800 employees in all sectors, and across Canada, the contribution was CAD 2.8 billion in GDP and involved 44,000 employees.

There are many core values and reasons that drive people to either make or consume craft. “Craft” conserves both an economic and cultural commodity that is rooted in history and family. It can also be a catalyst for the connections between creativity, place and landscape.

Nevertheless, the value and nature of the term ‘craft’ has become increasingly confused amid a plethora of marketing claims and meanings, and increasing interest in buying local or DIY has driven corporate retailers to create their own “craft” products. Such products are often completely disconnected from the realities and values associated with craft. The advert-campaigns for these mass-produced objects threaten the values of craft itself. The term “craft” has been appropriated as a marketing term for alcohol, coffee, bread products...

A number of community consultations revealed that this misunderstanding of the term craft was gravely damaging to the growth of the sector, and that its potential was associated with education in opposition to its use as a mass marketing term. Heritage was embraced as an essential marketing tool to both deepen understanding of craft and its appreciation among the public and create a framework for craft organisations to strengthen and promote their idea of craft practice.

This is why we started a project called “Citizens of Craft”<sup>11</sup> to develop a new understanding of craft in Canada and open up opportunities to new markets, developing sustainable relationships between craft people and consumers. Existing research in Canada and worldwide was examined, and discussions were held with key stakeholders, makers or academics indicating that the term “craft” was to be found in a wide variety of contexts and used to define a wide variety of products.

The connection that was found was not in the products but the people, why they were buying, the values the brand represented, and the emotional benefits of the products. The link between the products was the values consumers shared and the values they announced through buying these products. It was necessary to create a way to put forward the link between these values and the products made by craft workers.

As a consequence, we decided to build a movement in order to communicate these values to the world. “Citizens of Craft” was created to unify voices and to celebrate the diversity of craft rather than define it. The manifesto states that people who appreciate craft trust their own tastes and live by them, value the unique and enduring, and appreciate the fact that objects with a history engage with the world better than the mass-produced. They appreciate that it involves different cultures and perspectives, and while all makers are individual, they are a community that moves together.

The manifesto “Citizens of Craft” is divided in 10 key sentences:

**YOU ARE NOT A LEMMING.**

You’re not a follower, you trust your own tastes and live by them.

**WE VALUE THE UNIQUE AND ENDURING.**

As an authentic human being, you appreciate things that don’t scream assembly line.

**OBJECTS SHOULD INHABIT, NOT INTRUDE.**

You believe objects with personal, tactile histories engage with your world better than the anonymously mass-produced.

**YOU ARE NOT AUTOMATED, MANUFACTURED OR CLONED.**

You weren’t made in a factory, so you prefer not to bury your life with things that are.

**YOU BELIEVE IN 10-DIGIT TECHNOLOGY.**

You connect more strongly with things made by a pair of hands – the original 10-digit machine.

**ONE SIZE SHOULD NOT FIT ALL.**

You prefer objects that mirror your individual taste, rather than fit some monster demographic.

**NOTHING IS NEWER THAN TRADITION.**

You are as much a fan of time-honoured techniques as you are of their contemporary interpretations.

**COOKIE CUTTER DOESN’T CUT IT.**

In a me-too world, you appreciate that Craft brings different cultures and perspectives into your space.

**VASES ARE PEOPLE TOO.**

Craft objects evoke their makers, letting you surround with not just things, but personalities.

**WHILE WE ALL MARCH TO DIFFERENT DRUMS, WE MOVE TOGETHER.**

You value how each maker’s unique expression bonds us as a richer community.

During its first year, “Citizens of Craft” has created tools to redefine the notion of craft in order to share and growth the practices of the craft and find like-minded audiences respecting the original, the personal and the authentic. It has created both a branding strategy and a digital platform where craft can be properly recognised as a historically, culturally and socially unifying element. It is envisaged that “citizens of craft” will build an environment where craft is understood as an indispensable part of the national profile.

11 [citizensofcraft.ca](http://citizensofcraft.ca)

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# THE INTEGRATION OF ACADEMIC AND VOCATIONAL EDUCATION: A US PERSPECTIVE

**ROBERT SCHWARTZ**

Professor Emeritus of Practice in Educational Policy and  
Administration, Harvard, Graduate School of Education

I will be speaking mainly about educational reform in the US, but I hope my remarks will also be relevant for France and Europe generally. I believe the arts and crafts can provide a very powerful vehicle for accomplishing one of our most important educational goals: namely, to provide all young people with the opportunity to experience becoming expert in something. A few years ago I attended a WorldSkills competition in London and encountered an exhibition hall full of young people demonstrating the work they had accomplished in a broad range of trades and skills. Over 100,000 visitors came over the two or three days to meet and talk with these young people, which is a reminder of the importance of giving visibility to the work young people accomplish.

I mention this experience because it connects very directly to the theme of a report two Harvard

colleagues and I released in 2011 entitled *Pathways to prosperity*. Our report called for restoring a better balance between the narrowly academic purposes of education and its broader career and civic purposes. In particular we challenged both the traditional view that secondary schools should divide their students into those heading for the university and those heading for the world of work, and the growing view in the US that all students should be prepared as if they were headed for a university. Rather we argued that all students needed to be prepared both for some form of education or training beyond secondary school but not necessarily the university, and for some form of career. We cited three sources of data to support our argument.

First, we pointed out that after 20 years of effort to raise academic standards in our schools and

to encourage more students to go on to higher education, fewer than one 25 year-old in three had attained a university degree. Even if you add to that number those with a two-year college degree and those with a one-year postsecondary occupational certificate, that accounts for only about half of the age cohort. This raises a large question: what is our national strategy to equip the other half of young Americans with the skills and credentials they will need to make their way in our increasingly challenging economy. Twenty years earlier a national commission released a powerful report entitled *The Forgotten Half: Non-College Youth in America...* That report documented the degree to which those young people not enrolled in postsecondary education were by all social and economic indicators much worse off than those who were. Our *Pathways* report suggested that despite all of our efforts to improve our schools over the previous two decades, and despite the fact that we no longer separated students into the university-bound and the work-bound, we still had a “forgotten half.”

The problem in the US is not that we are sending too few students off to postsecondary education. Nearly two thirds of high school graduates enroll directly in some form of college or university right after high school. Our problem is one of completion. Only 40% of those who enroll complete a four-year university degree within six years, and only 33% complete two-year degrees in three years. This is a serious problem for two reasons. First, higher education in the US is not free, so many students who leave without a diploma are saddled with debt. And second, it is now clear that those who enter the labour market with only “some college” are really no better off than those with a high school diploma only.

How has the performance of US schools changed over the last decades in relation to the performance of schools in other nations? According to the OECD, the US led the developed world in the 1960s in terms of the number of young people leaving high school with a diploma, but the rest of the world started to catch up in the 1970s, and by the end of the 1990s South Korea, for example, moved from 27th to first in the world, while the US slipped from 1st to 13th position. It's not that US performance actually declined. The point is that while our schools were

standing still, the rest of the world was rapidly accelerating. The good news is that in the last decade our secondary school completion rate has risen to 80 percent, and the gap in attainment between white and Asian students on the one hand and African American and Latino students on the other has narrowed considerably.

If we look at postsecondary attainment rates, the speed with which the rest of the developed world is catching up to us is even more impressive. In one decade - 1995 to 2005 - the relative position of the US fell from second to 13th place, but the relevant point here is, that if we were just comparing university degrees the US would still be in the top two or three countries. Where we have really fallen behind is in the percentage of students attaining two year degrees, especially technical degrees.

So if the first sets of data we cited in our *Pathways* report focused on educational attainment and especially our very modest improvement in raising university graduation rates, the second set focused on the labor market. One reason for the growing “university for all” rhetoric is that over the past two decades we kept being told by economists that the middle was hollowing out of our economy, and that we were headed for a world in which there would only be two kinds of jobs: high-skill, high wage jobs requiring at least a four year university degree; and low-skill, low wage jobs for everyone else. The big shift in our economy since the 1970s is from a labor market in which only one in three jobs required anything beyond a high school diploma to a labor market in which two out of three jobs will require postsecondary education. But economists at Georgetown University's Center on Education and the Workforce in a series of influential reports have made a compelling case that nearly half of these so-called “college jobs” are middle skill, requiring something beyond high school but not necessarily a university degree. The best of these jobs are technical, in fields like information technology, health care, and advanced manufacturing, requiring a solid underpinning of STEM skills. While it is generally the case that the more education one gets the better off one is, it is no longer simply a matter of how much education you get, but rather how your skills align with the needs of the economy. Hence, 43% of young workers with licences and

certificates are out-earning those with two-year degrees, and many young people with two-year technical degrees are out-earning those with four-year degrees. Half of the so-called 'STEM' jobs in the US economy are technician-level, not necessarily requiring a four-year degree, and these jobs on average pay about \$50,000. When US employers complain about the skills gap and say they simply can't find people with the skills they need, it is mostly jobs in this middle skill category they are talking about. If only half of young Americans have a meaningful postsecondary degree or certificate but two-thirds of the replacement and new jobs projected over the next decade will require some form of postsecondary education or training, this would suggest that the US needs a much better strategy for aligning supply and demand if the skills gap is not going to become a permanent feature of our economy.

This brings me to the third data source we looked at in our *Pathways* report. Our question was whether there were other countries that had designed secondary school education systems that seemed to do a much better job of aligning education with the needs of their economy and that enabled a much larger percentage of young people to make a smooth transition from the end of schooling into the world of work and careers. As it happens, my wife and I were invited by OECD in 2010 to join the last phase of *Learning for Jobs*, a 16 country study designed to answer this question. What we discovered is that all over central and northern Europe there were countries in which between 40 and 70 percent of young people spend their upper secondary school years in high quality vocational education programs that are closely aligned with the needs of their regional economies. Some of these programs are mostly school-based, others mostly work-based, but they all were designed around the principles of applied learning, and even the school-based programs typically include a six-month internship as a key program component.

Of the countries we looked at, the one we thought had the most to teach the US was Switzerland. For one thing, it had the highest proportion of young people in vocational education, roughly 70 percent. This means that by definition this is a mainstream system, serving a very broad range of students.

For another, it is the system that seemed to have the closest integration of academic and applied learning. Young people in Switzerland typically spend three days a week in a host company and two days in classrooms where the work is aligned with the practical problems they face in the work environment. They can choose from up to 230 different occupations, but the top 20 account for about 60% of new apprenticeships. These include many of the traditional occupations, but they also include banking, healthcare and IT. The professional environment provides a lot of coaching and support, along with around USD 800 a month, growing to around USD 1,000, with skills and qualifications which can be transferred across companies and countries.

In the years since our first visit to Switzerland my wife and I have led two week-long study tours there for US policymakers and education leaders and have written a substantial report on the system for a US think tank, the National Center on Education and the Economy. We encourage visitors not to get mired in the design details of the system, impressive as they are, but to do two things: talk to apprentices and young people they meet who are alums of the system; and talk to employers. What our visitors almost always tell us is how impressed they are by the confidence, maturity, and sense of agency they see in almost all the young people they talk with. Most Americans come with the stereotype that teenagers are simply too young to be given any meaningful responsibility at a workplace, so when they see 16 year-olds interacting with customers at a bank or administering medicine at a residential facility for senior citizens, this tells them that with the right supports young people are capable of much more than we often expect of them.

