

**Craft Education in the United Kingdom
and the United States:
A cross-cultural examination of ideals,
approaches and solutions**

3 Volumes

Volume III of III

Stephen Edward Hartley

PhD

University of York

Archeology

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Appendix XXV-GUIDELINES FOR EDUCATION AND TRAINING IN THE CONSERVATION OF MONUMENTS, ENSEMBLES AND SITES

The General Assembly of the International Council on Monuments and Sites, ICOMOS, meeting in Colombo, Sri Lanka, at its tenth session from July 30 to August 7, 1993;

Considering the breadth of the heritage encompassed within the concept of monuments, ensembles and sites;

Considering the great variety of actions and treatments required for the conservation of these heritage resources, and the necessity of a common discipline for their guidance;

Recognising that many different professions need to collaborate within the common discipline of conservation in the process and require proper education and training in order to guarantee good communication and coordinated action in conservation;

Noting the Venice Charter and related ICOMOS doctrine, and the need to provide a reference for the institutions and bodies involved in developing training programmes, and to assist in defining and building up appropriate standards and criteria suitable to meet the specific cultural and technical requirements in each community or region;

Adopts the following guidelines, and Recommends that they be diffused for the information of appropriate institutions, organizations and authorities.

AIM OF THE GUIDELINES

1. The aim of this document is to promote the establishment of standards and guidelines for education and training in the conservation of monuments, groups of buildings ("ensembles") and sites defined as cultural heritage by the World Heritage Convention of 1972. They include historic buildings, historic areas and towns, archaeological sites, and the contents therein, as well as historic and cultural landscapes. Their conservation is now, and will continue to be a matter of urgency.

CONSERVATION

2. Conservation of cultural heritage is now recognized as resting within the general field of environmental and cultural development. Sustainable management strategies for change which respect cultural heritage require the integration of conservation attitudes with contemporary economic and social goals including tourism.

3. The object of conservation is to prolong the life of cultural heritage and, if possible,

to clarify the artistic and historical messages therein without the loss of authenticity and meaning. Conservation is a cultural, artistic, technical and craft activity based on humanistic and scientific studies and systematic research. Conservation must respect the cultural context.

EDUCATIONAL AND TRAINING PROGRAMMES AND COURSES

4. There is a need to develop a holistic approach to our heritage on the basis of cultural pluralism and diversity, respected by professionals, craftspersons and administrators. Conservation requires the ability to observe, analyse and synthesize. The conservationist should have a flexible yet pragmatic approach based on cultural consciousness which should penetrate all practical work, proper education and training, sound judgement and a sense of proportion with an understanding of the community's needs. Many professional and craft skills are involved in this interdisciplinary activity.

5. Conservation works should only be entrusted to persons competent in these specialist activities. Education and training for conservation should produce from a range of professionals, conservationists who are able to:

- read a monument, ensemble or site and identify its emotional, cultural and use significance;
- understand the history and technology of monuments, ensembles or sites in order to define their identity, plan for their conservation, and interpret the results of this research;
- understand the setting of a monument, ensemble or site, their contents and surroundings, in relation to other buildings, gardens or landscapes;
- find and absorb all available sources of information relevant to the monument, ensemble or site being studied;
- understand and analyse the behaviour of monuments, ensembles and sites as complex systems;
- diagnose intrinsic and extrinsic causes of decay as a basis for appropriate action; inspect and make reports intelligible to non-specialist readers of monuments, ensembles or sites, illustrated by graphic means such as sketches and photographs;
- know, understand and apply UNESCO conventions and recommendations, and ICOMOS and other recognized Charters, regulations and guidelines;
- make balanced judgements based on shared ethical principles, and accept responsibility for the long-term welfare of cultural heritage;
- recognise when advice must be sought and define the areas of need of study by

different specialists, e.g. wall paintings, sculpture and objects of artistic and historical value, and/or studies of materials and systems;

-give expert advice on maintenance strategies, management policies and the policy framework for environmental protection and preservation of monuments and their contents, and sites;

-document works executed and make same accessible;

-work in multi-disciplinary groups using sound methods;

-be able to work with inhabitants, administrators and planners to resolve conflicts and to develop conservation strategies appropriate to local needs, abilities and resources;

AIMS OF COURSES

6. There is a need to impart knowledge of conservation attitudes and approaches to all those who may have a direct or indirect impact on cultural property.

7. The practice of conservation is interdisciplinary; it therefore follows that courses should also be multidisciplinary. Professionals, including academics and specialized craftsmen, who have already received their normal qualification will need further training in order to become conservationists; equally those who seek to act competently in historic environment.

8. Conservationists should ensure that all artisans and staff working on a monument, ensemble or site respect its significance.

9. Training in disaster preparedness and in methods of mitigating damage to cultural property, by strengthening and improving fire prevention and other security measures, should be included in courses.

10. Traditional crafts are a valuable cultural resource. Craftsmen, already with high level manual skills, should be further trained for conservation work with instruction in the history of their craft, historic details and practices, and the theory of conservation with the need for documentation. Many historic skills will have to be recorded and revived.

ORGANIZATION OF EDUCATION AND TRAINING

11. Many satisfactory methods of achieving the required education and training are possible. Variations will depend on traditions and legislation, as well as on administrative and economic context of each cultural region. The active exchange of ideas and opinions on new approaches to education and training between national institutes and at international levels should be encouraged. Collaborative network of individuals and institutions is essential to the success of this exchange.

12. Education and sensitisation for conservation should begin in schools and continue in universities and beyond. These institutions have an important role in raising visual and cultural awareness - improving ability to read and understand the elements of our cultural heritage - and giving the cultural preparation needed by candidates for specialist education and training. Practical hands-on training in craft work should be encouraged.

13. Courses for continuing professional development can enlarge on the initial education and training of professionals. Long-term, part-time courses are a valuable method for advanced teaching, and useful in major population centres. Short courses can enlarge attitudes, but cannot teach skills or impart profound understanding of conservation. They can help introduce concepts and techniques of conservation in the management of the built and natural environment and the objects within it.

14. Participants in specialist courses should be of a high calibre normally having had appropriate education and training and practical working experience. Specialist courses should be multidisciplinary with core subjects for all participants, and optional subjects to extend capacities and/or to fill the gaps in previous education and training. To complete the education and training of a conservationist an internship is recommended to give practical experience.

15. Every country or regional group should be encouraged to develop at least one comprehensively organized institute giving education and training and specialist courses. It may take decades to establish a fully competent conservation service. Special short-term measures may therefore be required, including the grafting of new initiatives onto existing programmes in order to lead to fully developed new programmes. National, regional and international exchange of teachers, experts and students should be encouraged. Regular evaluation of conservation training programmes by peers is a necessity.

RESOURCES

16. Resources needed for specialist courses may include e.g.: an adequate number of participants of required level ideally in the range of 15 to 25; a full-time co-ordinator with sufficient administrative support; instructors with sound theoretical knowledge and practical experience in conservation and teaching ability; fully equipped facilities including lecture space with audio-visual equipment, video, etc. studios, laboratories, workshops, seminar rooms, and staff offices; library and documentation centre providing reference collections, facilities for coordinating research, and access to computerized information networks; a range of monuments, ensembles and sites

within a reasonable radius.

17. Conservation depends upon documentation adequate for understanding of monuments, ensembles or sites and their respective settings. Each country should have an institute for research and archive for recording its cultural heritage and all conservation works related thereto. The course should work within the archive responsibilities identified at the national level.

18. Funding for teaching fees and subsistence may need special arrangements for mid-career participants as they may already have personal responsibilities.

Appendix XXVI-IHBC List of Accredited Programmes

*Currently Active Programmes

Institution	IHBC Reference Number	Course	Competencies recognised	Heritage craft focused
University of Portsmouth	IHBC001	MSc Historic Building Conservation	All	No
Birmingham City University- School of Architecture	IHBC002b	Conservation of the Historic Environment MA & PG Diploma	All	Yes
University of Edinburgh	IHBC006	Architectural Conservation MSc	All	No
Oxford Brookes University, School of the Built Environment	IHBC009	Historic Conservation MSc	All	No
Reading University, School of Real Estate Planning	IHBC010	Conservation of the Historic Environment MSc	All	No
Anglia Ruskin University, Department of the Built Environment	IHBC011	Conservation of Buildings MSc	All	No
University of Central Lancashire	IHBC012	Building Conservation & Regeneration MSc	All	No
University of Bath, Department of Architecture and Civil Engineering	IHBC013	Conservation of Historic Buildings MSc	ALL	No
The Weald and Downland Open Air Museum	IHBC018	Building Conservation MSc	All	Yes
University of Cambridge	IHBC019	Historic Building Conservation Certificate	Profession, Evaluation, Competence, Technology	No
Kingston University London through the Building Crafts College	IHBC 20* * NB: Recognition only applies with relevant degree-level education	Historic Building Conservation Foundation Degree FdSc	Full	Yes

Institution	IHBC Reference Number	Course	Competencies Recognised	Heritage Craft Focused
Kingston University, London	IHBC 21	Historic Building Conservation MSc	Full	No
Welsh School of Architecture, Cardiff University	IHBC 22	Sustainable Building Conservation MSc	Full	No
Heriot-Watt University, School of the Built Environment	IHBC 23	Building Conservation (Technology and Management) MSc	Full	Yes
University of Strathclyde, Department of Architecture	IHBC 24	Architectural Design for the Conservation of Built Heritage MSc	Full	No
Kent School of Architecture	IHBC 25	Architectural Conservation MSc	Full	No
University of York, Department of Archaeology	IHBC 26	Conservation Studies (Historic Buildings) MA	Full	No
University of Cambridge Faculty of Architecture & History of Art	IHBC 27	Building History MSt	MSt in Building History Philosophy, Practice, History, Research, Recording and Analysis	No

Retrieved 13/9/2016

Appendix XXVII-NCPE List of Member Programmes

*Active members only

Programme	Location	Degree	Selected Areas of Study	Heritage Craft Focused
Historic New England	Boston, MA	Certificate	Architectural History, Archives, Building Analysis, Collections, Conservation, Cultural Landscapes, Internships, Museum Curatorship & Management, Preservation Philosophy	No
American College of the Building Arts (ACBA)	Charleston, SC	AAS BAS	Architectural History, Building Craft Training, Building Technology & Materials, Design, Fieldwork, Internships, Preservation Philosophy	Yes
Ball State University	Muncie, Indiana	MA MS	Adaptive Reuse, Documentation, Economic Development, Internships, Neighbourhoods, Planning, Preservation Law, Preservation Technology	No
Belmont College	St. Clairsville, Ohio	AAS	Building Analysis, Building Craft Training, Community-Based Projects, Fieldwork, Preservation Philosophy, Preservation Technology	Yes

Programme	Location	Degree	Selected Areas of Study	Heritage Craft Focused
Boston Architectural College (BAC)	Boston, Massachusetts	BA BS MA MS	Building Technology & Materials, Capstone, Documentation, Internships, Preservation Law & Finance, Preservation Planning, Preservation Project Design, Travel	No
Boston University (BU)	Boston, Massachusetts	MA MS	Archaeology, Architectural History, Conservation, Cultural Landscapes, Documentation, Planning, Preservation Planning, Research, Vernacular Architecture	No
Bucks County Community College	Newtown, Pennsylvania	Certificate	Architectural History, Building Technology & Materials, Documentation, Hands-On Techniques, Material Culture, Measured Drawings, Preservation Funding	No
California State Polytechnic University	Pomona, California	MA MS	Architectural Conservation, Building Analysis, Preservation Planning, Recent Past	No

Programme	Location	Degree	Selected Areas of Study	Heritage Craft Focused
Clatsop Community College	Astoria, Oregon	AAS Certificate	Architectural History, Building Analysis, Documentation, Fieldwork, Hands-On Techniques, Internships, Materials & Methods	Yes
Clemson University & College of Charleston	Charleston, South Carolina	MA MS	Building Analysis, Building Technology & Materials, Building Treatment, Conservation, Cultural Significance, Documentation, Preservation Policy	No
College of Charleston	Charleston, South Carolina	BA BS Minor	Architectural History, Built Environment, Community-Based Projects, Design, Hands-On Techniques, Preservation Planning	No
Colorado State University	Fort Collins, Colorado	MA MS	Archives, Building Technology & Materials, Environmental History & Conservation, Museum Studies	No
Columbia University	New York, New York	MA MS	Architectural Conservation, Building Analysis, Design, History, Preservation Law, Preservation	No

Programme	Location	Degree	Selected Areas of Study	Heritage Craft Focused
Cornell University	Ithaca, New York	MA MS PhD	Advocacy, Building Technology & Materials, Documentation, Fieldwork, History, Preservation Law, Preservation Planning, Research, Theory	No
Delaware State University	Dover, Delaware	MA MS	Architectural History, Museum Curatorship & Management, Preservation Law, Preservation Policy, Research	No
Eastern Michigan University	Ypsilanti, Michigan	MA MS	Administration, Community-Based Projects, Cultural Landscapes, Documentation, Interpretation, Preservation Planning, , Tourism, Vernacular Architecture	No
George Washington University	Washington, DC	MA MS PhD	Administration, Architectural History, Documentation, Folklore, Material Culture, Urban Studies	No
Georgia State University	Atlanta, Georgia	MA MS Certificate	Architectural History, Archives, Building Technology & Materials, Community-Based Projects, Conservation	No
Goucher College	Baltimore, Maryland	MA MS	Cultural Landscapes, Preservation Policy, Sustainability	No

Programme	Location	Degree	Selected Areas of Study	Heritage Craft Focused
Lamar Community College	Lamar, Colorado	AAS Certificate	Building Technology & Materials, Hands-On Techniques, History, Preservation Law & Finance, Theory	Yes
Middle Tennessee State University	Murfreesboro, Tennessee	MA MS PhD Certificate	Architectural History, Cultural Landscapes, Environmental History & Conservation, Fieldwork, Heritage	No
National Centre for Preservation Technology and Training (NCPTT)	Varies	Certificate	Archaeology, Architecture, Collections, Conservation, Landscape	No
Plymouth State University	Plymouth, New Hampshire	MA MS Certificate	Building Technology & Materials, Cultural Landscapes, Cultural Property Law, Documentation, Preservation Planning, Public Policy, Tourism	No
Pratt Institute	New York, New York	MA MS	Advocacy, Community-Based Projects, Conservation, Documentation, Heritage, Preservation Law, Preservation Policy, Sustainability	No
Roger Williams University	Bristol, Rhode Island	BA/BS MA/MS Minor	Advocacy, Architectural History, Building Rehabilitation, Community-Based Projects, Design,	No

Programme	Location	Degree	Selected Areas of Study	Heritage Craft Focused
Rutgers University	New Brunswick, New Jersey	MA MS Certificate	Archaeology, Architecture, History, Internships	No
Salve Regina University	Newport, Rhode Island	BA BS Minor	Archaeology, Architectural History, Documentation, Local History, Preservation Planning	No
Savannah College of Art & Design	Savannah, Georgia (and online)	BA BS MA MFA Certificate	Architectural Conservation, Building Analysis, Building Technology & Materials, Community-Based Projects, Economic Development, Fieldwork, Internships, Preservation Planning, Sustainability	No
School of the Art Institute of Chicago	Chicago, Illinois	MA MS Certificate	Community-Based Projects, Documentation, Interiors, Landscape, Study Abroad	No
Southeast Missouri State University	Cape Girardeau, Missouri	BA BS	Archives, Built Environment, Fieldwork, History, Internships, Local History, Museum Curatorship & Management, Site Management	No
Texas A&M University	College Station, Texas	Certificate	Adaptive Reuse, Cultural Landscapes, Documentation, Economic Development, Preservation Philosophy, Preservation Technology	No

Programme	Location	Degree	Selected Areas of Study	Heritage Craft Focused
Texas Tech University	Lubbock, Texas	MA MS Certificate	Community-Based Projects, Cultural Resource Management, Documentation, International Preservation, Preservation Planning	No
Tulane University	New Orleans, Louisiana	MA MS Minor Certificate	Architectural Conservation, Building Analysis, Building Technology & Materials, Documentation, Fieldwork, History, Preservation Law,	No
University of Arizona	Tucson, Arizona	Certificate	Anthropology, Community Revitalization, Cultural Resource Management, Documentation, International Preservation, Landscape, Preservation Planning, Recent Past, Sustainability	No
University of Central Arkansas	Conway, Arkansas	BA BS	Architectural History, Built Environment, Interiors, Internships, Preservation Philosophy, Study Abroad	No
University of Cincinnati	Cincinnati, Ohio	Certificate	Architectural Conservation, Architectural History, Architecture, History, Interiors, Preservation Planning, Urban Studies	No

Programme	Location	Degree	Selected Areas of Focus	Heritage Craft Focused
University of Colorado, Denver (UC Denver)	Denver, Colorado	MA/MS	Architecture, Building Technology & Materials, Cultural Landscapes, Documentation, Planning, Project Management	No
University of Delaware	Newark, Delaware	Certificate	Cultural Landscapes, Documentation, Historic Roads, Material Culture, Museum Studies, Preservation Planning	No
University of Florida	Gainesville, Florida	MA MS Certificate	Architectural Conservation, Architecture, Building Craft Training, Design, Documentation, Economics, Hands-On Techniques, History, Interiors, Landscape, Neighbourhoods, Planning, Preservation Law, Research, Theory	No
University of Georgia	Athens, Georgia	MA MS Certificate	Adaptive Reuse, Advocacy, Building Technology & Materials, Documentation, Economic Development, Environmental History & Conservation, Landscape	No
University of Hawai'i, Manoa	Honolulu, Hawaii	Certificate	Administration, Documentation, Material Culture, Surveys	No

Programme	Location	Degree	Selected Areas of Study	Heritage Craft Focused
University of Illinois at Urbana - Champaign	Champaign, Illinois	MA MS	Architectural History, Architecture, Documentation, Preservation Philosophy, Preservation Planning	No
University of Kentucky	Lexington, Kentucky	MA MS Certificate	Architectural History, Building Rehabilitation, Cultural Landscapes, Design, Interiors, Preservation Planning	No
University of Mary Washington	Fredericksburg, Virginia	BA BS	Archaeology, Architectural Conservation, Documentation, Fieldwork, Folklore, Museum Curatorship & Management, Museum Studies, Planning Urban Studies	No
University of Maryland	College Park, Maryland	MA MS Certificate	Adaptive Reuse, Community-Based Projects, Economic Development, Preservation Law, Preservation Philosophy, Preservation Planning, Recent Past	No
University of Massachusetts	Amherst, Massachusetts	MA MS	Advocacy, Architectural Conservation, Building Analysis, Building Technology & Materials, History, Preservation Policy, Sustainability, Theory	No

Programme	Location	Degree	Selected Areas of Study	Heritage Craft Focused
University of Minnesota	Minneapolis, Minnesota	MA MS	Cultural Resource Management, Economics, Museum Studies, Preservation Planning, Preservation Policy, Tourism, UNESCO Policy	No
University of New Mexico	Albuquerque, New Mexico	Certificate	Cultural Landscapes, Design, Local History, Preservation Planning, Public History, Vernacular Architecture	No
University of North Carolina at Greensboro	Greensboro, North Carolina	MA MS Certificate	Architectural Conservation, Design, Material Culture, Public Policy	No
University of Notre Dame	Notre Dame, Indiana	MA MS	Architectural Conservation, Building Technology & Materials, Documentation, Theory, Vernacular Architecture	No
University of Oregon	Eugene, Oregon	MA MS	Architectural History, Building Technology & Materials, Documentation, Hands-On Techniques, Preservation Law	No
University of Pennsylvania	Philadelphia, Pennsylvania	MA MS Certificate	Architectural Conservation, Cultural Landscapes, Design, Preservation Planning, Site Management, Study Abroad	No

Programme	Location	Degree	Selected Areas of Study	Heritage Craft Focused
University of Southern California	Los Angeles, California	MA MS Certificate	Architectural History, Building Technology & Materials, Documentation, Landscape, Preservation Law, Recent Past	No
University of Texas at Austin	Austin, Texas	MA MS PhD	Architectural Conservation, Architectural History, Design, Interiors, Landscape, Preservation Planning, Sustainability	No
University of Texas at San Antonio	San Antonio, Texas	Certificate	Building Analysis, Building Technology & Materials, Conservation, Documentation, Fieldwork, Planning, Preservation Law, Project Management	No
University of Utah	Salt Lake City, Utah	MA MS	Building Technology & Materials, Community Revitalization, Community-Based Projects, Documentation	No
University of Vermont	Burlington, Vermont	MA MS	Architectural Conservation, Building Analysis, Community-Based Projects, Digital Technologies, Landscape, Preservation Law, Sustainability	No

Programme	Location	Degree	Selected Areas of Study	Heritage Craft Focused
University of Virginia	Charlottesville, Virginia	Certificate	Architectural History, Architecture, Community-Based Projects, Cultural Landscapes, Landscape, Urban Studies	No
University of Washington	Seattle, Washington	Certificate	Architectural History, Architecture, Community-Based Projects, Design, International Preservation, Landscape, Preservation Planning	No
Ursuline College	Pepper Pike, Ohio	BA BS MA MS	Architectural History, Design, Documentation, Interiors, Internships, Measured Drawings, Planning, Preservation Law	No

Retrieved 12/9/2016

Interview Form-Educational Provider

Program: Historic Building Conservation _____

Institution: Building Crafts College _____

Address: Kennard Road, Stratford, London, E15 1AH _____

Interviewee: Graham Lee _____

Occupation: Heritage Consultant/Heritage Manager _____

Interview Date: 1/12/2015 _____

Interview Location: Steve-Savannah Graham-London (Skype) _____

Interviewer: Stephen Hartley _____

Consent Form Signed: 1 December 2015 _____

Begin Recording

Stephen Hartley (SH): Alright. So basically, what's going on with the research, I believe I put it in the information leaflet, what I'm looking at is the way the United States and the UK both approach heritage craft training and see if there's any crosswalks that we can use to make both systems better.