When our visitors talk with employers and ask them why they take apprentices into their firms, they get an interesting mix of responses. For some, especially smaller employers, in addition to doing something that they know is good for young people, it makes good business sense. Cost-benefit analyses have demonstrated to them that over a three year period the value an apprentice adds to their bottom line more than offsets the costs of training, including the apprentice wages. This works because of the wage differential between apprentices and regular

employees. For most employers, however, the prime motive for employing apprentices is that this is a relatively low-cost way of building a talent pipeline, identifying and training their next generation workforce. Over a three year period they can get to know someone really well and determine how good a fit that young person is with their corporate culture and what his or her potential for growth is.

It is also important to note that because employer participation is organized through industry associations, there is a strong sense that you are training not only for your own company's needs but to ensure that your industry sector has a continuing flow of well trained young workers. So US visitors come to understand that there is a strong element of enlightened economic self-interest in the decision to invest, but what they also hear is a sense of civic and social responsibility on the part of employers to help young people make a successful transition not only from the end of schooling into the world of work, but also from the often challenging adolescent years into healthy young adulthood. Ultimately, though, for Swiss employers this is about growing and maintaining the kind of high-skilled workforce their economy requires to maintain its strength and vitality. When you ask Swiss employers what the key ingredients are that enable their economy year after year to be among the top three on virtually all economic scorecards, they will always mention their vocational education system as one of the key drivers.

Finally, from a US perspective one can't help but notice that youth unemployment in Switzerland has remained in single digits even through the worldwide economic recession. The Swiss do not leave it to chance that young people have an opportunity to get socialized into work - it's a core feature of their education system. In the US we have historically left it to young people themselves to find work in their teenage years. As recently as 2000 nearly half of US 16 and 17 year olds managed to get some work experience. A decade later that percentage had been cut in half, and young people from families in the upper half of the income distribution are much likelier to get work experience than those from the bottom half.

Our challenge in the US is to design a system that equips all young people with both the academic skills and the exposure to the world of work and careers to get them safely through adolescence and launched into the labor market with skills, credentials, and work experience. While no country can simply pick up another country's education system and transplant it in their home setting, I believe if one understands the values and principles that undergird higher-performing systems one can adapt lessons from such systems to one's own context and political culture. So, no, we can't become Switzerland, but we can learn from Switzerland as we try to redesign our own system to more effectively meet the needs of young people and our economy. This is what my colleagues and I are doing as we work with the dozen states and metropolitan regions that have joined the Pathways to Prosperity Network, which came into being in 2012 to act on the analysis and recommendations of the *Pathways to Prosperity* report.





# WANTED: TRUMPETER SWANS – DESIGN EDUCATION IN TRANSITION

## ANNE STENROS

Design Director at KONE Corporation, Professor at Aalto University,  
School of Arts, Architecture and Design, Finland

I will share some emerging trends on design education and creative leadership. You probably wonder why I entitled my presentation “Wanted: trumpeter swans – design Education in transition”. Firstly, trumpeter swans are very rare birds, native to North America, and they are the largest waterfowl in the whole world, with a three-meter wingspan. They were hunted almost out of existence in the 1930s, until there were fewer than 10 pairs remaining, but thanks to the Trumpeter Swan Society and other initiatives, these birds are now doing better. The reason I mention this is that the bird is so rare and can only survive with support.

David Ogilvy, the father of modern advertising, published a newspaper ad in the 1980s looking for a creative director for his company, stating that there were five types of people: those who were sound

on strategy but dull in execution, good managers who do not make waves, nice guys, geniuses who are bad leaders, and trumpeter swans who combine personal genius with inspiring leadership. The last type is very rare but is in high demand, and will be in even higher demand in the future.

There is a strong shift underway in large organisations in the US and the UK to putting design at the centre. Mid-sized companies and start-ups are hiring top designers, not to do design work but to become creative or design directors. That approach, once limited to product design, is infusing corporate culture as a whole and will change it.

Those “rare birds”, Chief Design Officers, have a very important role in today’s and tomorrow’s business. Johnson & Johnson, PepsiCo, Philips,

Hyundai, and IBM have all followed the trend of hiring designers, and the latter has stated that it will have a 1,000-persons strong design studio by 2018 at a cost of USD 100 million. Nike's CEO was originally a designer. Many other start-ups, such as Airbnb and Uber, have integrated design into their corporate culture from the very beginning, their founders are often designers. The message is clear – that more Chief Design Officers will be needed in the future.

This confirms that there is no longer a distinction between business strategy and the design of the user experience. Companies initially competed in terms of technologies, but when the technology was the same for everyone, they started competing in terms of design. Creating a design-intensive culture is becoming the basis of competition. The economy is moving, at the same time, from a knowledge economy to a human economy, so that the most valuable employees will be the ones who use their hearts in making decisions. This is why the user experience is so important for so many companies.

Jon Kolko<sup>12</sup> has stated that design thinking or strategy is an essential tool for simplifying or humanising problems, it is a core competence, and Jonathan Ive<sup>13</sup> said that people can sense whether you care about them when designing your product or service, meaning that it is all about respect. This is one way to view the importance of the user experience. Ed Catmull, the President of Pixar, has stated that good leadership can help creative people stay on the path to excellence, so it is not just about user experience but its quality. He sees the task of the creative leader as unleashing creativity and embracing the risk of losing control. There are many occasions when good designers take the easy road rather than the excellent one, and sometimes organisations do not support them in this.

The future is not a destination but a direction, so I can only tell my story rather than giving rules. For example, I have done many trend studies in order to understand what we are facing in future years, and it is important to support your creative leadership in that kind of study in order to know the direction in which you are headed. I agree with Ed Catmull when he states that as leaders, we should think ourselves as teachers and try to create companies in which teaching is a crucial component of creative

leadership. We just finished a creative leadership course this year for the international business management students. This is a group of students from the business, engineering and arts faculties, and this collaboration with them has been very enjoyable.

Looking at the topics they picked up voluntarily in the course of their discussions, I can foresee the future agenda of creative leadership for 2020 or beyond. They want to hear more about time management and work-life integration, and about entrepreneurship, freelancing and financing. They are already entrepreneurial in their approach, and it has been estimated that only 30% of the funding for US companies comes from banks, whereas 70% is private, so these young designers or creative directors will need to understand how they can finance their businesses in the future. They also want to know about creative team-building and teamwork and how to give positive, optimistic feedback. They want to know about coaching and facilitating co-creation, about how to create motivation and trust in a team, and about leadership styles and skills. An introduction to design thinking could facilitate them in getting to grips with creative leadership.

Who will teach these subjects? They are not currently on the agenda of the business, arts or engineering schools. Therefore, the kinds of skills we are teaching young people are not what they really need or what they see themselves as needing. The students can now explain a design-centric company culture better than I can do, and they are very interested in their roles as leaders. The point is that they are always asking how they can improve, and this question is crucial for a creative leader, who should ask it several times a day.

Trumpeter swans are black swans. *The Black Swan* by Nicholas Taleb tells us that, before the discovery of Australia, people thought that only white swans existed, but a single observation, the sight of the first black swan, invalidated this general statement. This book is all about how the impact of the highly improbable can change our perception, meaning that you have to rearrange your view of the world in its light. This kind of black swan creatives is well known, examples being Coco Chanel, Armi Ratia, Dieter Rams, Steve Jobs and Elon Musk, and all of them combine personal genius with inspiring leadership.



David Ogilvy's advice was to give yourself a reputation for creative genius, to surround yourself with partners better than you are, and to let them get on with this. This is creative leadership, not to announce that you are a creative genius, but to establish the idea that you are doing something important and to allow people to do their creative work.

Thinking creatively is not a professional activity but a way of thinking about your life. It is a way of creating yourself and trying to become excellent in what you are doing. Design management and leadership is much more about people than products, empathy than efficiency, authenticity than authority, purpose than process, and environmental issues than ego.

<sup>12</sup> Jon Kolko is the founder and director of the Austin Center for Design

<sup>13</sup> British industrial designer



# NEW START-UPS: ARTS AND CRAFTS AND NEW TYPES OF BUSINESSES

**FRANÇOISE SEINCE**

Director, Ateliers de Paris

The Ateliers de Paris is an incubator for companies that was established by the City Hall in 2006; the idea was to have a place where young entrepreneurs could come into contact with their market. Of course, there are good schools in Paris that are associated with the sector's economic activity. Nevertheless, there is still a huge gap between the students who are coming to the end of their studies and the establishment of a business.

This “incubator” has been dedicated to the artistic crafts, fashion, and design. I have always believed that the artistic crafts should not remain isolated but rather part of a global movement, by creating synergies with associated skilled trades.

In the Ateliers de Paris, the forty resident artisans or designers who are housed for two years receive

assistance from advisors. External consultants also participate, via an individual interview or in collective training sessions. Furthermore, our advisors also cater for other professionals, who can benefit from our dynamic network.

The Ateliers also comprises an enterprise zone, located in the Viaduc des Arts, in the middle of the premises of the Institut National des Métiers d'Art.

It offers attractive rent to young entrepreneurs, thanks to the support of the Fondation Bettencourt Schueller. We also have a gallery, which enables us to hold events and exhibitions to promote these young professionals throughout the year.

Over recent years, we have noticed changes in the approach adopted to creating businesses. An increasing number of young people are setting

up their own business, either because they have no choice, because they have not found another job, or because they wish to develop their creative ideas. These young people now have many more sources of information than ten years ago, when information was more fragmentary and difficult to find. Although certain difficulties remain, there has been a great improvement.

In terms of the approach adopted by the Ateliers de Paris, we mainly work with the incubator of the Association of Individually Accompanied Entrepreneurs (Groupement d'Entrepreneurs Accompagnés Individuellement, GEAI), which enables project developers to have a "SIRET" (business registration) number so that they can test their business in the framework of a phase of 'trial entrepreneurialism'. The young artisans are given greater security via this organisation, which gives them advice, supervises their activity, and supports them. Hence, the GEAI helps 400 entrepreneurs each year in Paris, 60% of whom go on to establish their activity and 20% do not bring their project to fruition but do go on to find employment. Although this method is effective, it is not used often enough. The Ateliers also cater for many people who have already established their business, but whose project has not sufficiently materialised and for whom an incubation period would have been very helpful.

Cooperative businesses are another approach we often use. Often considered a temporary system, they sometimes become a definitive model. Although the artisans who are part of a cooperative receive wages, their pay is indexed to their turnover. This model, therefore, is a blend of entrepreneurship and salaried employment. Meetings and training provide support for the artisans. In addition, the cooperative encourages its members to work together. Some cooperatives are more general in nature, and others are more thematic; good examples are the cooperatives Clara, which focuses on the creative jobs, and Alter-bâtir, which is based on construction and buildings. This model, in particular, enables young entrepreneurs to be less isolated, which satisfies one of their expectations.

The Ateliers also works with several collectives, which operate according to a principle of transversality. Collectif 14, which brings together

architects, also works with designers and artisans, and launches interdisciplinary workshops to bid for tenders, in a spirit of collaboration and exchange. The collective BUD, which stands for Beau, Utile, Durable ('beautiful, useful, and sustainable'), which operates in Normandy, has created an entire chain of activities based on forestry, given that most wood is transported abroad to be treated before being brought back to France and acquired by cabinetmakers and carpenters. This collective operates in forests in Normandy, treats the wood on site, works with the artisans, and delivers its products to Paris via the River Seine. Hence, it adopts both a sustainable and transversal approach.