Graham Lee (GL): Yeah.

SH: I know, I don't know how much you know about the US system, but it's pretty fragmented and very small. There's only six programmes in the whole country.

GL: Okay.

SH: That teach the craft side. And I know you guys have your own set of problems over there. So what we want to do it, I've already talked to a series of practitioners to get their opinion about the current training system, but now I'm talking to educators to see what they think about how the current system is working. Which is why multiple people have said; you need to talk to Graham.

GL: Oh dear.

SH: So I appreciate your time. Real quick before we get started, the way the interview goes is that there's ten questions. Within those ten questions are what we call probes, which are a series of questions used to elicit more of a response. Most people when they answer the initial question answer most of the probes. And then at the end there's a specific question for UK participants, and there's an ancillary one for US folks. So it should only take an hour, hour and a half depending on how much you want to say.

GL: Not a problem.

SH: So first, what is the name of your programme that you teach in?

GL: It is a Foundation Degree in Historic Building Conservation.

SH: Alright. And your institution?

GL: It's the Building Crafts College.

SH: Okay.

GL: And that's based in Strafford in East London.

SH: Alright.

GL: And it was established over a hundred years ago by the Carpenters Company, one of the livery companies.

SH: Excellent. And what is your title within the B.C.C.?

GL: Its Heritage Consultant/Heritage Manager.

SH: Heritage consultant and heritage manager okay. Alright, so question number one; can you please describe your programme

GL: Well it teaches, from a standing start, building conservation, based mainly in the UK, and using the ICOMOS training and education guidelines.

SH: Ok.

GL: So it's two years, its described in degree terms as full time, but the students only attend on one day, one long day a week. They come in at nine in the morning and they work through until about 8 o'clock in the evening.

SH: That's, that's a long day. Is it a generalist or a specialist programme?

GL: It's generalist so it all aspects of building conservation.

SH: Okay. How many modules or credits does it take to complete?

GL: There are eight in each year.

SH: Eight. Okay.

GL: No sorry we just had a change so we consolidated eight into four each year, so there are now four in each year. So each module is thirty credits, making a 120 for each year, 240 over the two years.

SH: Ok.

GL: There is also a BSC top-up provision, which is delivered by Kingston University, who are our partner organisation, and they actually award the Foundation Degree, they then will award the BSC for anyone who does the further year. Then there's another further year on top of that for an MSC.

SH: Ok. And that's at Kingston too?

GL: Yeah.

SH: Do you have any general education units that are required?

GL: The basic sort of GSC's in Maths and English and a couple of others are normally required but because we take craftspeople in some instances who might not have any academic qualifications

that is possible. But we can give them, the college can give them additional support if they need it, if they have a weakness in those skills.

SH: Alright. When and why was the programme founded?

GL: That's a good question. The chap who's now the Principal of the College was previously the Head of Construction at Lambeth College, which used to be the Brixton School of Building. And he always had an aim to enable craftsmen to get a degree. And he, together with an organisation called COTAC and the City and Guilds developed a master crafts qualification, which was a diploma, which he ran at Lambeth College for a few years. He was trying to get that converted into a degree and had discussions with Southbank University, and they began to be interested and then lost interest. He then had discussions with Kingston University who at that time had been looking to develop Foundation Degrees with a number of organisations, and so the programme was first set up and run at Lambeth College. When Len then moved from Lambeth to become Principal of Building Crafts College, he brought the qualification with him and it had to be re-validated but, so that's the background. Now it's not exclusively for craftspeople, because we get a lot of career changers. So we've had photographers, we've had quite a lot of IT people, we've had people from the world of finance, but we also get carpenters, bricklayers, stonemasons, plasterers, and we get small builders who find a lot of their building is in the conservation field, so they want to learn how to do it better.

SH: Ok. Fantastic. Can you describe the institution, the Building Crafts College?

GL: Yeah. Like I said it was originally built, it was started in 1893 by Sir Bannister Fletcher, who was a renowned architect and wrote a still well used book on architecture and conservation. And it ran on the same site in central London just off the Maloben Road until 2001 when a new purpose-built college was erected at Strafford. The Carpenter's Company paid for that construction, which was about £3 ½ million. And then there was a planned extension built in 2005, which was another 1 ½. So they've contributed about £5 million to the capital costs of the building. So we have very nice facilities, very modern.

SH: Awesome. So what degrees is the institution certified to award?

GL: None. Because it's a Further Education College not a Higher Education College, which is why we partner with a University which has the degree awarding facilities.

SH: Okay. Does your institution serve a specific demographic?

GL: The majority of people doing the craft skills come from the surrounding London boroughs. But people doing the Foundation Degree come much more widely. I mean we've had people travel up from Wales, from Gloucestershire, from Norfolk, from Birmingham, so it has quite a draw.

SH: Yeah. So would you consider the school national, international?

GL: We like to think so (laughs).

SH: (Laughs)

GL: It received Centre of Vocational Excellence, which is a government standard, about ten years ago. So, and that brought with it some additional money so that helped develop facilities further. So, that was prior to the current Principal's time that was John Taylor, the previous Principal who achieved that status. But, I know one of Len's, the current Principal aims is to develop it into a centre for excellence partially in heritage and other craft skills.

SH: Excellent. So what's the standards teaching load as prescribed by your institution?

GL: (Pause) Well, are we talking about the Foundation Degree or are we talking about the other qualifications?

SH: Well, probably just general across the board so I guess that would be other qualifications as well.

GL: Alright, well I'll take the Foundation Degree first. Most of the lecturers on that are part time and are practitioners in building conservation. So one of them is a practicing architect who is specialising in conservation, particularity timber frame and Georgian buildings. Another has a Doctorate in stonemasonry and lime mortars, so that's his specialty, and he does consultancy work outside the College within that sphere. The other chap is a retired Head of Construction of another college. He trained originally as a carpenter but then got a teaching qualification, oh he worked as a site manager, then got a teaching qualification, so he teaches the more general management and health and safety aspects skills. We have an IT teacher that comes from another university, he's at the University of East London, and so he does the IT module. And Len the Principal teaches the architectural history.

SH: Excellent. Wow you actually have your principal teaching. That's something that's rare in the US.

GL: Yeah, well I think it's quite rare here but he loves the architectural history and he's very passionate about the degree so it's a good way for him to keep his hand in and link with the students. He also takes them on a trip to Venice for a few days around Easter in the first year. The other, most of the other tutors are full time and they teach a range of skills from stonemasonry, carpentry and joinery, we have a design and manufacture of bespoke furniture, which is a two-year full-time course, and we have general construction skills so it's an introduction to construction; formwork, concreting, that sort of thing.

SH: Okay. Can you describe your student demographic for your programme?

GL: For the Foundation Degree?

SH: Yes.

GL: I think I probably did that already when I said they come from all sorts of spheres, either hands on craftspeople or small builders or people who are changing their career from whatever

else they've been doing to building conservation because they found it a very interesting and rewarding career to be involved in.

SH: Ok. So what would you say the average age is then?

GL: They're, we get very few normal undergraduate, straight out of school. Most of them are mid-twenties onwards. I think the oldest we've had has been sort of mid-fifties.

SH: Male to female ratio?

GL: Varies. Very high proportion of females currently. Sometimes it's been the other way around but this year I think we've got about seven females and two males.

SH: You know it's something that, although the systems are very different in the US and the UK, that is a common theme of mid-twenties and high proportion of female, and it's something that's real interesting that I've been noticing that there are very few coming straight out of their primarily education.

GL: Yeah.

SH: That looks like something that we're going to have to remedy.

GL: I think it's quite good because, certainly in in regards to hands on crafts people are concerned, I work with another organisation it's a charity called COTAC, and we can talk a bit more about that later if you'd like.

SH: Sure.

GL: But COTAC has always felt that building conservation craftspeople ought to be very competent in the basic craft before they move onto conservation work. So hence, people who are a bricklayer or a carpenter and have done an apprenticeship and have got an NVQ in the skill and have been practicing for a few years, are then ready to develop the skills to be working on what are very precious buildings.

SH: I absolutely agree. Because when I had, I ran the Savannah Tech programme for nine years. When I had students who had a basic, even if they were labourers on job sites, they were miles ahead of the kids that didn't have any previous construction experience.

GL: Yeah.

SH: So, how does that dynamic work in your programme since you have these folks that have been out in the field working as craftspeople, then you have your IT retrainers.

GL: It's very good because it's a small cohort, we have a maximum of fifteen students, we're about nine or ten this year. And they become a very tight knit group and there's this sort of team atmosphere among them, so they support each other where someone might have a skill or experience that another doesn't they will help them and vice versa. And that trip to Venice, although it sounds like a hully but actually is very good for bonding the group. And also, I mean they go and look at a lot of historic buildings, I mean Len is very knowledgeable on the city and

they do work quite hard. We have a link with the city architect and she always takes the students on whatever projects they're working on in the city at that time.

SH: So are your students, since they're only work one day a week, or they're only in school one day a week, are they employed during their studies?

GL: A mixture. I mean we always have to remind them that it is a full-time course even though the contact time is only one long day a week, they're expected to do a normal working week in their studies. So if they are working that means they need to study additionally, read quietly in the evenings and on the weekends, and answer the assignments they're sent. So they do have to put in the work as if they're full time, it's just that the contact is limited.

SH: Okay. So do your students receive any financial assistance while they're enrolled?

GL: (Pause). Being part of the Carpenter's Company there are one or two scholarships or bursaries available. So, some of them do but there aren't enough, there isn't enough funding to help everybody. I mean the fees are paid through the government loan scheme, and there is a substance loan available to students if they are full time. Obviously if some of them can continue working part time, then that does help them get through. But funding is always a problem. And even more so when you've got someone that's already got a degree and wants to do this as a conservation course, they can't get loan funding from the government the second time around, so they have to fund it themselves or take a private loan.

SH: Same problem in the states. Well the next question is about your faculty and staff demographic, you've already answered a majority of it, but just two little probe questions. When you're looking for an instructor, what are the qualities you desire in that instructor?

GL: Very similar to what we're looking for in the students and that's a passion for conservation.

SH: Have you experienced issues locating and retaining qualified instructors?

GL: No, we've been very lucky. I mean the team we've got at the moment are very good and very committed. Most of them are consultants who can earn a lot more money for their time that they do teaching but they're committed to doing it for the benefit of the industry, and we're very fortunate. We also have external lecturers that come in and talk about planning or building regulations or about structures, so they're completely independent and have no direct link to the college other than they come in and do an occasion lecture.

SH: Can you describe, you talked about the new buildings that were erected in Stratford?

GL: Yep. They're very modern. I mean most Further Education Colleges in the UK are very institutionalised in design, there's quite a bit of flair I think that's gone into this to make it an attractive building to work in. It's got a central atrium which brings light down into the middle of the building. There is a bridge unit across the first floor that goes over the hallway so when you come into the college you come into a reception area, then you go down a corridor which comes into a little bistro/restaurant area. On the right there is a large meeting room that can be split

down into two and a small library. To the left it goes out into the workshops, so there's the main carpentry workshop, the stonemasonry workshop at the end of that, and then there's a mezzanine floor that's been put in which gives more teaching space for mainly carpentry. In the extension the ground floor has been given over to workshops for furniture design and manufacture with a fully fitted joinery workshop with all the equipment. There's also one of those under the mezzanine in the main building. And then on the first floor of the extension there are currently three teaching rooms which are fully fitted out with whiteboards and IT suites.

SH: Excellent. Do you have a dedicated classroom or workspace?

GL: For the Foundation Degree?

SH: Yes.

GL: Yeah, the students tend to use the two classrooms on the first floor in the extension, because they have the IT kit there. But we also offer them alongside them doing the degree, to do hand skills. There's not time to do that on the Thursday when they come in to do the degree, so they have to come in another day to do that, but we don't charge them any additional fee for that so that's a bonus of doing the foundation degree, so they can do carpentry, they can do stonemasonry alongside doing the degree.

SH: That's fantastic. The fact that it's a free of service charge that you do that is great.

GL: Yeah that the Principal's generosity I think and his keenness for the Foundation Degree to develop in other directions as well.

SH: I mean that is fantastic. Do you have any specialised equipment?

GL: Well the two joinery shops have all the equipment you would expect to have in a normal joinery works, so there is, there are all sorts of saws, planners, routers, drills, and lathes. The stone masons, a majority of their work is done by hand. There is a large stone saw which is used for cutting up large blocks of stone, computer controlled, and its run only by the tutors. But that's because get quite a lot of large stones gifted to us, which we then chop up and allow the students to work on. There is, there are a few air tools in there, generally the students don't work on those on the basis that if they can do the work by hand then they can do it with mechanical tools. It's just quicker and its saves any problem you get from white finger, the disease you get from vibration. And going back to the joinery workshops there is a health and safety training system that is in place there so students aren't allowed to use the equipment until they've been through a training system and got a red dot against their name which means they can use the equipment. We also have a full-time technician in there, and they must always work under the supervision of that technician or a tutor. Not cutting lumps off themselves.

SH: (laughs) That was always a terrifying prospect for me. Do you require your students to have any personal equipment for the course?

GL: We advise most of them to get safety shoes or safety boots. We generally provide safety helmets or high vis jerkins if they're needed. Again, if they've got those or they want to get them then they're useful. And then they need some very basic drawing equipment; set square, scale ruler, pencils, that sort of thing, but it's fairly limited. What's more important for them is to get books. We have quite an extensive reading list against each module.

SH: Good. There's certain book that if I walk into someone's office and they say they do building conservation and I don't see that book on their shelf...

GL: You become suspicious.

SH: In the states it would be the Field Guide to American Houses by McAllister. If I don't see that book, I'm going to someone else.

GL: Yeah. Here in the UK it's the English Heritage Series that they just rebranded or republished. They were originally written by John and Nicola Ashurst.

SH: I love those books. I had the stone and the metal one in our library at Tech, but they're harder to get over here. Well, used to be harder to get.

GL: Yeah they're expensive to get here.

SH: Yeah real expensive. So do you have plans to expand any in the programme?

GL: We've got a sort of dream in Len and mine eyes to, what we'd like to do is run a parallel stream with more the hands-on craft skills as part of the Foundation Degree and make it less academic. Whether we'll achieve it or not I don't know. It's always a difficult thing to get through the authorities, the university authorities. But we do see some benefits in able to do that and that's something in our spare time we're going to be looking at. The other thing Len would like to do is develop, of the craft skills in conservation at the College to deliver, because there's a series of NVQ's. National Vocational Qualifications available in heritage for all the main five trades and we would like to deliver more of those. We do, at the moment, deliver stonemasonry and carpentry and joinery because our students can do that on an Ofstat basis, off-site assessment basis. But we would like to be able to teach perhaps some plastering, and perhaps maybe even painting and decorating but of course they are very space intensive.

SH: Yeah. Well, any problem what material storage at the college that you know of?

GL: Well we've got quite a large stone store. I touched on that earlier when I talked about the stone saw. And what happens is the contractors or the cathedrals will ring us up and say; we've just got these few lumps of stone that have come out of the building that are surplus to our requirements, if you can get a lorry down here you can have them for nothing. So we've got quite an extensive area between the main building and the extension that is the stone store. We have a smallish timber store at the end of the timber workshop. So, ones never got enough space but it's alright in reality.

SH: Do you feel that the current facilities at Building Craft College are adequate to teach the current student population?

GL: Well, we've already expanded beyond the current College and its extension in that the carpenters company owned a warehouse around the corner, a couple of hundred yards away, and we've now filled that with the general construction skills, so we've already expanded beyond that. And we did have one or two satellite buildings in Newerman and Tower Hamlets where we were doing other teaching, I think those have all ceased. We had a real demand for our services and particularly teaching people for the main contractors working on the Olympics.

SH: Oh I forgot about that.

GL: Yeah we're right next door to the Olympic site. And of course, there's a big shopping development, Westfield. When the College first moved to the area in 2001 it was extremely run down and a pretty hostile area. Now it's a boom area with the international railway station, the Olympic site and the new shopping centre. Lots of flats going up everywhere, lots of hotels, it's incredible.

SH: It's amazing to see. We had the Atlanta Olympics here. And Atlanta is four hours away but we did all the sailing and the beach volleyball and everything water based was here in Savannah and it really redeveloped a huge portion of the city. And really kicked off our conservation movement here. Well it was already established but it jumpstarted it and moved us ahead. In two years moved us ahead about fifteen years. Which has helped me a whole lot.

GL: (Laughs). And has it continued? There's always been a problem, Barcelona and places like that, and I think some of the other areas. Brazil, not Brazil, it was one of the other areas, it was Greece where the buildings weren't being used after the Olympics and the area actually deteriorated quite badly.

SH: Well what they did, I mean it's helped the city out a whole lot. One thing they did is the Olympic kind of village that they had here, the city converted that into housing, councilor estates areas. Which opened up a lot of houses for sale because what they did was eliminate, what we call Section 8, which is a subsidy that property owners get to put people that qualify for councilor estate in their properties. And they don't take care of those at all. So by converting all that, they pulled a lot of the Section 8 subsidies from these property owners, which in turn had these owners sell the buildings to people who really wanted to conserve them. And it really spread. It kind of marched from the river all the way out and I live in a neighbourhood called Thomas Square which is about two miles from the river. And when I moved here thirteen years ago, it was rough. But now this is a really, really nice are and I'm lucky I bought my house when I did because I couldn't afford it now.

GL: That's good to hear.

SH: So, can you describe the graduation and placement rate of your programme? Where the students go, are they placed in the field?

GL: (Pause). There are three main areas where they work. One, the smaller builders, usually continuing running their businesses. Most of them reporting a huge uptick in their business as a result of their qualifications and abilities. The next is working for organisations like English Heritage, Historic Scotland, CADW, or local authority as local authority conservation officers. And the third is joining the firms of consultants, architects, surveyors, engineers, providing them with additional technical advice and support in the sector.

SH: So within your cohort what is your graduation rate, do you have a dropout issue at all?

GL: We do, yeah. It's probably between ten and twenty percent. With such a small cohort, one or two people dropping out it has a major effect.

SH: Yeah.

GL: But yeah, it's usually people who have some type of personal or financial difficulties as the reason for dropping out. The good thing about them being mature is that they're doing it because they want to, you know they're making a big financial commitment in doing it as well.

SH: Okay. How important are graduation and placement rates to your institution?

GL: Yeah they are important, we want to see everybody get into a job and we have a lot of contacts in the industry and we assist people whenever we can in finding a placement. We've also been involved in a lottery funded project which, and were hoping to start another one shortly, and it was a bursary placement scheme with contractors, and a lot of our students actually applied and got places on that. And I think we found in most cases, about eighty percent of those who were offered placements were subsequently employed by the contractor who they had done the placement with. So it was good from both points of view, for the firm in terms of testing out a person's abilities and vice-versa if the trainee liked the company.

SH: Do you have a specific placement service for students in your school, is there an office for that?

GL: Not formally. But I mean quite a lot of them have some contacts and make their own provision. We have quite a lot of contacts and if they don't we'll try and help them, but its informal, it's not a formal requirement of the course. It's just an informal arrangement between us and however we can help, we do.

SH: Alright. Are you required to track your students' employment after graduation?

GL: Not formally but again we've set up an alumni organisation, and we invite them back annually for a sort of get together to have a glass of wine and a chat and to meet some of the current students, and that seems to be working quite well.

SH: Fantastic. Now this may be a strange one, but it's quite common in the states. Do you have a warranty statement or guarantee for student knowledge for employers?

GL: No. But the University has a pretty strict quality assurance scheme. In fact the programme has just been through an internal quality assurance audit by Kingston University. And also the government has a quality assurance agency that does that testing of the University and there is a similar programme through Ofsted which is similar to the schools, which also applies for FE Colleges as well. So that's where the checking is done. But no sort of guarantee going with the students other than the fact that they passed and earned whatever degree they have, that they've reached that standard.

SH: You talked a little bit about opening satellite campuses because of the Olympics. How has your programme reacted to fluctuations within the building industry in regards to your training?

GL: Yeah well, it becomes very difficult. And it's not just the fluctuations in the building industry it's the way that the government and public funding for courses, and that's under severe pressure at the moment, the government has a severe deficit, as you probably know. And virtually every governmental department is under pressure to have its funding cut. And one of those is training and education funding. It becomes more and more difficult to get the funding. Degrees are not as bad our difficulties are if we can't get the students because there is the government funded loan scheme, but the younger students, those training in craft skills, there is a difficulty in the constant cutbacks both in the movement and the Construction Industry Training Board.

SH: Speaking of governments, could you describe your industry, government and academic partnerships?