We also collaborated in 2014 with the INMA—during the European Artistic Crafts Days (Journées Européennes des Métiers d'Art)—in a workshop held at the Palais de Tokyo based on the theme of the lampshade, which brought together the Compagnons du Devoir, designers, artisans, and hackers. All the young craftsmen and women involved in this event were convinced that it was a great moment of discovery, as several of them were prepared to leave their comfort zone and work alongside others. During the 2015 edition of the Journées Européennes des Métiers d'Art, we repeated this event, in association with the collective Pelpell, in a workshop entitled 'Matière en mouvement' ('materials in movement'), which involved Compagnons, designers, and engineers from the Paris City Hall.

In 2015, the designer Felipe Ribon and the silversmith Nicolas Marischael collaborated on an exhibition entitled 'Mutations'—held at Les Arts Décoratifs—, creating the fragrance dispenser *Osmos*, which was awarded the Liliane Bettencourt Award for Manual Intelligence. The object was also complimented for its beauty and ingenuity. This example also demonstrates that openness between the various skilled trades is necessary and works very well. And similar examples can be seen everywhere.

Consequently, the artistic crafts have a rightful pace in many different initiatives. The companies in this sector often strive to stand apart from the competition; they could perfectly well be part of a corporate network. Although it is important

to cultivate one's singularity to underline the unique nature of each company's set of skills, the entrepreneurial aspects require a more global approach.

Many associations exist. 'Génération Boule', which was founded in 1888, brings together the former pupils of the École Boule in a very dynamic and effective network, whose objectives are employability and transversal collaboration. And many disciplines are taught at the École Boule, from chasing to upholstery, and cabinetmaking to spatial design. This network, which works extremely well, is a fine example of the new approach adopted by artisans.

The association 'Les Pépites du Vingtième' organised the exhibition entitled 'En syntonie'. Artisans—in particular, ceramicists and jewellery artisans—grouped together to create collective projects. Hence, a collaborative transversality also emerged.

We sometimes work with networks of entrepreneurs, which used to be reserved for standard companies, and which now very often integrate companies operating in the creative sector. For example, the BNI business network operates on the basis of recommendation by a third party, which is always more effective than recommending oneself.

The cabinetmaker Ludovic Avenel, whose workshop is located in the Faubourg Saint-Antoine, has been part of this network for a long time, which meant he was recommended by 'volunteer agents'. He then set up another network specialising in refurbishment, around France, which meets once a month with its clients and creates a network for them. This system enables the clients of certain artisans to become those of another artisan. Hence, the artisans can go beyond the competitive model and make shared progress. Competition should not be feared, above all for those working in the rare skilled trades, who can only benefit from coming together in the framework of a business network in order to get to know each other better.

Also, the artistic crafts companies now have many sources of funding, to which they never had access in the past. The business angels, who

generally fund high-potential start-ups, are becoming increasingly interested in the creative trades, particularly innovative companies. The latter can also benefit from the investments made by the 'Cigales', which are groups of individuals who, rather than investing in 'standard' projects, prefer to fund ethical and sustainable corporate projects. Lastly, the participatory model of crowdfunding enables 60% of the projects presented on the platforms to be funded. Yet, these platforms often propose highly personal projects that are launched, for example, by artisans who wish to purchase a digitally controlled machine to develop a line of furniture.

Generally speaking, the entrepreneurial spirit is alive and kicking, and the means of funding are changing. We need to be very open to the changes introduced by the Internet, while taking precautions, but without being overly cautious. One must also know how to make the most of the many opportunities.



# ARTS AND CRAFTS AND NEW GENERATIONS IN ITALY

**ALBERTO CAVALLI**

Director, the Fondazione Cologni dei Mestieri d'Arte, Milan

The average age of two thirds of the Italian population involved in the artistic crafts is relatively high (45–60 years old). Unfortunately, it has to be said that the younger generations show little if any interest in these métiers.

Each country is implementing projects to ensure the younger generations are introduced to the artistic crafts. In Italy, the Fondazione Cologni<sup>14</sup> has introduced apprenticeship initiatives entitled *Una Scuola, un Lavoro*<sup>15</sup> ('A school, a job'). Every year, we fund apprenticeships in a workshop for young craftsmen and women selected from the major schools, who study or master their know-how by working closely with an experienced professional (a 'master'). The young persons serve their apprenticeship in a workshop for six months, during which they are paid a wage. We also enable the

'master' and the 'pupil' to meet one another before proceeding with the venture, to ensure that the transmission of knowledge is as effective as possible.

These initiatives are absolutely fundamental to training a new generation of 'masters', and without them it would be very difficult for countries like France and Italy, whose culture and economy are based on the production of high-quality and luxury goods, to maintain their role and status as international leaders.

The effectiveness of such a scheme does not solely depend on the collaboration between a master and a apprentice. It does not merely involve 'traditional' and theoretical study; a truly profound transformation occurs through the process of working with the materials by hand.

Our apprenticeship scheme has been highly successful precisely because we have not attempted to isolate the field of education and training. We have worked on the culture and promotion of the artistic crafts to ensure that the young generation can see a future in these métiers. We need to concentrate our efforts on the schools: we have therefore decided to focus on the best Italian artistic crafts schools. We have chosen twenty of them and highlighted their work. This motivates the younger generations to pursue a career path that is not, generally, well known or acknowledged as stimulating. We then focused on the culture of the artistic crafts.

Consequently, our offer to the younger generations is based on the following three principles:

- education, by demonstrating the value of the artistic crafts schools<sup>14</sup>;
- the culture of the artistic crafts;
- and the effectiveness of schemes such as 'A school, a job'.

<sup>14</sup> [fondazionecologni.it](http://fondazionecologni.it)

<sup>15</sup> [unascuolaunlavoro.it](http://unascuolaunlavoro.it)

<sup>16</sup> [scuolemestieridarte.it](http://scuolemestieridarte.it)





**DIGITAL TECH  
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# TECHNOLOGIES AND CRAFTS: OPPORTUNITIES FOR DISTRIBUTION?

DIGITAL TECHNOLOGIES  
AND ARTS AND CRAFTS:  
NEW OPPORTUNITIES FOR OUTPUT  
AND DISTRIBUTION?



# THE ARTS AND CRAFTS AND NEW TECHNOLOGIES: A SOCIO-HISTORICAL APPROACH

**HUGUES JACQUET**

Socio-historian specialised in skilled labour

The arts and crafts sector is often depicted in contemporary social representations as being reluctant to use new tools and manufacturing processes. This perception largely emerged when Europe underwent its first two industrial revolutions. Although some of the reasons for this conservatism are in part justified, the arts and crafts sector's alleged circumspection is also based on misconceptions, which we intend to place in perspective in order to gain a better understanding of how the link between the arts and crafts and new technologies became formalised in people's minds. In the nineteenth century, the reluctance to embrace the innovations that developed with the discovery of new forms of energy and the creation of machines and manufacturing processes that enabled the large-scale production of identical objects was primarily socio-economic in origin. To understand

what developed in the modern age in more detail, we will first focus on the shift that deprived artisans of their role as pioneers of technical innovation, to the benefit of other experts who became increasingly specialised. This historical development had a profound impact on the integration of technological developments by small- and medium-sized companies in the arts and crafts sector. As we move forward, we will take a moment to examine how certain artisans in the nineteenth century, particularly skilled workers and workshop employees, fought against the automation of tasks, which they saw—through the industrialisation of the manufacturing processes—as a direct threat to their jobs. In the nineteenth and twentieth centuries, the entire arts and crafts sector—although its social representation was not particularly formalised, despite repeated requests by the legislature—,

did nevertheless integrate, albeit much later than other sectors, some of the technological advances that were introduced during this period. In this historical approach, we will attempt to gain a better understanding of what is at stake today with digital tools in general and new additive technologies in particular.

### **ARTISANS AS VEHICLES FOR TECHNICAL PROGRESS: THE LOSS OF STATUS AND ITS CONSEQUENCES**

The artisan as *homo faber* is not just a maker of useful objects for his contemporaries, but is also someone who has expertise comprised of technical and intellectual skills, which enable or oblige him, depending on the circumstances, to make his own tools. Since the beginning of humanity, what we refer to today as arts and crafts has been consistent with the principle of technical advancement. Transmitted orally and very rarely through writing, and treated with great secrecy, the technical contributions in the arts and crafts are seldom attributed to an individual, but are instead the fruit of generations of anonymous artisans who gradually modified the tools and processes in order to improve their work. These technological advances, achieved by trial and error and experimentation, by mastering materials, by dealing with the failure or complexity of a commission, or by improvising—as defined by Claude Lévi-Strauss in *La pensée sauvage*—, resulted from daily questioning, transmission, exchange and debate, which very often took place on the margins of the major movements in history.

During the Renaissance, the development that gradually deprived *homo faber* of his role as a pioneer of technical innovation speeded up. After the humanist movement of the fifteenth and sixteenth centuries, the technical and scientific advances were made by individuals who became increasingly specialised in each of the so called 'useful' arts, which were themselves subject to the principle of increasing specialisation. In the eighteenth century, most of the tools used in the various disciplines of the tradespeople had reached a plateau, leaving little room for any improvement, and in the nineteenth century engineers, technicians, and scientists became—to the detriment of the arts and crafts

sector—vehicles for technological innovation. In the twentieth century, the innovations were largely developed in public laboratories (universities, scientific research centres, incubators, etc.) and private laboratories (the R&D departments in major companies with their dedicated departments, technopoles, technocentres, etc.), and were subsequently 'offered/transferred to' the other production sectors. This shift was accompanied by a continuous formalisation of the regulatory framework protecting intellectual property and the patents developed in the public and private research sectors.

### **MAN AND MACHINE: DID THE HAPPINESS EVAPORATE IN THE STEAM?**

In the nineteenth century, with the development of increasingly efficient machines, thanks in particular to ever more efficient petrol and then electric engines, the productivity gains were significant, decade after decade. This led many artisans to fear for their jobs in an employment market that was continually sustained by rural–urban migration, and which was therefore increasingly competitive. The fear of technological unemployment, as it was described by David Ricardo (1772–1823) at the beginning of the nineteenth century, was largely justified. While the advocates of economic liberalism in the second half of the nineteenth century believed that scientific progress was one of the paths to social well-being, the result of this progress was not as evident in the suburbs, where the hard-working and increasingly impoverished masses lived. The fear of being replaced by a machine—which is still very much present in the collective social memory, as attested by the current debate in robotisation—explains most of the resistance movements in the European countries at the time. The consequence of early industrialisation, these movements began to emerge at the end of the eighteenth century in the United Kingdom and emerged later in France and continental Europe. It is therefore important to view the reactions of the working classes and the small arts and crafts businesses from the perspective of their socio-historical context. The reactions were not aimed at technical progress in itself but rather its potential consequences, particularly the fear of unemployment at a time when labour law was

in its infancy and the right to work was very much a day-to-day struggle. The perception of the artisan as a figure who opposes technical progress continues to shape the mindset of people, even though it is only a very partial reflection of the issues in the nineteenth century. On a technical and not a socio-economical level, the new tool-making machines and some of the new materials gradually found their way into the artisan's workshop. Contrary to popular belief, technical innovations, particularly in the field of tools, were very often adopted, albeit with prudence, in the light of the elements mentioned above.