GL: Well, the construction industry is one of a few organisations, a few indentures that have retained a training board, CITB. And I think there's only one other industry, and I can't remember which one it is that still retains one, so that really is the sort of conduit of the funding, and a majority of the CITB funding now comes from a levy it charges contractors based on their size based on the number of employees. (Pause) The construction industry in the UK has always been very fragmented. They don't speak with a single voice and that's always been a problem, in terms of lobbying government. The Construction Industry Council has made progress in that direction and has tried hard to represents a quite wide series of bodies within the industry in discussions with government. And similarly there's another body called the Heritage Alliance, which you may have come across, that has done a similar thing in pulling all sorts of bodies within the industry together give one voice and in fact they've got their annual meeting tomorrow which I'm going on to at Christ Church in Spitalfields.

SH: So, does your programme operate within a national standard or framework?

Communication disconnect

SH: Alright we're back on.

GL: Does it automatically transcribe it for you?

SH: No I wish it did. I used this software called Dragon, and I tried to have that work. And the first person I recorded, the first person I tried it with was a guy named John McRitchie, who up in Scotland, and he's got a really, really strong Dunfermline accent.

GL: Yeah.

SH: And between my Philadelphia accent and his Dunfermline accent, the system actually shut itself down.

GL: Really (laughs)

SH: (Laughs). It started working and it just shut down. So when it's all done I actually sit here and transcribe it all myself.

GL: Wow.

SH: Which is time consuming, but it also allows me to study the interview a little more.

GL: Yeah.

SH: Because within an hour interview, things will pass out of my head while we're talking. So, what do you think the biggest accomplishments for your programme are?

GL: (Pause) We offer, what we feel are good, well rounded, well trained people into the conservation sector.

SH: Has your programme won any local, national, or international awards or recognition?

GL: (Pause). No, but COTAC gives the students an award, the top student in each year an award, at the annual prize giving. Likewise the craft skills, there are a lot of awards given to the students, mainly from the industry, the carpenter firms or the stonemasonry firms. I could scan and send you a prize giving ceremony programme if that would be any help.

SH: Oh absolutely I would love to see it.

GL: Okay.

SH: What do you feel the biggest failures for you programme are then?

GL: (Pause). We really could do with recruiting better. We only have, I think, nine students this year. We have the capacity for fifteen. Quite why that is I don't know. And we've talked about retention, I mean we have had fifteen enrolled, and you know people dropping by the wayside is always disappointing. Some for legitimate reasons, but we feel we've failed if somebody can't complete the course.

SH: I know that feeling. Have you ever had any significant issues in regards to budgets?

GL: (Pause). Like any organisation in this country at the moment, money is tight. You know the College is, has to run very hard to balance its books. I mean, I told you that the new College was built in 2001. Prior to that it was in a fairly small ground floor and basement of an office property just off the Marlain Road, and I think there were five or six members of staff and about thirty or forty students. Now we have fifty members of staff and about five hundred students going

through the courses each year, up to about nine hundred who are getting a qualification. So, huge expansion and a big machine to feed.

SH: Absolutely. Has your programme ever been threatened with closure?

GL: The Foundation Degree?

SH: Yes.

GL: No. Not yet. (laughs)

SH: (Laughs) You're a lucky one in that respect. So, what are the future plans then? You talked a little about it, for the programme?

GL: Yeah. (Pause) I think the programme itself we just want to get fifteen students on it each year, and then kind of develop this parallel stream I talked about alongside of it. It wouldn't, it would be difficult for use to go to twenty or twenty-five students in a cohort because fifteen is a very good size for doing site visits, project visits. So if we were going to expand beyond that we would look to do a sort of parallel cohort with sort of another fifteen. Perhaps run another day then try to cope with twenty-five, thirty students. I know a lot of the other courses, the university courses are huge but they must lose something. It very personal the way we run it, and we like to keep that, that engagement.

SH: Its, that is a standard fifteen, everyone in the craft field says fifteen is the ideal number. In some cases it's a little high, some people like twelve. But anything above fifteen is considered a loss for the students. And I'm hard pressed not to agree.

GL: Yeah.

SH: So, you've already answered a lot of these. What do you feel is the future for heritage craft training in the UK?

GL: I think it's encouraging. I mean I wish our government would recognise the benefit of the heritage that we all get, particularly for tourism, and put more money towards it. But, I mean there's a huge amount of the population who do appreciate it, I mean the number of people who visit National Trust and Historic England properties just shows that. It's, I think all of us involved in the conservation sector are not doing it for the money, it's because we love the buildings. And I think a lot of people are recognising that and that's why we've got the demand from people who are changing their careers to come into the industry. And likewise, it's good to see so many of the hands-on craft skills and people who are willing to go into that industry and develop it. I mean an interesting thing at the College is that we take some of the school refuser classes from the schools. And these kids have probably got pretty tough backgrounds and hate being in school. So they come to us, and we've got a couple of groups that come to the College full time. And you know they're pretty naughty lads most of them (laughs). But we've got a very good tutor who was a bad lad himself a few years ago, and I think he identifies with them and vice-versa. So, he does a very good job of training them. And they're rubbing up against and seeing some of this

really high-quality work going on and they're like; oh, I can do something like that. And we've had several of them who have gone on to do apprenticeships and done very well. So I think that it's encouraging that people who may have been written off academically suddenly find their vocation using their hands.

SH: Absolutely. So last thing I need to ask you, and this is a question specifically for UK participants. When I was interviewing the practitioners, a lot of them talked a lot about City and Guilds and the NVQ. How do you feel, as an educational provider, how do you feel about the NVQ system as opposed to City and Guilds?

GL: Well, the City and Guilds also does offer NVQs.

SH: Yeah.

GL: The concept of the NVQ system is very good, because it gives someone who may not have great academic training the opportunity to get a qualification by showing they can do the work. It has been, some degree of dumbing it down I think in the way that the qualifications have been developed. And also it has become much more segmented. Whereas a carpenter could do pretty much any process, they could repair a curved handrail on a staircase, they could build a sash window, now half of those things a qualified carpenter wouldn't know what to do. So there is a worry there I think in that because of speed in modern construction, those sort of skills have been lost from the qualifications, there isn't time to do them, they're using ready-made bits and pieces that's put in the building. So what is good is that conservation can actually fill that gap and teach the people those skills.

SH: Well fantastic. That's actually all I have for you is there anything you would like to add?

GL: Well I mentioned COTAC in passing earlier.

SH: Yeah.

GL: Have you heard of it?

SH: I have yeah. I met a COTAC rep at the National Heritage Training Group meeting two years ago.

GL: Okay. Well it's been going for about fifty years, it's a charity that promotes building conservation training. And in fact Bernard Feildan who was one of their trustees was behind the ICOMOS Training and Education Guidelines and worked with COTAC on developing those, and they're still very implicable in all training for conservation. What we have done more recently is upgrade our website, so we have a very extensive bibliography on there about conservation which might be useful to yourself and others. And in parallel to that we support and help run the Edinburgh group.

SH: Yeah.

GL: You know of that?

SH: Yeah the Edinburgh Group seems to be very positive.

GL: Right. Well it was set up, the current COTAC chairman is Ingall Maxwell, and Ingall was the Technical Director for Historic Scotland, and he set up the Edinburgh Group when he was there because he wanted to get a commonality of accreditation across all the institutes; architects, surveyors, engineers. And largely achieved that, although there's still a large amount of tinkering and development going on. So the Edinburgh Group meets every six months, a couple of times a year, we met in Edinburgh a couple of weeks ago. And it's also an opportunity to lobby the home country or organisations and get them to accept or require qualified, accredited individual to work on their projects. So most of them seem to be accepting that for their grant schemes. Although not yet for working on their properties, although that's something we're working on. In parallel with that Ingall has developed something called Understanding Conservation site, understandingconservation.org, which is a CPD resource based on ICOMOS guidelines and split into five elements. And again, we've developed, just updated that because it was based on the old BF7913 1983 version I think it is, there's now a 2013 version so it's been updated to that. What we're now working on is developing it into a school where you can use and work your way through this CPD modules then take a test at the end, and hopefully that will count toward your qualification within the professional organisation. So that's the sort of thing we're doing, and the two sites are linked. So if you go to www.cotac.org.uk you'll get to the COTAC site and similarly www.understandingconservation.org. But worth having a look at.

SH: Absolutely. Thank you so much I really appreciate it.

GL: Well if you're in London and you would like to have a look at the college, you would be very welcome.

SH: Oh thanks. I will absolutely take you up on that offer when I get back over.

GL: That would be brilliant. I would be pleased to show you around.

SH: I would love it. Well thank you so much Graham I really appreciate all your time.

GL: It was nice to talk with you Steve, all the best with the research. I look forward to reading it when it's all complete.

SH: Well hopefully we can come up with something that can help us all out.

GL: Brilliant. All the best to you.

SH: Bye.

End Recording

Total Recording Time 1:04:47

Interview Form-Educational Provider

Program: Conservation of the Historic Environment _____
Institution: Birmingham City University _____
Address: 5 Cardigan Street, Birmingham B5 5JU _____
Interviewee: Harriet Devlin _____
Occupation: Course Leader _____
Interview Date: 18/11/2015 _____
Interview Location: Steve (York) Harriet (Birmingham) _____
Interviewer: Stephen Hartley _____
Consent Form Signed: 18 November 2015 _____

Begin recording

Stephen Hartley (SH): Thank you so much for sitting down with me, I know you're incredibly busy. I should only take about an hour, and hour and a half to complete. I don't know how much time you have.

Harriet Devlin (HD): Maybe not quite an hour and a half so let's see how far we can go.

SH: Alright. Well before we get started Paul Kapp sends his regards.

HD: Okay.

SH: So essentially what I'm looking at in the research is I'm looking at the way that the US and UK training heritage craft workers, and in terms of the conservation field. And I was told that you were a vital person to speak to in that regards.

HD: Flattering. There are others. Have you spoken to Andie Harris?

SH: You know I met Andie, it's been several years ago

HD: Because Andie has been very, very important. She got a Winston Churchill traveling fellowship to look at heritage craft skills internationally. She does an enormous amount of training up in the northeast, at the Northeast Civic Trust and in terms of hands on craft training she really is the one, along with, you've probably talked to NHTG haven't you?

SH: Yeah Cathie, I talked to Cathie the other day. Unfortunately, I don't know if you know but it looks like their funding got cut.

HD: Yeah, yeah.

SH: That's very unfortunate. Yeah she put me in touch with several people as well. And then I'm going down to London on Friday actually to speak with the Prince's Foundation to see if they have anything on their training scheme. I'm talking to Simon on that. So yeah, there's a good group of people in the UK. I have to limit it to six unfortunately because there's only six people in the states that do, in terms of educational providers that aren't short course work.

HD: Right.

SH: But yeah there's a few more I need to talk to and there's one up in Scotland that I need to speak to, Scott McGibbon.

HD: Well the Lime Centre is really, really, really important as well. They teach not only lime but stone masonry as well. Along with many other associated trades and are really, they very outgoing with their training, they've trained whole councils, district councils have been trained, their wallers and maintenance staff. They do a really good job. The staff at the Lime Works there.

SH: Yeah. I friend of mine John McRitchie who I interviewed as a practitioner he's a timber framer and he's apparently moving into the back of the estate of the Scottish Lime Trust and they're going to do some timber training as well soon, so that's something to look forward to.

HD: Yeah no they're very, very good. Yeah.

SH: Excellent. Well, just some basic information before we get started. What is the name of your programme?

HD: Conservation of the Historic Environment Master's Degree.

SH: Alright. And that's at Birmingham?

HD: It's at Birmingham City University. We used to be at the University of Birmingham, but we no longer are because they thought that the course was too practical, so they closed it.

SH: That's right you were based at Ironbridge correct?

HD: We were. No not anymore. I'm based in the centre of Birmingham.

SH: Okay. And what's the address at Birmingham City University?

HD: 5 Cardigan Street, Birmingham. On my emails you'll have the full address.

SH: Okay. And finally, what's your title at Birmingham?

HD: I am the Course Leader.

SH: Course leader. Alright. So, within this interview there are ten questions. Inside these ten questions are what we called probes, which are smaller questions just to elicit an answer. Most people answer most of the probes within the initial posing of the question. So, just in the interest of time we'll just start off. So, question number one, please describe your programme.

HD: It's a post graduate programme, which is quite unique actually because it's Friday-Saturday and it's over two years because all the students are mid-career people who are working. So they come from all over the country, on a Friday and a Saturday once a month over two years. But also every single weekend, be it on the timber conservation or philosophy of conservation, is open for CPDs. So if you just want to come on two days, you can pay and just come on those two days.

SH: Okay. How many modules or credits are required to complete?

HD: One hundred and eighty.

SH: One hundred and eighty, okay.

HD: My dogs just barking I'm sure you can hear it.

SH: Oh that's fine I've got two of mine own. They like to bark when Skype goes on. Is it a generalist or a specialist sort of programme?

HD: It's aimed at, I mean a majority of the people are architects, quantity surveyors, surveyors, house selling agents, home owners, and some craftsmen. Now it's not aimed specifically at craftsmen because you can't learn timber framing in two days. So it's aimed at top-up skills.

SH: Okay. How long has the programme been in existence?

HD: I started in 2004 at Ironbridge under the agencies of the University of Birmingham. And then it closed in 2013 at Ironbridge and opened in 2014 at Birmingham City University.

SH: Okay. And why was the programme originally founded?

HD: Because I thought there was a big gap in the market.

SH: And you are correct.

HD: And I was fed up with dealing with. I was fed up with dealing with three things. I worked previously in different fields and I was fed up with ignorance, lack of maintenance, lack of understanding and money, and lack of skilled tradespeople. A lot of Heritage Lottery Fund money was being spent, and there wasn't the skilled tradespeople to do it. So it was being badly, you know conservation work was getting a bad name because there weren't the skills there.

SH: Okay. So can you describe Birmingham City Uni as an institution?

HD: It's a former Tech. It's a wonderfully created place where they teach a lot of creative skills so there's a lot of hands on work there. They do printing, they do textile designs, we have looms, we have workshops, we have joinery shops, and we have metalwork shops. But in fact, as I had started this course at Ironbridge, I used to do all the practical workshops in Shropshire, around Ironbridge. And I still do undertake most of the practical workshops not at the University. I do them out on site wherever that is. So we have a lime works near Shropshire, so we do lime plastering and pointing in North Shropshire. So it's not necessarily at the University where we do the practical workshops.

SH: Okay. What degrees is Birmingham certified to award?

HD: It can do up to PhD's but it's mainly Postgraduate Certificates, Post Graduate Diplomas, Post Graduate Masters.

SH: Alright. Does it serve a certain demographic?

HD: We've had people from all over the British Isles, and we've had some foreigners come in. They fly in for the weekend.

SH: That's an expensive trip. So do you consider Birmingham a national or international university?

HD: International.

SH: International. Okay. And is there a standard teaching load prescribed by the University?

HD: Well, again the kind of three USP's of the course that we have, we have more than three USP's, but the three that we have different are because of the Friday-Saturday format, the fact that I use nearly all external lecturers who are, you know, who are practitioners in the field, I organise, but I don't necessarily deliver all of the lectures because I'm solo, it's just me at the University, it's just me. And the third thing is the practical nature of the training is quite unusual for many of the other conservation courses in the UK because we do get our hands dirty.

SH: Okay. So in terms of your programme itself, could you describe your student demographic?

HD: They're probably, their average age is mid-thirties. We've got a seventy-five-year-old at the moment who going on to, he's doing very, very well, he's a retired engineer. They are quite a lot professionals, it's about half and half men and women. We have some craftsman each year. So this year we have a joiner, and bricklayer, and a carpenter.

SH: Do you have a minimum age that your students can enroll in?

HD: Well it's post-graduate so they have had to earn either a first degree or the equivalent so if they've done City and Guilds, or if they have a great deal of experience. Some of my students, I've got quite a lot of people this year from the Canals and Rivers Trust who may not have a first degree, but they may have twenty years of experience in dealing with heritage assets.

SH: Okay. So how do you, in terms of your University, how do you justify those students in that Postgraduate without that first degree?

HD: Because we can see, we do it by interview and we review their application, we look at their statement, and we do see if they've got skills or experience. So, if they have a certain level of craft skills already, that's fine.

SH: Oh, okay excellent. Do your students receive financial assistance when they are enrolled?

HD: No.

SH: No. Okay. And you've already talked about them being employed. So they come from all over Britain to do these classes?

HD: Yeah.

SH: Excellent. We are actually rolling right through these questions. Can you describe your faculty and staff demographic?

HD: I work, I'm rather surprised, I work, I've been recruiting by a School of Architecture, so I work within a School of Architecture, so we work alongside the School of Architecture and Design so we have architects, interior designers, and landscape architects. We also have the School of Construction where they do basic, where they train planners and they train builders and surveyors, and they have a short one term on conservation basics but I would like to integrate the two because, in fact many of the architects that I deal with, that are my colleagues, are not interested in existing buildings at all. Neither are the students. So the staff and students only want to build steel and glass.

SH: Oh. I taught in an architecture programme and it was almost in the exact same way. I was probably the only built environment person there. So within the Conservation Post Graduate, where do you find your teachers?

HD: Not from the school at all. So no one from Birmingham City University. I have an established network. I mean I network very intensively within the heritage field so I have top of the range preservation architects, I have conservation contractors, I have very, you know, people working on projects so project managers, down to. So when we teach we don't just teach conservation philosophy, we teach finance, teach marketing, we teach, you know it's a whole degree about how to take care of the built environment, so only a minor proportion of students are craftspeople. Most of them are surveyors, architects, conservation officers. And they need to know about where to get money, sustainable reuse, parts L of the building regs, so we do a lot of people like that and I would get a lot of people who have undertaken Heritage Lottery Fund projects or whatever. So I've got some very good colleagues who are very generous with their time. And so we bring people from the amenity societies, we bring people from the twenty-century society talking about reinforced concrete repairs, we have people from Save British Heritage Society, from SPAB coming to speak.

SH: Okay. So how many students are typically, do they go in a cohort or are they more...

HD: The formula of the degree is that over the two years there are two core modules. So year one, there is a module which is basic conservation concepts, and they learn about what the historic environment is, what are our conservation ethics and philosophy, where do we, what's the legislation, how to write a conservation plan, and a very amazing overview of British architecture over the course of two days. And that's core module one and they all do that. In the second year they have core module two, where we look at defects and remediation, we just did sustainability and adaptation which is DDL Part L; conversion of churches to new uses. Then we do financing conservation, then we do project management, then we do heritage management. And those are the two core modules, each over five weekends. One each year. Over the summer there are ten workshops. And, you know all of those students attend all of the core module workshops, they have a choice of the practical workshops. They have to attend six of ten over two years. But if they have time, they can attend all of them. Because they have to write up six of them. And those six are, the practical workshops are lime, which is very practical, conservation of stone, decay and remediation of timber, decay and remediation of ceramic building materials which is brick, tile and terracotta, 20th century buildings, repair and remediation of reinforced concrete, building recording, historic parks and gardens, history of canals, historic interiors, and one other I can't remember.

SH: Alright. So how many students are typically one each module?

HD: Well it's a cohort per year so because we only, at one time we were the biggest course in the UK, before we finished at Birmingham, so we have twenty each year. This, we only just started at Birmingham City University this past year, and the course was only validated in July, so we only had two months to recruit, and we got twelve the first year. We've got twenty, this year. Twenty-one actually.

SH: That's fantastic.

HD: That's the maximum we can take because of the practical nature of the workshops we can't, so not all the people, because they're the same workshops ever year, they have two years to do them in. So if they can't be on timber one year they can do timber the next year.

SH: Ok. So you said you don't teach a lot of the practical work at the University. Is it a rotating site or is it a specific site in Shropshire that you use?

HD: I go to different places, so it goes where it is. So we have a lime site in North Shropshire that we use and I hire the building, I help get the money for it. We got a half million pounds to repair the site. We then use that site because it's a very appropriate to do lime plastering and pointing because it's a lime quarry. For timber we go to two sites. So we go to Ludlow, so I hire a class from there. And then we go to a very good joiner's shop of a conservation practice. And that's on joinery. And for timber framing we come to my house because it's a timber frame house, so we do the work in my own house. We look at timber frame repairs because the craftsman that did the repairs on my house, he teaches the course. So he can look at his own repairs on my house which is very extreme. For the brick we do, we used to do at Ironbridge. Metal we've gone to, there's a very good, amazing conservation practice, Euroconservation, they've done a lot of large scale outdoor sculpture, and they're in Telford so we spend one day with them in their workshops, and one day we spend where we can do blacksmithing so either at Ironbridge at the Victorian town, or at the Black Country Museum where we can do some blacksmithing and repairs. It varies. It varies where we go. So when we're doing parks and gardens we go to some private estates and private gardens to look at that. When we do historic interiors we go to a National Trust house and talk to their conservators and their conservators talk to us.

SH: Okay. Do you require your students to have any equipment or materials?

HD: No.

SH: No. Everything's provided. Have you ever experienced any health and safety issues?

HD: No.

SH: No. Okay.

HD: We're not training people to be joiners or to be carpenters or to be blacksmiths. We're not doing that. We're showing them. It's a tip of an iceberg. We're showing them techniques, we're giving them the vocabulary, we've showing them how long it takes, we're not training, my goodness in two days to train them you can't train them, but you're training a conservation

officer who might have to specify, you know what's good work, what you should ask for, what the tools are called, what is reasonable to ask someone to do in a day, so it's those kind of things rather than actually teaching the skills. We have a go, yes everyone has a go plastering and pointing and building a brick wall. Everyone has a go at making pegs with a draw horse, you know a draw knife, but we're not doing carpentry, that's a different, we're not training them to be carpenters.