The resistance to technical innovation in the arts and crafts sector concerns the use of new materials rather than tools. It is not just a question of conservatism—even though this does exist—, but the close link that the artisan maintains with the notion of truth, and even, by giving the materials anthropological qualities, honesty and falsehood—the falseness of a material whose true characteristics are not immediately apparent. Industry has in fact transformed materials in order to adapt them to its production methods, to the point that the comprehensibility that enables us to link them with our environment (the materials are no longer immediately 'recognisable'; hence, there is Corian, cement, liquid wood, etc.) has been compromised. It has often 'liquefied' them—literally turned them into liquid (cement for stonework, wood particles, a whole variety of ingredients mixed with resins, so called plastic materials, etc.)—in order to create a continuous flow of materials, which is then perceived as unlimited in the collective psyche. These materials, which most people do not comprehend, have had a profound impact on our relationship with the environment. While producing goods quickly, effectively, and in large numbers in order to feed, house, and equip as many people as possible were objectives that were necessary and understandable in the modern age up until the Glorious Thirty (1946–1975), we now need—after the easy years that followed World War II—to question this modernity. Some of the values that are sought after today are thus found in works produced by craftsmen and women: economy of resources, efficient *and* sustainable production, the dignity of materials, and relations with others, objects, duration (quality), and durability.

## DIGITAL TOOLS AND THE ARTS AND CRAFTS SECTOR

In some respects, the technologies and digital design and manufacturing tools must not be perceived differently from other tools and technical developments that have occurred in the past, because they are in keeping with technical progress, a tangible development with a continuous, although irregular, linearity (unlike social and economic progress, which is not always linear, despite the fact that various ideological movements—in particular liberalism—have described it as having a similar progression to that of technical innovation). Although laser cutting and water-jet cutting are digitally controlled, they do, for example, fall within the scope of objects used for cutting.

However, the contribution of the contemporary technologies has significantly altered our relation with production, in contrast with other technical developments that preceding generations experienced. The digital phase of the design process, which can be entrusted to another individual, removes a part of the physical imponderable of transmission—from one individual to another during a long apprenticeship—, which characterised the arts and crafts trades. This new phenomenon is, however, in line with the invention of writing and the externalisation of human memory: the program thus contains a record of the human actions and this can therefore be fed into an automaton in the event of robotised production. By using a digitally controlled CNC machine—or a 3D printer in certain cases—to shape and/or cut materials, a person who wants to shape a piece of wood, stone, foam, or something made from synthetic polymers, in order to make a prototype or an object, does not necessarily need to be a carpenter, cabinetmaker, turner, or ceramicist; but this new possibility has limits in terms of the type of object produced and the need to have some understanding of the materials. Most of the finishing work, which requires an in-depth knowledge of the materials, is done manually. The artisan's work at this stage can be considered as *added value*. The limits set by the artisan with regard to CAD (computer-aided design) and digital machining are both technical and ideological. Indeed, the materials provide an indication of how they should be worked.

Solely using digital machining tools, particularly during training, deprives the artisan of a significant part of the knowledge about the materials and has an impact—known and unknown, and studied and not studied—on the professional skills that are subsequently developed. The tangible indications contained in the materials are in fact only revealed upon contact with them and by working them. They are only accessible through the apprehension and handling of the materials, making it possible to 'master' them before transforming them by machine.

Like all technical developments, these innovations have an impact on the psyche of the person who transforms the materials. They modify both the person's actions and way of thinking. These impacts are felt at the conscious level—thinking upstream about a project, and the use of the gain in time and economic gains resulting from the use of these innovations—and subconscious level. Through the precision and speed of production made possible by the digitally controlled machines, production units that are smaller (SMEs in the arts and crafts sector) than those usually associated with the world of industry can make substantial changes to their production methods. Works or projects that were not economically viable can now be envisaged.

The gain is therefore economic with less time spent on manufacturing and more spent on the design and finishing phases, providing the possibility of moving upmarket with effective cost control. This then makes it possible to spend more time on the stages devoted to the completion of the object, in order to make handicrafts more accessible, while maintaining one of the major advantages of the arts and crafts: the capacity to 'differentiate' the commission in the context of contemporary societies, which are becoming increasingly 'individualised', that is to say composed of individuals who are seeking to differentiate themselves. Although the approach is completely paradoxical, the industrial sector has endeavoured to respond—very often without success—to this quest for uniqueness by combining individual needs and large-volume production.

Hence, digital technologies provide opportunities at the socio-economic level, which can be of benefit to the arts and crafts: formal renewal, the relocation of production, strengthening the direct link between

producers and consumers (the revitalisation of city centres as places of manufacture of the social fabric), lower manufacturing costs associated with improved margins, and regaining a lost market or markets (producing unique pieces at a cost similar to that in industry). To a lesser extent, they make it possible to save space (less space is taken up by transformation tools, particularly if a machining centre is used).

As already mentioned above, the advantages provided by these technologies, particularly in terms of costs and productivity, are not without pitfalls. The first is that there is no distinction between this form of production and industrial production, but there is no possibility of achieving the economic gains associated with mass production: similar products can be produced, but at a higher cost. The possibilities provided by digital technology should not overshadow—but be the factor that fulfils—the consumer's desire for uniqueness. From an aesthetic point of view, computer-based modelling tools may lead to the abandonment of drawing in certain apprenticeships, which will undoubtedly have adverse consequences on the quality and diversity of the projects. And from an economic point of view, the theory of Ricardian technological unemployment, the spectre that haunted the industrial Europe of the nineteenth century, cannot be entirely discounted<sup>17</sup>. Lastly, the question of the adoption of new digital tools may also run up against the cost of the tools and therefore the artisan's financial resources. With regard to the latter aspect, what about cooperative design and production centres?

<sup>17</sup> 'According to a study in 2013, conducted by Oxford researchers Carl Benedikt Frey and Michael Osborne, 47% of the jobs in the United States will be threatened by automation in the next twenty years.', Corine Lesne, in 'TechnObama et l'angoisse de la classe moyenne', *Le Monde*, Tuesday 9 February 2016.







# THE COMMUNICATION REVOLUTION

**YANN RIVOALLAN**

Co-founder of The Other Store, Paris

For me *Au Bonheur des Dames*<sup>18</sup> is a key work because it describes our new reality—the revolution in communication.

Take the example of the 'Bon Marché'. This store was enormous when it opened, matching the scale of Paris at the time. Today, it would be ten times the size. The chain store introduced two major innovations: price display and self-service. These revolutions completely overturned the existing trading practices. During the twentieth century, mass production evolved into mass consumption and mass communication. The major TV channels emerged and the mass media developed.

The 'masstige' market, or the mass marketing of luxury products for consumers, has been the final stage in this movement. The association between

premium brands and public chain stores is unusual. But it does work. Hence, the partnership between Balmain and H&M caused near riots in front of the Swedish chain store. H&M's website had to shut down after fifteen minutes, as it was inundated with visits.

The luxury sector now faces a communication problem. Start-ups want to change the world. Facebook is the only media capable of communicating with 1.5 billion people, even though the platform produces nothing. It simply recuperates the information provided by the population.

Previously, mass communication occurred via the major actors who provided the content. These days, it occurs between the individuals themselves. Each person can share the date of their birthday

or say exactly where they are at a given time. Every person can choose to share or not share this information. In short, the public creates and diffuses its own information.

Since 2004 and the arrival of Web 2.0, the top-down approach of communication has shifted into a dynamic community. For example, after the attack against Charlie Hebdo, 30,000 persons decided to gather in French cities to commemorate the event. In barely five hours they managed to create an extraordinary momentum.

Airbnb has launched an exceptional advertising campaign in Paris, highlighting the financial interest of letting out rooms in flats and houses, and what this can do to help fulfil the accommodation provider's projects and interests. The latter can then pursue a new career, for example as a singer, musician, or cameraman thanks to this source of revenue. Likewise, anyone can become a craftsman or woman. And last, but not least, everyone can become a hotelier. As a complement to the 80,000 nights offered by professional establishments, the platform added 40,000 extra places, virtually overnight.

All these developments will lead to a revolution, which will be primarily industrial. It is therefore comparable to the changes that occurred in the nineteenth and twentieth centuries. Although the computational tools did not produce the expected upheavals over the last twenty years, the conjunction of digital technologies, platforms, and Web 2.0 have brought about profound changes in skilled trades.

Could these changes lead to the destruction of craftsmanship? Not necessarily. Look at the case of crowdfunding, which can raise funds far more effectively than in the past. All one needs is an effective Facebook page and an Instagram account, and a good product can take off. In just two years, for instance, Jacquemus has managed to attract 5,000 Internet visitors per day to its website page, solely thanks to Instagram, the quality of its production, and its creative spirit.

Digital technology is introducing new approaches to craftsmanship. For example, artisans can now market their products all around the world almost instantly, thanks to platforms such as Etsy.

Unfortunately, however, they are not the only ones who benefit from this service. The playing field has become much larger with Internet, but the downside is that competition is far greater. Although the G7 taxis managed to counter Uberpop, it will be more difficult for artisans to outdo their competitors. The hoteliers have not succeeded in halting the expansion of Airbnb.

Those working in the artistic crafts are facing a real challenge: how to become an expert in social platforms. If the craftsman or woman is not visible, he or she will be outstripped by other actors, as each person can find their place and with greater talent than their competitor. In this world, talent is not merely proportional to the quality of the created object; it also needs to be communicated to others. After Balmain joined up with H&M, is the clothing necessarily exceptional? Yes, because everyone wants to buy it. But is it really luxury clothing? Honestly, I am not so sure. In any case, the digital tools that promote economic development have become truly indispensable.

With sites such as BrocanteLab, the notion of the obsolescence of products has been revised. Let us take a look at a very impressive French success story, the Vestiaire Collective site, which managed to raise 50 million euros. And the result? It is now possible to buy a 'Birkin bag' at the drop of a hat, whereas normally one had to place an order with Hermès and wait several months.

Before, the artisans were unable to sell their products online because the websites were not adapted. The age of the products made this impossible. The communication platforms, such as Ebay, were not attractive for finely worked objects. Now, BrocanteLab and Vestiaire Collective enable artisans to market their products. The longevity of the latter is no longer a problem because they can be sold several times. The artisans have therefore created a new value and distribution chain for these objects.

This new form of exchange is perfectly suited to the sectors of fashion, art, and crafts. The latter will endure due to the talented artisans, its network, and word-of-mouth. But it is in competition with everyone else, and faces a challenging future.

Time appears to be accelerated. In this context, the talented will develop more rapidly and the less talented will fall by the wayside. For instance, it only took five years for Kodak to fall into decline. Even though it was worth several billion dollars, the company failed to adapt to the digital era.

Hence, there are exceptional opportunities to be had. It has never been so easy to diffuse one's own communication. But there is a very negative downside to this. The principal platforms are not owned by the French but rather by foreign groups. Facebook, Airbnb, and Etsy have managed to capture both our values and our data and we will need to profit from these phenomenal audience hubs. Amazon has 15 million visitors on its site in France. We must be able to re-use this information to be able to send our clients targeted content, via newsletters or Instagram, for example. The opportunities for progress are excellent.

<sup>18</sup> Zola, E. *Au Bonheur des Dames*, translated as *The Ladies' Delight* by Robin Buss (2002)



# IMPACT OF DIGITAL TECHNOLOGY ON CRAFTS

**PAOLO MANFREDI**

Digital strategies advisor, Confartigianato Imprese, Rome

I am giving the perspective of a practitioner, looking at technology and how it can affect a population. This is an era when standardisation is over. Standards used to be a guarantee of the quality of products but now they are seen as shabby. This sort of demand is affecting very different markets, not just luxury, where it is more evident.

There is a set of products and services where personalisation does not just mean bespoke or tailor-made products. You want a product with a soul, a history, and someone behind it. You can use digital to inculcate new meanings in society for what your company does. Digital is strategic and you cannot think about what is happening without thinking about digital and personalisation.

Digital can affect the way you design, produce and sell products, and the way you interact with consumers. It affects the way you become known and fund your ideas for creativity. We want to move companies that originated in a nondigital era and have a nondigital mindset towards a more digital era. It is hard to know how to do this but we are proceeding through induction. We are looking at entrepreneurs, regardless of their educational background or age. I will give you examples of companies that have understood this point and made use of digital which are different and interesting.

To find solutions to the problem of combining digital technologies and solutions, we have to consider that digital technology was a realm of engineers and big vendors. They were extremely

successful in selling new needs to engineers, but were very bad at addressing people who needed digital technologies the most, including small crafts companies and elderly people.

We are working on how companies can communicate what they do and are trying to set up marketplaces for their products to be sold. If you are trying to sell products with a soul or a history, Amazon may not be the right answer, but we have not found a viable answer yet. It is not just a matter of how the products are presented and how the website is made, but how the products are funded. It is time to bring this set of problems to a higher level than a national one.

We are constantly researching and collecting “stories”, and big companies understand this and are working on it. Nike delivers standard products but created a personalised solution. This indicates that the industry is moving quite fast, but there is a threat that the elements that make craft unique will be stolen. There is a startup which is quite interesting and successful, and it does what Nike does. The only difference is that the shoes are not made in China, but are handmade. You can customise your shoes and, two to three weeks later, they will be sold as crafts.

We are looking at some interesting phenomena for our research, such as that of the bicycle industry. This is very physical but has created a digital mindset. People collaborate and combine passion for crafts and for products that run well with design and material solutions. Dario Pegoretti from Trento is a master in creating bikes and in technology. He wrote on his website that, from November 2012, he would not be selling bikes in Italy anymore. Due to his mastery of digital technology, he achieved the same level of turnover he achieved in Italy in the first six months of 2013 in Taiwan alone.

A digital mindset is also a mindset of swift change, which is empowering. These Schumpeterian entrepreneurs must be studied as much as possible. There was a man who had a light machinery company and, in recent years, machinery has lost market share. He switched to a light helicopter, which is used for sports and research purposes all over the world. He has a three-person company which sells in 20 countries, from Australia to Russia.

There is a piece of art made with aeronautical aluminium and is carved with a CNC machine. It was made in a 17th-century house in Milan by three people. Machinery may threaten the uniqueness of pieces. An entrepreneur who is now 56 discovered 3D printing 10 years ago. He was a jeweller and he was able to create a new collection using 3D printing. He created shapes that he could not have created without 3D printing. He was a traditional craftsman from Arezzo, an industrial district with a tradition in jewellery. Using digital technologies, he was able to invent new products and access new markets.

There is a company in the NorthEast and the founder of the company used to work for a television company. When it closed, he turned to video quality control for production lines. He realised a sculpture in the shape of a car, which is a piece of digital art. It retails at EUR 120 000, with personalisation. It was carved from solid aluminium with a CNC machine, and it does not have a single stitch, except for the carburettor, which is shaped like a shell. This is the new wave of art which integrates our tradition and digital technology.

There is a power within such entrepreneurs that make them strive for new solutions and be couriers for knowledge. We have to abandon a topdown approach in public policy in helping these companies. We think we know them and that we have the solution and they have to follow it. It is a constant process of dialogue with Schumpeterian entrepreneurs and we have a lot to learn from them. We have to identify what made them successful and create entrepreneurs who have the same qualities but have directed their curiosity elsewhere. They are now striving to stay in the market because markets are changing quickly.





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# THE PROJECTS CARRIED OUT BY THE LORRAINE REGION IN SUPPORT OF THE ARTISTIC CRAFTS, BEFORE THE REGIONAL REFORM IN 2016

**CHRISTOPHE DE LAVENNE**

Project Manager, Mission Métiers d'Art Lorraine, Nancy

I would like to present you some examples of the work that has been carried out in a region, in this case the Lorraine before the regional reform provided for by the law on the New Territorial Organisation of the Republic (NOTRe), which was promulgated on 7 August 2015. In 2015, the Lorraine region had around 2.5 million inhabitants. It has an industrial history and experienced bitter industrial disputes in the 1970s and 1980s. The region is currently undergoing redevelopment but remains poor, with a GDP of 24,000 euros per inhabitant, which means that the Lorraine region is in the bottom third of the regions in France. In the context of the new territorial organisation, Lorraine has been integrated into the Grand Est region, thus bringing together 5 million inhabitants and two strong regional identities, those of Alsace and Lorraine. It will therefore be necessary for the people in this region to learn to live together.

The artistic crafts sector in Lorraine comprises:

- 1,200 artistic crafts workshops;
- more than 150 trades listed in the list of artistic crafts;
- 42 manufactories or artistic crafts workshops labelled Living Heritage Companies (Entreprises du Patrimoine Vivant, or EPV);
- and internationally known landmarks in around fifteen towns and cities.

There is a very high density of these trades in the region.

Furthermore, thanks to sustained and very high manufacturing activity in the artistic crafts sector, the region has gradually developed a highly effective training system for the artistic crafts. There are currently 30 artistic crafts training centres, and round

900 young people receive training in various sectors of the artistic crafts every year. In addition, a regional programme helps 100 adults retrain every year in the arts and crafts sector.

The notion of 'region' is important. The elected officials who represent these regions believe in the importance of the artistic crafts in communes, a community of communes, and in a *département*. Examples include the Centre for Jewellery Making (Pôle du Bijou) in Baccarat, the National Centre for Furniture Making and Carpentry Skills (Pôle National de Compétences sur le Bois et l'Ameublement) in Liffol, and the European Centre for Research and Training in Glassmaking (Centre Européen de Recherches et de Formation aux Arts Verriers, or CERFAV) in Vannes-le-Châtel.

A policy has been implemented for over ten years: it began with an analysis of the issue of training and the maintenance of skills, and was subsequently extended to all the fields associated with the artistic crafts. For over six years, the region wished to launch a sector-based policy. Hence, in addition to the aviation industry, a sector in the arts and crafts was selected from among the eleven priority sectors: the Art, Luxury Goods, and Creation sector. It brings together all the actors around a project to develop sectors. The policy comprises the 'Pôle Entreprise' for investment aid, aid for job creation, and a regional programme to create opportunities for showcasing the artistic crafts, to enable the workshops to promote their expertise.

The 'Pôle Formation' implemented a regional training programme aimed at adults and developed the provision of training in new and experimental fields. We are currently working very closely with the 'Fab Lab' (fabrication laboratory) set up by the European Centre for Research and Training in Glassmaking (Centre Européen de Recherches et de Formation aux Arts Verriers, CERFAV), where we conduct experiments involving craftsmen and women, and promote awareness of opportunities provided by digital technologies in the artistic crafts. We invite artisans to the Fab Lab, who are curious about the role of digital technology in the artistic crafts, and also artisans who are sceptical about the relevance of introducing digital technology to the sector. The current experiment shows that

digital technology is not a disappointment with regard to the opportunities that it provides for the future of the artistic crafts.

The 'Pôle d'Appui aux Territoires' dealt with the introduction of regional contracts. Each regional contract had to be consistent with the sector-based policy.

The 'Pôle Tourisme' developed arts-and-crafts-related tourism in conjunction with the Comité Régional de Tourisme.

Lastly, the Mission Lorraine Métiers d'Art, composed of three people, monitored, in conjunction with the Pôle Formation, all the training courses provided, conducted the informational interviews with people who wished to retrain in the artistic crafts, and monitored the changing requirements in collaboration with the training centres and the professional sectors. A map showing the development of vocational training in regions is essential in this regard.

Together with the 'Pôle Entreprise', the mission monitored investment requests and business creation applications. We interviewed job seekers who wished to set up businesses. We also provided advice, ran trade associations, and supported all the business start-up assistance mechanisms (enterprise zones and incubators). It was, in fact, decided not to establish arts and crafts enterprise zones and incubators, but to encourage all the incubators and enterprise zones to welcome craftsmen and women, in order to avoid isolating these artisans, who face the same difficulties setting up businesses as other people.

The work carried out with the Pôle Tourisme was organised in conjunction with the Comité Régional du Tourisme.

The work carried out with the Pôle Culture consisted of providing expert advice on a new museographical project, or promoting expertise to create prospective museography that demonstrates that the artistic crafts have a future as well as a past. Furthermore, fifteen museums regularly participate in the European Artistic Crafts Days (Journées Européennes des Métiers d'Art, JEMA), to showcase their collections and highlight current practices.

The regional mission adopted a very flexible approach and provided continuous and daily support to craftsmen and women. Although these companies are similar to others, they face specific problems, which cannot be solved in the standard business support centres. This support work did not aim to replace the incubators, enterprise zones, the Chambres de Commerce, or the Chambres de Métiers, but rather to provide assistance specifically to the artistic crafts sector. Each region would undoubtedly benefit from the services of such a support centre.

The regional mission also kept the general public informed through a newsletter sent to more than 4,000 subscribers. It also kept the craftsmen and women—who often have insufficient information, owing to a lack of time and resources—regularly informed. Furthermore, the information they can obtain is sometimes too general to meet their needs. We therefore compile economic information that we send to the artisans, either in a general or very targeted manner.

It is important to network with the local actors, whether they are professional associations or local artistic crafts associations, and to network with the city and local authorities. The European Artistic Crafts Days (Journées Européennes des Métiers d'Art, JEMA) have enabled us to forge very close partnerships with various cities and incorporate the artistic crafts in their projects. We also work with the French Ministry of National Education, for example in job orientation fairs, where we talk to young people and inform them about the artistic crafts. We also raise awareness among elected officials through an ongoing campaign aimed at making them aware of their region's cultural wealth. Lastly, we work with exhibition organisers.

The local work could not be carried out without collaboration between the regional missions and a national network. Indeed, we need to work in conjunction with an effective national network, through our relations with the National Institute of Arts and Crafts (Institut National des Métiers d'Art), the Ateliers d'Art de France, the Institut Supérieur des Métiers, the Living Heritage Company (Entreprise du Patrimoine Vivant, EPV) scheme, the Villes et Métiers d'Art network, and professional associations.

Lastly, we also work with the other regions, like the Pays de Loire and Poitou-Charentes regions. It is a great shame that artistic crafts missions are not operating in every region of the country.

To conclude, the strengths of the regional policy lie in:

- the close links with the actors;
- the possibility of a guaranteed regional presence;
- the involvement of elected representatives;
- the joint monitoring of the various forms of assistance;
- and the capacity to bring the various actors together.

The regional reform has positive and negative aspects. We can fulfil new ambitions with regard to sector-based initiatives, because the size of the current regions does not always make it possible to bring together the desired number of artisans. Furthermore, the detrimental effects of boundaries have disappeared. The new regions provide more extensive marketing opportunities. However, the temptation to create a single model must be resisted—the regions' specificities and the principle of a local relationship must be maintained.





# THE ARTS AND CRAFTS: A STRATEGIC CHALLENGE FOR THE ÎLE-DE-FRANCE REGION

**JEAN-BAPTISTE FERNANDES**

Head of the Entrepreneurial and Sectoral Development Department,  
Île-de-France Region

Artistic craftsmanship and the artistic crafts represent a major challenge for the Île-de-France Region. The policy was made part of our economic development and innovation strategy, which was adopted in 2013.

Let us take a look at some of the statistics relating to the Île-de-France region. It has 12 million inhabitants, representing 19% of the French population. Half the inhabitants in the Île-de-France Region are under forty. The region generates almost a third of the French GDP and 4% of that of the European Union. It therefore has significant economic clout in these two geographical areas. The Île-de-France region is also the biggest employment area in Europe. It has a highly qualified labour force—33% of French executives.