SH: Yeah. So do you feel your current facilities are adequate to each your student population?

HD: Well, we're actually, I'm very impressed with Birmingham City University, I just started there but I'm very impressed, they have an absolutely fabulous joinery shop, they have very good equipment and they have the 3D laser cutters and they have pottery, they have glass, and all kinds of facilities that I haven't used yet because I've been using, we've only have one year of practical workshops and I've been using these, our stone masonry we didn't have very good facilities, because we don't have at the moment a dirty workshops so doing lime, doing brickwork we haven't got a dirty space yet but hopefully were addressing that this year. We're hoping to get a dirty space, a messy space where we can mix and build and then, you know demolish again.

SH: Excellent. So this may not apply to Birmingham City because you just started but can do describe your graduation and placement rates, maybe when you were at Ironbridge?

HD: At Ironbridge they were all already working, they were already in employment but what has happened is that the students have gone on to get better jobs, they've actually gone up a pay scale or two. And very often, although the University didn't provide funding, their employers did. So in fact a lot of the students were paid for by their employer in order to get the skills. So I would say everybody, about ninety percent were already working.

SH: Alright. How important were graduation and placement rates for Birmingham?

HD: Not at all I don't think.

SH: Really?

HD: Well I mean I don't really know. All our students graduated, all of them got through. I know we had one failure in ten years. And they all, you know because they're all post grads, its different from undergrads, and they were already in work so yeah.

SH: Alright. We already talked about employment.

HD: I think with our contractors, our contractors are very keen to be able to take on conservation work because the push for accreditation is getting higher and higher and higher and they need to get those CICS gold cards and things like that. For architects if they want to work on an HLF project they have to be accredited in conservation. For conservation officers to be IHBC accredited they have to have those skills. So it's really accreditation that's pushing the degree. The requirement to have accreditation to be practical or professional is what's pushing the degree.

SH: How do you feel about the accreditation and how that's affecting the conservation world, the push for accreditation.

HD: I think it's quite hard. Because it's a good thing in one way but to keep up with CPDs, it's very hard for professionals to keep on paying, and proving themselves year on and year on that they're up to it, it's a very big oneness on them to do that.

SH: Alright. Can you describe some of your industry or government or academic partnerships that you have?

HD: Well I've been very, very lucky that I have many good colleagues that are very generous with their times. So for instances we have conservation practices like Treasures of Ludlow that don't charge us to go, you know that don't charge us and we go and spend a whole day in their premises. And they do it because they want to further the skills in conservation.

Euroconservation too that do the metalwork, they don't charge us to spend the whole day in their workshops looking at their work, and seeing their, you know, blasting and cleaning and repairs, etcetera. So we're very lucky with that.

SH: OK. Does your programme operate within a national standard or framework?

HD: We are accredited by the IHBC. We were the first conservation course to be accredited, the one that I ran at Ironbridge. Because we comply with the Colombo Charter on education and training in conservation. So that's what we based our, you know that's what we're based on, is the Colombo Charter, and then we go on to the IHBC proficiencies.

SH: Do you feel those provisions affected your programme at all?

HD: Yes I devised the programme around them.

SH: Okay.

HD: In order to comply with all the elements of Colombo, that's how I devised the degree, because I made it up.

SH: Were there any drawbacks from that?

HD: (Pause) No. (Pause) I think with the IHBC competencies, they are, you don't, in order to get IHBC accreditation you have to be able to prove you are competent or good at not all the competencies. What don't do, what we don't do is CAD, so our students don't do that. Some of our students may have experiences with that but we don't teach CAD skills.

SH: Alright. Do you have agreements with any other academic partners?

HD: No.

SH: No. Okay. Has your programme shared faculty or facilities with other programmes?

HD: Within the University I'm beginning to try to do that. So I'm beginning to try to get into construction, I'm trying to work with the architects, I'm beginning to work with interior designers, because not every design is a new hotel there are historic interiors that need looking at. You need to understand Pepe and Ashley, wallpapers, surfaces, finishes, so I am trying to, I'm new at

Birmingham City University, and I'm aiming to try to get all these courses to have a basic understanding of conservation. That's my aim (laughs).

SH: (Laughs) That's a great goal to have. What do you think your greatest accomplishments, and again this might be going back to Birmingham, what do you think the biggest accomplishments for your programme were, or are?

HD: That everyone had a really good time. They really enjoyed themselves. We got such stellar reviews I think the students themselves found the practical hands-on, the understanding of lime and it breathing, you know the main thing is lime, and you have to understand lime. And they really did that in a very good way because I think also the calibre of my external lecturers have been fantastic, and that is reflected in the student's satisfaction. There is enormous student satisfaction. And our alumni, one is now the head of SAVE, one is the head of the HLF, they gotten into very good places so they're in very high positions within the heritage world so the students have done really well following the degree. They've just gone on their own trajectory, but this degree has given them the knowledge to be an authority when it comes to heritage decisions.

SH: Excellent. So what do you feel the biggest failures for the programme were then?

HD: (Pause). Well the University was fairly obtuse, they didn't, they're a Russell Group University so they want to do more research and in fact this is a very practical, this is a practical route, so it didn't really fit. I would, I think the difficulty is a personal one in that it's always Saturday, so for the past ten, eleven years I've had a very difficult home life in that I'm always working on Saturday, since I have two cohorts going all the time, so I'm always around. It would be, we haven't been able to have international students because of the once a month thing, because it's part time it hasn't been able to attract a foreign cohort, and there could be the potential to do an intensive summer school to say, but that's for someone following me, that's not for me to do.

SH: So what are the future plans for the programme then?

HD: We're expanding our workshops so this year on the practical side. Because we're in Birmingham, the Venice of the North, there are more canals than Venice, we are working closely with the Canals and Rivers Trust, who are the third biggest owners of heritage assets in the UK, and we are doing a new degree, a new course in the management of canals, maintenance and canal heritage. That's starting, and I'm hoping because we're in the West Midlands, where we have a very big heritage of glass making, and we have glass studios at BCU, we have glass knowledge at BCU, I'm hoping to do a course next year to expand into glass and conservation of glass because all the glass in the Crystal Palace was made in the Black Country, and we have big glass cones, we have a big glass blowing industry in this area, and so I would like, it would be very appropriate for us to do that.

SH: Excellent. Are you currently receiving any grants or specialised funding?

HD: No.

SH: No. Are you planning on pursuing any grants or specialised funding?

HD: No.

SH: Alright.

HD: I am towards the end of my career. I am leaving, I've pushed very hard to get this far. I hope a successor will do that. I'm not necessarily going to go down that line myself. I've been asked to, but I have too many other things that I do.

SH: Yeah. The last few questions are a little more abstract. What do you think is the future for heritage craft training in the UK?

HD: Well the government initiative for apprenticeships have been very good and I hope that those will continue. And the other side of that, and its two pronged is that the Heritage Lottery Fund has insisted that every grant that they give there is some element of training on the construction site, and that's really important. That has brought up so many youngsters into, young apprentices to be given opportunities to train on heritage projects so that is really, really important that that continues. There are difficulties that the construction industry, particularly heritage took a nosedive during the recession that many of the firms went to the wall and many firms that would have taken on apprentices have not been able to so this push from the government, the push from the lottery paying, forcing contractors actually, possibly against their will, they have to, if they're going to be working on Lottery projects they have to take on apprentices is a very good thing.

SH: And this one, you may not have any direct knowledge of this, but this has come up a lot in my research so far, and that's this transition for craftspeople from City and Guilds to the NVQ system. Do you have any opinions about the NVQ system?

HD: I think the City and Guilds was a much more in-depth and through training. All the people that I've had, I've had several bricklayers through City and Guilds, and they really knew their stuff. They learned with an older chap, they had gone on for several years, it was a full-term apprenticeship, and they did, they were very good grounding in their subject. And I think NVQs are very super..., they're more superficial. They don't have the time allocated to it. And neither do the students necessarily have the capacity I don't know, there's a different brand of young person nowadays that aren't willing to put in the graft. In a way we're not, I'm not teaching heritage skills, as such as we're not teaching them to be joiners but those, the craftspeople that come on the course I have total admiration for them because they're not necessarily academic, or very academic, and they have to come up with 15,000 words assignments you know, they have to write proper assignments, which is a big learning skill for them. It's, you know, beyond their comfort zone and many of the crafts people might be older, might not have many computer skills, and all of that is a huge learning curve for them, which is fantastic that they want to learn

why they should do the right thing so they're trying to get the philosophical background to conservation rather than necessarily the hand skills. So it's a little bit different thing that we're doing.

SH: Yeah. Well fantastic. That's actually all the questions I have for you. Do you have anything you would like to add?

HD: No, but at York they're not really training craftspeople?

SH: No, we have four week, which is a one day a week module on practical conservation skills. So it's one day of stone, one day of lime, one day of timber and because we're in Yorkshire, one day of earth. And I'm not the course leader on that, Gill is, but I've had the opportunity to go out, and Nigel Copsey, I don't know if you know Nigel, we actually work with Nigel. And the reviews that I've gotten, or the reviews that I've seen, is that people want more time with it.

HD: Yeah of course they do.

SH: They always want, because when you get into it, like we have one day of lime, we get into lime in the morning and we talk about it with a presentation and we go out to Thornton-le-Dale to do it so we lose 45 minutes on a drive out, 45 minutes back, then you break for lunch and all of a sudden you have three hours left in the day to do lime. I would love to do a whole lot more with them.

HD: Yeah we, we do have a bit more in that if we're out somewhere for the weekend they have to be there at 9 o'clock. They have to get there, so it's aimed at a mature student who have a car or transport because they have to get to these places. And so they have to be there, so we have very intensive days when were on-site and stuff.

SH: Yeah, since York is a one-year MA and they get a lot of international students, myself included, a lot of them don't have cars and don't have a way out there.

HD: Yeah. Ours is different we have very, I think all the conservation courses in the UK, we all have our different audiences, you know we all have our different people that come to them. And ours has just hit this bracket of the working person because it's a Friday-Saturday so we get a much different clientele really from many of the other courses, which is different.

SH: Yeah most of the people that are in York are in their mid-twenties and are full time students.

HD: Yeah. None of mine, I have a joiner at the minute who's twenty-two, but he's time served. His Dad's a builder, and he's been actually, since he was fourteen been going over to Romania and working on some of the conservation projects over there. But most of them are mature, mid-career people.

SH: Excellent.

HD: Do contact Andie, because I think you ought to talk to Andie Harris though because she does much more really training of craftsman more than what we would do.