The regional authorities have a total annual budget of 5 billion euros. The region influences the daily lives of the inhabitants in Île-de-France, as it is involved in many areas: town and country planning, transport, secondary schools, training, economic development, innovation, and tourism. Two hundred and thirty million euros were allocated to the last three areas.

It is extremely difficult to obtain any figures and statistics relating to the artistic and creative crafts. So we conducted a joint study to obtain more information. We know that there are around 8,000 professionals—employees and artisans—in this sector in the region, and around 5,200 companies. It is therefore home to one quarter of the arts and crafts professionals in France.

Four activities are particularly well represented because they involve 60% of the arts and crafts professionals in Île-de-France: the jewellery industry, artistic creation and live entertainment, the manufacture and repair of furniture and, lastly, the manufacture of musical instruments.

During the 2007–2012 period, the number of people working in the arts and crafts sector dropped by 8% at the regional level. The economic crisis cannot be the only explanation for this phenomenon. We have also observed that the decrease was more pronounced in the Île-de-France region than on a national level, as there was only a 2% decrease nationally. We need to identify the structural factors that contribute to this heightened fragility.

In Île-de-France, almost a third of the craftsmen and women are aged over fifty, compared with 26% throughout the country. We need to take into account the issue of the transmission of know-how in our public policies.

There is another aspect in our region. The level of training of the region's arts and crafts professionals is superior to the national average. More than a third of the employees in the sector have at least a Bac + 2 diploma. The rate is only 24% at national level. These figures are due to the presence of many art schools in Île-de-France, particularly in Paris.

The Île-de-France region is facing challenges that are similar to those in Tuscany and England. The arts and crafts sector in the region is diverse, multifaceted, and difficult to understand. In order to quantify it, a partnership brought together all the organisations involved in the artistic crafts: the National Institute of Arts and Crafts (Institut National des Métiers d'Art), the Chambers of Trades and Crafts, the Chambers of Commerce, the group 'Défi métiers', the Ateliers de Paris, the Ville de Paris, and government departments.

The Île-de-France region has a rich, exceptional, and unique heritage: the know-how of the professionals in the artistic crafts sector. Our public policies must enable this know-how to be maintained, in particular by making business leaders aware of the need to pass on their business activity in a prompt manner.

With the development of the 'Fab Lab' workshops, in which new objects are produced, with 3D printers, for example, I can see a real opportunity for progress for the region with regard to innovation and digital development.

Moreover, we need to promote the expertise in the Île-de-France region around the world. The artistic crafts currently suffer from a lack of visibility. The public authorities and the consumers have become aware of this problem. In particular, we need to help craftsmen and women to promote their products in trade fairs and carry out 'prospecting' missions abroad.

Our study has a collaborative dimension because the Île-de-France region wanted all the actors in the sector to be involved. It also wants the study to become the basis for future public policies in this field, and wants these policies to be developed collectively.

The Île-de-France region is already providing support to the arts and crafts. Even though the current schemes will be subject to further due to changes in policy in the coming years, I shall mention some of them<sup>20</sup>. As part of our support in the marketing and international development of the sector, we have helped more than 800 arts and crafts companies, whose products are eligible for export. We helped them to find prospective clients, on the individual and collective level. We provided them with significant financial aid, as we contributed 1.5 million euros.

In addition, we provide funding for events that promote the artistic crafts, such as the biennial devoted to them in the Carrousel du Louvre. We support the INMA's European Artistic Crafts Days (Journées Européennes des Métiers d'Art, 'JEMA') and the International Study Days (Journées d'Études Internationales), because they are events that facilitate encounters and exchange.

Craftsmen and women are increasingly facing the problem of high property prices, particularly in Paris. They are forced to live and work outside the urban fringes. However, these trades need to remain at the heart of the economic activity. We therefore support several initiatives that facilitate

the establishment of artisans: the Viaduc des Arts in Paris, the artistic crafts centre in Pantin, and incubators like that in Rue Faidherbe, in collaboration with the Ville de Paris.

We encourage the transmission of skills because we consider that this aspect needs to be further developed. We cover the costs relating to the assessment of business capital because an absence of reliable figures can impede a transfer. This support facilitates the transactions and therefore the transmission of the business. Since 2011, we have provided assistance to 400 arts and crafts companies and the related jobs.

The region is also heavily involved in the field of education (apprentice training centres, schools of applied art, vocational colleges, etc.). We promote the creation of apprenticeships and we support the sectors that are well established in the Île-de-France region, such as the furniture industry, decoration, and the jewellery sector.



# ENHANCEMENT OF TERRITORY AND DEVELOPMENT OF EXCELLENT LOCAL CRAFTSMANSHIP – ITALIAN KNOW-HOW TO RESTART THE ECONOMY

**MAURIZIO DALLOCCHIO**

Professor of Corporate Finance, Bocconi University, Milan

The research project “Enhancement of territory and development of excellent local craftsmanship”<sup>19</sup> has been carried out by the Bocconi University with the support of the foundation Fondazione Cologni dei Mestieri d’Arte and the fine watchmaking manufacture Vacheron Constantin. Its aim was to verify whether there is a relationship between economic development and the visibility and health of local craftsmanship in Italy.

Let us see what came out thanks to our analysis. There is a very significant presence in Italy in terms of local craft enterprises with a solid historical background, at more than 1.4 million, with more than 15% of total Italian employees working in these entities. The contribution to GDP is around €150 billion. These are mainly very small enterprises, with an average of 2.2 employees each.

The economic crisis seriously affected the number of these local craft enterprises, especially between 2009 and 2013, and the unemployment rate rose significantly, indicating an inverse relationship between these two variables (i.e.: the larger the number of craft enterprises, the better for the employment rate). The research also demonstrated a significant positive correlation between the number of craft enterprises and the number of tourists taking advantage of them.

The example of Lombardy, one of the most important Italian region in terms of dimension and wealth, was used to demonstrate this relationship. The positive relationship between the death of local craft enterprises and unemployment is clear, along with that between the number of these enterprises and GDP. What is even more interesting

is that the period until 2013 indicated a strong relationship between the number of tourists, domestic and international, and the number of these enterprises, both declining. The results were similar, if not identical, with regard to other regions.

Another analysis was carried out to determine the potential impact for the period between 2014 to 2018 if the number of craft SMEs followed the projected economic growth in Italy in this period. This indicated an increase of 160,000 in the number of people employed in this sector, which would have an impact on GDP in the range of 1%. Therefore, the outcomes of this research demonstrate a strong relationship between the state of health of local craft enterprises and employment, GDP and tourism.

A survey was carried out in collaboration with Fondazione Cologni dei Mestieri d'Arte, on a large sample which was statistically representative of local craft enterprises. Regarding the outcomes, two-thirds of those involved in this sector were men and a third were women, with a good educational background, but, unfortunately, aged between 45 and 60 in two-thirds of instances. The number of employees in over 50% of cases was only one, and in over two-thirds of cases was less than three.

Regarding the perception of the quality and price of their products, more than two-thirds of the sample perceived their products as being more expensive compared with undifferentiated products. It is very interesting to notice that they did not stop investing, even if their sales were stable or decreasing. More than 50% experienced a decrease in total sales in 2013 but increased their investment, indicating that they were preparing for further future economic development.

As a conclusion, these entities bring enormous added value, both because of their numerical contribution to employment and GDP, but also because they are able to invest even if the economy is not developing because they can maintain a certain level of revenues. Their workforce hasn't decreased dramatically by the reduction of their sales: 70% of respondents indicated that they had either maintained or increased their workforce. This is a very successful model and must be sustained and replicated internationally where possible.

19 "Enhancement of territory and development of excellent local craftsmanship. Italian know-how to restart the economy", Università Bocconi, in collaboration with Fondazione Cologni dei Mestieri d'Arte, 2015







# ARTEX: THE SUPPORT OF THE ARTISTIC CRAFTS IN TUSCANY

## ELISA GUIDI

Deputy Director, ARTEX, Centre for Artistic and Traditional Arts & Crafts in Tuscany

The various articles have confirmed that the issues and challenges we face need to be dealt with not only on a regional and national level, but also on a global level.

Tuscany has its own set of policies regarding the artistic and traditional crafts. This sector also comprises the professions associated with restoration, heritage, classified and non-listed historical monuments, and the catering trades.

The ARTEX centre's appointed task is to implement these policies. The centre coordinates many projects in Tuscany. For example, it helps to ensure funding for exhibitions and launches initiatives to promote and highlight the artistic crafts.

At a local level, ARTEX works with the local authorities and the territorial representatives.

It established links between the arts and crafts and the territorial economic and cultural resources. It works with professionals in the field, including those whose works cannot be exported internationally.

At a regional level, ARTEX works with the authorities in Tuscany, and also with the two largest crafts associations in Italy. We carry out projects that have the potential to help professionals and companies in the arts and crafts sector. We ensure that our initiatives, which cannot be implemented on an individual basis, are innovative and collaborative.

At a national level, ARTEX acts as a consultant to the Italian Ministry of Culture, professional associations, and the Italian Trade Agency (ITA), which supports Italian foreign trade. In addition, it participates in the initiatives launched by the network that resulted from the International Charter

of Artistic Craftsmanship. The founding text was signed by Italy (ARTEX) and France (Ateliers d'Art de France) during the Maison & Objet trade fair, in January 2010. Many countries have subsequently followed suit: Spain, Norway, Ireland, Japan, Tunisia, Korea, Egypt, and so on. Fourteen regions in Italy have joined the movement, as well as the Italian Union of Chambers of Commerce (Unioncamere). In France, several regions and the Permanent Assembly of Chambers of Trades and Crafts (APCMA) have signed the Charter.

The Charter serves as a foundation for work and interchange with the professionals in the sector. The document was the first to mention the cultural, social, and economic values of the arts and crafts, which have now been highlighted. In the past, the texts that governed the profession only focused on one of these aspects. For example, they only highlighted their cultural contribution.

Based on this Charter, the craftsmen began engaging in discussions. The Charter may also serve as a foundation for other initiatives. For example, it fostered the project to develop a creative industry, which was presented at the European level.

In Italy, the national structuring of the artistic crafts is not as firmly developed as it is in France. The regions are able to enact laws relating to this sector of activity, with regard to training and promotion, for example. Each region acts according to its own regulations, its own definition of the arts and crafts. It implements its own policies in this sector.

It is important to point out that—historically—the arts and crafts sector and the small- and medium-sized companies in Italy employed those who were laid off by the major groups. This tradition says much about Italian values.

There is no clear perception of craftsmanship in society. This perception is fuelled by the diversity of the sector, with regard to the size of the companies, and the techniques and materials used.

In addition, the artistic crafts suffer from the lack of a clear communication strategy. The professionals in the sector must, above all, be able to benefit

from a precise definition of their sector. This has hitherto not been established, due in particular to an absence of data. Indeed, the public authorities and the journalists cannot promote an activity without any knowledge of its scope. They need to know how many professionals, companies, and employees are involved in the sector. As Sylvie Donne stated: 'What cannot be counted does not exist'. This information could be used to develop a communication plan, and also a strategy and policy for the artistic crafts.

Whether they are new, developing, or traditional businesses, their opportunities must be consolidated. For example, Italy is heavily involved in the online trade sector. Operating in the national and international markets requires an innovative approach. The relationship with the new generations of craftsmen and women and employees must be maintained in order to lay the foundations for the future of the arts and crafts.





# THE QUEBEC MODEL: THE CONSEIL DES MÉTIERS D'ART DU QUEBEC

**LUC DELAVIGNE**

Chairman, the Conseil des Métiers d'Art du Québec, Montreal

I am not an economist, a scientist, or an engineer, but my work involves these three disciplines because I am a ceramicist, and even an accountant from time to time, as is the case for all craftsmen and women.

The Conseil des Métiers d'Art du Québec is an organisation mandated by the law on the status of artists, which aims to represent all the professional craftsmen and women. This involves ensuring that these individuals can earn a decent living from their work. The Conseil has around 1,000 members. Quebec has a population of just under 8 million inhabitants and there are around 3,000 artistic crafts companies. We collaborate with other regions in Canada and the project 'Citizens of craft'<sup>21</sup> is the fruit of a collaboration between several provinces. The French-speaking part of the movement was organised by our offices in Quebec.

The Conseil des Métiers d'Art disseminates information about and promotes the artistic crafts in Quebec, through various centres in Quebec and Montreal. We also organise trade fairs. We are also responsible for setting the norms and standards, and establishing the procedures that ensure the professionalisation of the sector. We therefore have to inform consumers about the origin of the products in order to maintain their significant added value, as the products are artistic works. This approach is based on know-how that is sometimes ancestral and is accompanied by the use of modern techniques. These elements therefore need to be highlighted.

The Conseil des Métiers d'Art needs to overcome several challenges—challenges that exist throughout the West. The first challenge consists of becoming part of the global marketing and dissemination

of the artistic crafts, while highlighting the uniqueness of the know-how. We are increasingly using the Internet to achieve this because our youngest members want to sell their products on the Internet and export them to participate in the global market. Other, older members adopt a more traditional approach and prefer to continue selling their products themselves by meeting their clients directly. Promoting artistic crafts on the Internet continues to be challenging. Indeed, we do not want them to be mixed in with objects from diverse sources, whose quality is hard to evaluate.

We have conducted a complete overview of our approach over the last few years, as we had done little to improve our dissemination methods and the presentation of our boutiques. We carried out an extensive reorganisation of our dissemination methods with regard to marketing, and we have revamped our boutiques, which have now adopted a more modern approach in order to better promote the objects and give our customers a better understanding of the artistic crafts.

Indeed, we realised that our customers did not necessarily perceive the artistic crafts in the same way that we do. That is why the movement '[Citizens of Craft](#)' has emerged just at the right time to question the way in which the artistic crafts are perceived. Indeed, it is interesting to see how we are perceived by elected officials and young people, in particular. We do face a challenge with young people, although the artistic crafts have qualities—they are made and sold locally and are environmentally friendly—that are currently sought after.

Our challenge therefore consists of really moving forward into the twenty-first century with regard to communication, marketing, and the customer policy, while maintaining the norms and standards that give our products value and make them interesting. An organisation like ours needs assistance in this matter and has to consult advertising and communication specialists.

This has enabled us to better promote our activities. It is true that we get to know each other so well that we no longer promote ourselves effectively. Consequently, the calling into question of our image and a revised communication policy are essential.

Our events, through our boutiques and trade fairs, make it possible to market products that generate around 350 million Canadian dollars per year. Nevertheless, accurate figures for the marketing of the artistic crafts are difficult to obtain. Many tourist regions in Quebec do, however, attract significant interest and have well-developed artistic crafts sectors.

21 [citizensofcraft.ca](http://citizensofcraft.ca)







# INITIATIVES OF ATELIERS D'ART DE FRANCE TO STRUCTURE THE SECTOR

## SERGE NICOLE

President of the Ateliers d'Art de France and of the Union Nationale des Métiers d'Art

I am a ceramicist by profession. My workshop is located at Sainte-Eanne, in the Poitou region. It is far more than merely a place of work, because even though I have practised my craft in it for more than twenty years, I have never been isolated. Working in the artistic crafts always brings one into contact with many people, which is an extremely enriching experience for the craftsman or woman. And aside from that, it is one of the foundations of our humanity, and is for this reason indispensable. It assumes a philosophical or even metaphysical dimension.

I have been involved in collective initiatives for a number of years. I have been defending the rights of my colleagues ever since, and, in 2006, I was elected President of the Ateliers d'Art de France.<sup>22</sup> This organisation represents 1,900 artisans and

130 specialised associations. It manages a network of partners comprising 6,000 craftsmen and women, artisans working with materials, and crafts manufactories. They practise their crafts in the creative and heritage fields. The dialogue we maintain with the State has been fruitful and is the only way to ensure that French society evolves.

Our concerns are being taken seriously. The collaboration between the public authorities and crafts professionals has not only resulted in a paradigm shift—it has also led to the remarkable legislative developments introduced over recent months, both in the crafts and cultural sectors.

Our goal is to ensure that the role and place of craftsmen and women working in the artistic crafts sector is duly acknowledged in French society,

and our role is to represent and defend them. We also do our utmost to provide our workshops with the necessary economic support. Our entire *raison d'être* is based on these two objectives.

In 2014, we succeeded in obtaining a vote in the French parliament that acknowledged the existence of the artistic crafts as a sector in its own right. So, we have come a long way; we have been striving for this for some time and it has changed the context in which we operate.

Several weeks ago, an amendment to the 'creativity' law underlined the need to support and preserve the artistic crafts<sup>23</sup>, which have been inscribed in the scope of French cultural policies. This needs to be complemented by decisive legislative advances. The structuring of the artistic crafts is en route, and attaining this objective means fighting for it on a daily basis.

The artistic crafts have long been a strategic issue in France—more than anywhere else in Europe and the world. They help to promote the country and embody the French identity, culture, essence, and image. Historically, this representation led to the predominance of a centralised state. For instance, the European courts fought for control over the porcelain industry, which brought economic benefits that largely surpassed that sector of activity. During the eighteenth century, the State even decided to pilot the artistic crafts by creating national manufactories. This tradition continued up until the twentieth century, with notably, the establishment of the French Ministry of Culture in 1959. This confirmed the role played by the artistic crafts in promoting national culture, as well as their strategic dimension.

Those working in the artistic crafts sector are primarily committed artists working in ateliers; the workshop is more than just a working tool, because the creative processes occur in the interaction with the materials. This model has existed since the beginning of the twentieth century and has spread throughout Europe. Artists moved into the manufactories, production sites that were then in decline and which were struggling to shift from the primacy of creativity to industrialisation. This shift began with ceramics and the other artistic

crafts followed. For example, artists began to work with glass, while this craft was in decline. They integrated textiles into their work, just as this industry was also experiencing difficulties. Many creative people appropriated these materials. Likewise, when the woodturning manufactories disappeared twenty or thirty years ago, artists emerged.

In short, a group of craftsmen and women working in the artistic crafts was established throughout the twentieth century. The artists joined together to access their market. They decided, in conjunction with the Ateliers d'Art de France, to create a specialised salon, the first edition of which was held in 1949. It was then held continuously, even if it was given a different name—the 'Maison & Objet' trade fair. This movement also contributed to the acknowledgment of the social identity of the creative craftsman (*artisan créateur*), a status that emerged in the 1950s.

These struggles became more formal. In 1977, during the general assemblies of the Ateliers d'Art de France, a motion of protest was voted aimed at the public authorities: it demanded that the unique status of 'creative craftsman' be formally acknowledged. This mobilisation continued into the 1980s. In January 1982, Jack Lang visited the 'Maison & Objet' trade fair, a move that was greeted favourably by the profession. General assemblies were convened several months later. The decision was then taken to separate the creative crafts from heritage trades, which, unfortunately, proved to be a great mistake.

In 1990, the Government responded to all the issues that had emerged during the 1980s. Lastly, via the *Journal Officiel*, it declared that the status of 'creative craftsman' would not be officially recognised. This was the death knell for the demands of the artisans and led to their withdrawal from the institutional scene.

In 1981, functional objects—and consequently the artistic crafts—were excluded from the artistic field via a circular. In 2003, another State initiative produced a list of 217 artistic crafts. Even though this initiative enabled the sector to be structured, it again distanced it from the arts and anchored it more deeply in the crafts sector.

A movement for emancipation emerged in 2006. A monitoring centre was established to remedy the lack of statistical data in the artistic crafts sector. This decision was symptomatic of the desire of the craftsmen and women to become better acquainted with one another and affirm their identity in the face of their interlocutors. They organised themselves into many associations, workshops, and unions. The sector was unified and began to interact with its international partners. It modified its statutes to represent both the creative and heritage trades, and a community emerged. This union made it possible to acquire the International Cultural Heritage Fair (Salon International du Patrimoine Culturel) in 2009.

In 2010, the National Institute of Arts and Crafts (Institut National des Métiers d'Art, INMA) was established. Its mission was to pilot the state's policy in this sector on a national level. At the same time, a dialogue began with the public authorities. The various branch unions in the artistic crafts merged within the Ateliers d'Art de France, over which I preside.

In 2013, we introduced the Biennial Fine Craft and Creation Fair ('Révélations') in order to highlight our sector's creative potential. In 2016, it was again held in the Grand Palais. It not only contributed to the visibility of the artistic crafts, but also gave them an economic boost and paved the way for the decisive legislative changes that were introduced six months later. The 'creativity' law was a turning point for an emancipation movement that had begun thirty-eight years earlier. Since that time, the demands of those working in the artistic crafts sector have not wavered.

Before 2014, this sector was associated with well-executed work or heritage work. Since then, it has become an economic issue and the State has consolidated the statistics in relation to this. At the same time, professional committees were set up within the Ateliers d'Art de France. They bring together all the artisans, the heritage actors, and those of the manufactories.

These professionals have been working on a definition of the artistic crafts. Several months ago, an amendment to the 'creativity' law associated

them with the field of cultural policies. This text takes into consideration the momentum that has emerged around this sector.

We have developed a strategy that we would like to implement on a European level. It will enable all the actors to be listed, to properly identify the scope of their activity, and record their turnover. It will enable tools to be developed to structure the sector and make it possible for it to be considered a veritable economic activity. Eventually, the training system we are striving to create will perhaps be established.

The creative crafts are a strategic issue in the world. They convey a culture and an identity. They add to the attractiveness of a country, not only on the economic front. In the current context of globalisation, the artistic crafts have a special place. In the history of humanity, they are the foundation of our collective history. They represent a regional identity, which has become increasingly important in the face of globalisation. They provoke dialogue and forge links between people, generations, centuries, and cultures. For instance, they transmit skills and techniques that were sometimes used by our ancestors. They are the key to harmonious humanity. They are the essence of man and the fundamental actors in the history of the world.

<sup>22</sup> Serge Nicole was President of the Ateliers d'Art de France from 2006 to 2016.

<sup>23</sup> Loi n° 2016-925 du 7 juillet 2016 relative à la liberté de la création, à l'architecture et au patrimoine

**AFTERWORD**

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AFTERWORD



# THE ARTISTIC CRAFTS AT THE SERVICE OF AN ARS VIVENDI: SUSTAINABILITY

**MARC BAYARD,**

Advisor in cultural and scientific development, Mobilier national, Paris

Various articles have evoked the importance of the issue of time in the productive relationships of craftsmen and women; this is the relationship with oneself and with others, a link between interiority and alterity. As evoked by Kamel Daoud<sup>24</sup>, the question of time may, if one wishes, be a transfiguration, a process of metamorphosis of the materials, the skills, or the consumer to the notion of the appropriation of textures, techniques, or the object.

## **ART AND ITS HISTORIES AND CHALLENGES**

However, it is not the question of time that I wish to explore; more specifically, it is another idea of time. Indeed, I would first like to evoke a subject I hold dear—the history of past and contemporary art—, because I conducted research into this discipline for

a number of years, and because the symposium at the origin of this publication was held in the National Institute of Art History (l'Institut National d'Histoire de l'Art, INHA).

The INHA project was ardently supported by André Chastel, the great art historian and humanist, who was passionate about the history of Italian and French art. He is one of those historians who demonstrated that, throughout its history, French art was characterised by extremely varied decorative approaches, from the medieval textile arts (tapestry) and the fire arts (stained-glass windows, enamels, and ceramics), to the finest inventions used in decorating interiors in the eighteenth to twentieth centuries. This indicates that these artistic practices were three-dimensional, and complementary to Italian art, which, as of the

Renaissance, focused more on two-dimensional arts via the technique of the fresco and oil painting (on canvas, wood panels, stone, etc.). In the Middle Ages, French art developed into a decorative ensemble that involved various craft techniques and subsequently those of artists, while Italian art developed in the imaginary sphere, thanks to the mathematics of perspective. To employ a modern expression, the decorative arts and the artistic crafts are part of the French DNA.

### **NEVERTHELESS, HOW CAN ONE DEFINE IN A FEW WORDS, AND QUITE SIMPLY, THE ART OF THE PAST AND CONTEMPORARY ART?**

I would say that we have shifted from 'the closed world to the infinite universe', to borrow Koyré's fine phrase<sup>25</sup>, but in this case not applied to the sciences, but rather the sphere of the decorative arts. The closed world in the field of aesthetics can be defined by a vision in which the Beautiful, the Good, and the Local (the unit of place of antique aesthetics), concepts inherited from Aristotle, comprised very powerful aesthetics, from the Renaissance to the eighteenth century. The category of the Beautiful, discussed, researched, and analysed by academic teaching systems, comprised a perfectly crafted theoretical and rhetorical ensemble, throughout Europe. In following the antique categories—Vitruvius for architecture, Longin in the art of the sublime, to the category of the Good and the Well, which merged with that of the Beautiful of Aristotle and Plato, the critics and the artists created a set of values that placed art in the hands of the artists. Hence, 'making' involved creating a *disegno*, a design and a drawing, and projecting and making involved creating a design before the time when the mastery of one's mind occurred via the mastery of one's manual skills. Michelangelo, a stone craftsman and artist of forms, was attempting to find, as he said himself, the ideal Platonic form in the magma of the stone. His chisel cut through the stone, removing the surplus and freed the Beautiful, seen as the apparent conjunction of the Good and the Well.

In the eighteenth century,<sup>26</sup> the development of aesthetics, due in part to the writings of the German Johann Joachim Winckelmann (1717–1768) and the Frenchman Denis Diderot (1713–1784), introduced

the notion of the separation of the mind and the hand, based on the reaffirmation of the art of rhetoric—called a liberal art—in the antique world, in contrast with the 'practical' or mechanical arts. Immanuel Kant made a distinction between the 'fine' and 'useful' arts. Hence, the theoretical approach gradually took precedence over the practical aspects. The education system of the nineteenth and twentieth centuries accentuated this separation by reinforcing the dichotomy between reflection and action.

Some did not agree with this line of thought and took another path. In the nineteenth century, the Englishman William Morris, reaffirmed the primacy of the arts and crafts in the emerging industrial society, basing his approach on the Middle Ages.<sup>27</sup> And the Frenchman Léon de Laborde rejected the separation between thought and action and distinguished himself doubly. On the one hand, the academic doctrine of disinterestedness, inherited from the eighteenth century, that created an opposition between the pure designer working for free and the industrial (the manufactured), which was heavily influenced by financial considerations. On the other hand, it differs from Kant's separation of thought.<sup>28</sup> Lastly, in relation to artists, it suffices to read the Romantics (Eugène Delacroix), the Symbolists (Gustave Moreau), and the Impressionists (Paul Cézanne and Claude Monet) to realise that in their approach they never dissociate creative intentionality from technical feasibility. Their finest pages are devoted to the difficulty of a work that is confronted by the reality of the materials. Although the education system tended towards a separation, the practical forcefully reaffirmed that the thought could only be realised via the mastery of one's skills.

Nonetheless, this disjunction was consolidated over the last century.

This separation has persisted to this day, via an industrialisation that has 'understated' the artistic crafts and 'elevated' and transformed the artist into the romantic figure of a solitary genius who can do anything they please. I believe this world is ending positively, because a new world is emerging today, which is reviving the elements of our DNA. In fact, I can see two opposing movements that emerged over time.



During part of the nineteenth and throughout the twentieth century, there was an opposition between the Sign and Action. During this separation, the logic of the Sign, that of logos, became increasingly prevalent. The theory and the concept, the defiance of tradition, the quest for novelty at all costs, and the primacy of singularity and individuality have been the driving forces behind the elevation of wealth and acknowledgement. Thinking took precedence over use, and the delectation of pure theory was promoted.

Since the end of the twentieth century, with the emergence and development of digital language, another opposition was added to that mentioned above. Clear scissions are produced but they do not exclude one or the other. On the one hand, there is a virtual labile culture, in which the image has an intrinsic and instant value, giving the impression of geographical omnipresence, in which one can be everywhere and in any place all at once. Some see this as an era of emptiness and narcissism, and for others it signals a rapprochement between individuals and individualities through the establishment of communities of values that replace the transcendent communities that are being redefined (religion or the nation).

Before us (or to the side, depending on one's position), a culture of reality is developing, in which the materiality of the concrete produces a value higher than the temporal process of realisation. The real is an entity that has to be grasped and transformed with patience and effort, and the time required for this is becoming a major existential issue. The ontology is not in the cumulative experience, but lies in the experience of the duration, and, in particular, in relation to natural reality (nature and its preservation).

In the first case, we are part of a spatial logic (being everywhere at once), which predominates (even if it operates in an immobile manner and its physical characteristics are absent), and in the second case it involves a process of temporality that acquires real significance (appreciating the materialisation of the real).

## **RE-ENCHANTING THE REAL: MATERIALITY AND MANUAL SKILLS**

What does this new emerging world consist of? What impact does it have on the field of the artistic crafts? The current changes represent a return to reality, people, skills, the raw materials, and the production site, which are all factors that create social and territorial links. Distant, anonymous globalisation is contested, while identifiable proximity is sought after. Some will see that as a step backwards, while others will comprehend that it is more about pursuing the age-old dialogue between the person and their human and natural environment. I see this reinvestment as a major paradigmatic rupture within the ongoing process of globalisation. In this return to reality, the material is the lever for action and experimentation. Indeed, an artistic craft is expressed primarily through the materials used (wood, glass, metal, stone, ceramics, etc.). Hence, the raw materials are the link between the skills of each transformer (the artisan) and the production site (the territory). This affirmation brings us back to the notion of 'local' in the philosophical sense: the place houses the person carrying out the transformation. There is an intrinsic connection between the place where the raw materials are produced and that of the transformation. Can a cabinetmaker create his objects without knowing about the forestry production site?

The issue of technical skills and the capacity to transform materials is also an essential aspect in the artistic crafts. François Julien employed the very fine term of the 'silent transformation' of the craftsman or woman, of the materials that interact, and of the new consumer uses. This temporality affects the essence of the beings and materials. This reinvestment also presages a new dimension of being that comprises four aspects.

The first is the need for a filiation (which recalls the *auctoritas* of the Middle Ages), that is to say the need to find reassurance in the transmission from the master to the pupil. Hence, in an artistic craft, one is always learning from a past experience, which will generally be overtaken.

The second aspect relates to the economy of frugality, of the durable, which implies that there

is a shift away from the economy of the disposable and large quantities. The human being is then more involved with his or her environment. The introduction of an economy of the artistic crafts inherently incorporates an economy of quality and parsimony.

The third aspect of this new human reality is related to sharing, alterity, and how the other is defined by resemblance or dissimilarities. Networking, being connected, and sharing only work by interacting with others. In this case, the technological tools are at the service of mankind.

The fourth relates to self-fulfilment through 'doing'. In this case, one is working on an object that will emerge from one's efforts. This is a major characteristic of the artistic crafts. The dimension of time, whether slow or rapid, plays a significant role. The bodily involvement represents a break with the last century, in which it was eliminated, except perhaps in contemporary art. The practice of the artistic crafts, however, intrinsically involves the body.

The new human dimension appears to be foreshadowing a new Aristotelianism. It is worth recalling that Aristotle's thinking was disseminated throughout Europe (thanks to the Arab-Andalusian influence), and particularly Padua, and in the Sorbonne, and influenced the Jesuit thinking of the Counter Reformation in the sixteenth century, and has saturated current thinking, that is to say our capacity to conceive beauty, the 'well', and the local, out of a desire for the real. We have returned, as a counterbalance to history, to the concept of beautiful and aesthetic pleasure, to the 'well' (in the sense of 'functional' and not harmful for the environment), and the local (in the philosophical sense, this concerns what is closest to us and enables us to interact with others, whether in proximity or at a distance).

However, let us not forget Plato: the economy of the artistic crafts means that the useful and the agreeable can be redefined, by taking into account human destiny. This infinite universe therefore reintegrates the microcosm represented by the objet d'art. That is the unprecedented dimension of this new economy, this new 'European Way of Life', which is spreading beyond Europe, and is shared by the Koreans, Chinese, and Indians.

This is why the artistic crafts could open up fresh strategic visions, which are both economic and cultural.

- 24 Kamel Daoud, "Le test par l'horloge", *Le Point* n°2298, du 22 septembre 2016, p. 122
- 25 Alexandre Koyré, *From the Closed World to the Infinite Universe*, Baltimore, 1957.
- 26 Christian Michel, Carl Magnusson (ed.), *Penser l'art dans la seconde moitié du XVIII<sup>e</sup> siècle : théorie, critique, philosophie, histoire*, Académie de France à Rome-Somogy, Rome and Paris, 2013; Edouard Pommier, *Winckelmann, inventeur de l'histoire de l'art*, Gallimard, Paris, 2003.
- 27 See, in particular: William Morris, *L'Art et l'artisanat* ('The arts and crafts'), Paris, Payot & Rivages Poche/ Petite Bibliothèque, 2011.
- 28 Léon de Laborde, *De l'Union des arts et de l'industrie*, Impression impériale, 2 volumes, Paris, 1856. See: Jean-François Luneau, 'Léon de Laborde et les arts appliqués à l'industrie', in Arachné. *Histoire de l'histoire de la tapisserie et des arts décoratifs*, Pascal-François Bertrand (ed.), Editions Esthétiques du Divers, Paris, 2016, pp. 45–59.



## **L'INSTITUT NATIONAL DES MÉTIERS D'ART**

Under the supervision of the Ministry of Culture, the Ministry of the Economy, and in partnership with the Ministry of Education, the Institut National des Métiers d'Art (National Institute of Arts and Crafts) carries out a general interest mission on behalf of the arts and crafts professions.

Like the five fingers of the hand, the role of the French National Institute of Arts and Crafts (INMA) is orchestrated around five missions:

- State operator providing assistance to the arts and crafts: interface between the State, the local authorities and the professionals.
  - Laboratory of the future of arts and crafts: the driving force for the research-development which prepares the future of arts and crafts.
  - Networks operator and level of commitment: creator of exchanges between economy, education and culture, networks leader to update training, facilitate employment and entrepreneurship.
  - Source and place of Information for arts and crafts: at the service of professionals, young people and general public.
  - Emissary of the new image of arts and crafts: proclaiming talents, organizing events.
- The National Institute of Arts and Crafts is working for the future of these professions of tomorrow.



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