SH: Excellent. I certainly will.

HD: Because we do CPD's, since we're saying that, I do have quite a few bricklayers that just come on the lime course because they want to understand how to use lime. Or I have plasterers who are working as plasterers that just want to understand lime. So it's a very flexible course, so you just pay 200 quid and just come on that course and that's it.

SH: I think that's fantastic. I think that's great that you can be that flexible and allow those people.

HD: The University doesn't like that. The University finds it very difficult to cope with the finances, but I think it's all for the better.

SH: I'm sure every university doesn't like that kind of financing work. But yeah I think that's fantastic. I think that works perfectly. Excellent, well thank you so much. I won't take up any more of your time, I know you're very busy. I appreciate your time spent and it was very informative. Thank you so much.

HD: Not at all. If you want, if you have any more questions just to top up just contact me.

SH: Thank you so much.

HD: Alright. Cheerio. Bye.

SH: Bye.

End Recording

Total recording time: 37:35

Interview Form-Educational Provider

Program: Young Heritage Apprentices Programme/Building Craft Apprenticeship Programme_____

Institution: Prince's Foundation for Building Community _____

Address: 19-22 Charlotte Rd, London EC2A 3SG _____

Interviewee: Simon Sandusky _____

Occupation: Head of Education _____

Interview Date: 16/12/2015 _____

Interview Location: Steve-Savannah Simon-London (Skype) _____

Interviewer: Stephen Hartley _____

Consent Form Signed: 14 December 2016 _____

Begin Recording

Stephen Hartley (SH): Alright, so the way it's going to work is that there are ten questions.

Inside these questions are what we call probes. These are smaller questions that are meant to elicit more of an answer. Most people answer all the probes in the initial question. And some of them won't apply to you, so we're just going to roll around as we go.

Simon Sandusky (SS): Okay.

SH: Before we get started, what is the institution that you work for?

SS: I work for the Prince's Foundation for Building Community.

SH: Princes Foundation for Building Community. And the programme?

SS: We have two sort of craft training specific programmes. So we run our Young Heritage Apprentices programme, which is for 16-18-year olds who have just left school, and it's mainly to provide them entry routes into the heritage sector. And we have another which is the Building Craft Apprenticeship programme, which is for older, more experienced people to provide them with, well leading them to more of a mastery of craft as it were within the heritage sector. So the former leads to an NVQ Level 3 in Heritage Skills, and the former an NVQ Level 2 in Multi Trade Repair and Maintenance. We also run a number of other programmes that are not specifically craft training based including a Master's degree in Sustainable Urbanism, and MSC in Sustainable Urban Development, and a range of short courses as well.

SH: Alright. And what is your official title?

SS: I am the Head of Education

SH: Head of Education alright.

SS: So while I do a range of hands on delivery and also oversee a staff who deliver more hands on all of our education programmes.

SH: Alright. So, question number one; please describe your programme.

SS: Certainly. So for a number of years now we've run our Building Craft Apprenticeship programme which is for people who hold generally NVQ 2 or 3 or have equivalent work experience, and they do not necessarily have to have a degree, but it helps to sort of guide them during the application process to where their skill level is at. That programme is eight months long. We pay all of the, we call them apprentices, but it's not sort of a government apprenticeship programme, but it's sort of a lower-case A apprenticeship programme. And we pay them all a monthly bursary of £1000. And the generic structure is that they start with our three-week summer school, which is a combination of both sustainable and traditional architecture and craft training. So within that summer school a quick breakdown is that the first week is really geared around the component parts of sustainable urbanism and architecture so that's everything from sacred geometry through to geometric structure building, life drawing, architecture sketching workshops, architecture tours, lectures from leading architects and practitioners, so a wide range of classroom based and activity based. We then do a weekend of architecture tours specifically geared largely around traditional architecture in Edinburgh before moving on to Dumfries House estate, which is a rural estate in Ayrshire, where we do one week of craft week, which is training in a variety of craft workshops which range from stone masonry to timber framing and joinery, thatching, pargetting and lime plastering, a pretty wide range. Another weekend of architecture tours, this time in Glasgow, and ending the last week with a design week as we call it, so it takes all the students in the course, and I should preference it by saying one of the real selling points for our summer schools is that it's not just for the people on our apprenticeship programmes but also people in our MSC degrees, and external delegates from the fields of architecture, urban planning, urban design, crafts, so professionals, young professionals, those just out of university. From around the world really. So we have students from a range of countries each year. So it's really an incredibly opportunity for them to sort of work together and experience their trades together in a way that used to happen more often but doesn't happen that much anymore. And so over the course of the third week, all these people from various disciplines get into groups and design various structures, and that structure is later built by our building craft apprentices over the next ten weeks on the Dumfries House Estate, so they actually get to go through designing it to building it. So after the summer school they do an additional ten weeks and Dumfries House estate working together, 12 students building a structure. And then following that ten weeks we send them out on placements to site with sort of, traditional building companies or historic sites. If they're stone masonry we send them to Lincoln Cathedral or Canterbury or a place like that. Yeah so that's it. It's all on-site assessment so it's not college based and at the end hopefully they leave with an NVQ level 3. And we combine the course with courses such as business skills as well.

SH: Ok. I've seen, well John McRitchie who went through the programme before you got there and is a very good friend of mine. I would suggest highly have him come as a lecturer.

SS: Yeah. I've actually been in touch with him a few times about that.

SH: Yeah I flew him over to Savannah to do wood carving and sacred geometry, and we had the Visiting Artisan Series when I taught at Tech and the students absolutely loved him. Plus, he's a young little tattooed guy and the kids really connected with him.

SS: Yeah (laughs).

SH: So, when they go on their placements, do they specialise in whatever trade they want to do or is it a generalist...

SS: They do, they do. So the live build gives them experience which can be quite valuable in working across various disciplines. So even if they come in as a stone mason and know that they want to do stonemasonry, by the nature of such a small group of people building a structure they have to work on the other trades, and we have mentors on site to assist them in that process, although all the work is student led and student done, there are people, skilled craftspeople on site just to oversee it. But then when they go out on placement they are in their own trade. The difference is in our Young Heritage Apprenticeship programme which is a yearlong as opposed to eight months for our Building Craft Apprentices, it follows a similar but slightly different structure in that they go on two five-month placements alongside the summer school. And those are located close to their home rather than sending them all over the country. And given they are 16-18 and don't have that much experience, it tends to be more basic work that they are doing, and it tends to be across the trades more. So it tends to be, the Young Heritage Apprentices tends to be more of a taster to the trades, which is why it's a Multi-Trade NVQ, so in fact to get their NVQ they have to do multiple trades.

SH: Okay. What kind of specialties do you typically offer in the programme? Stonemasonry, wood...

SS: Incredibly, incredibly wide range, and I think that's the beauty of the craft apprenticeship programme. The core ones tend to be woodworking, stone working, thatching, slate or other, roofing in general, traditional painting and decorating, and plastering I would say those are the biggest, but we have everything from blacksmithing, stained glass window making, dry stone walling, we have a range of people from different disciplines that attend and we certainly encourage that.

SH: Well let me know if you need any help with placements on stained glass because you know I'm on the Board of Directors for the American Glass Guild.

SS: Oh, I didn't actually know that. Alright that's very good to know.

SH: I can get you placements very, very quickly. And I'm also high up in the Timber Framers Guild in the US as well.

SS: Oh fantastic. Really good to know.

SH: **Alright, well we already talked about modules, how long has the programme been in existence?**

SS: In various guises, I would say in its current guise I would say about seven years. Our Young Heritage Apprentices programme would say we're in our, we're halfway through our second year. So the Young Heritage programme is fully funded through three years by the Heritage Lottery Fund, whereas the BCA programme is funded from a variety of sources.

SH: Well, why was it founded?

SS: So, our Building Apprenticeship programme, the longer running programme was initially founded because of a concern, particularly from His Royal Highness, that a lot of trades needed to provide the appropriate repair and maintenance of our heritage or pre-1919 buildings which were going by the wayside, and I think some of the research has shown that something like $\frac{3}{4}$ of our workforce, I can't remember the exact stats but a majority of our workforce, of people who are working in the crafts are approaching retirement age, and of that percentage, a fairly significant percentage, I'm sorry are you still there?

SH: Yeah, I'm here

SS: Sorry I lost you there for a second. A significant percentage of them are not passing on their skills, and I think that's not necessarily a reflection of their desire to do so, at least not through my experience, but actually through a lack of opportunity and understanding of where they're able to do that. And so that's where our programme initially came into play, and our Young Heritage Apprenticeship programme in turn really came from us seeing that there was a real gap in terms of young people becoming engaged directly within the heritage sector. Quite often the people who are doing our Building Craft Apprenticeship Programme were doing so later in their career, sometimes as a career change, but more often having worked in more mainstream construction so to speak, and always having interest in the heritage sector and lacking the opportunity to move over earlier, so that really is the driving force behind our Young Heritage programme.

SH; Alright. Well I'll tell you the career changers and those getting into it later in their careers is something that spans both countries.

SS: Is it?

SH: I've found that so far my research is showing that the average age of someone getting into heritage crafts is twenty-five.

SS: Oh really?

SH: Yeah so they either do mainstream construction and decide that they want to do something else, or they, you know they went to college, went to university and decided it

wasn't for them, and went to go do this. Is a real issue getting people, almost none of these programmes have people coming in right out of high school, they just don't exist.

SS: Right. Yeah I guess that is, it does cut both ways. Which I think they are sort of benefits of career changers and things like that, you know some of the enthusiasm they have for the sector is quite a dramatic change of scenery. But I do think, having worked with our Young Apprentices, going into year two and even within our apprentices, last year's graduate in May, even within that short period between then and now, how enthusiastic some of them are and how engaged they are within the sector, has really justified that belief that there's value in getting them in earlier.

SH: I absolutely agree. I've always loved my mid-twenties students because they just seem to care a whole lot more.

SS: Yeah.

SH: And there also paying for it out of pocket most of the time which gives them an extra incentive to do a good job.

SS: Yeah.

SH: Because they're going to have to pay back these loans eventually.

SS: (Laughs).

SH: So you're not under a college or university setting, how do you award your NVQ's then?

SS: It depends on programmes. So we have assessors, qualified assessors, who do the degrees for our Building Craft Apprentices, that don't really come from any one source, they're more based on the individual trades. For our Young Heritage Craft apprentices our students are enrolled as learners with North Nottinghamshire College.

SH: Okay.

SS: So they are sort of the awarding body for qualifications so to speak and they provide the assessment for that.

SH: But they don't spend any time there?

SS: They don't. They spend a week there doing a business skills course, and that's literally the extent of it, so it's all on site assessment and training. And similar with the older students where it's all onsite assessment and training as well.

SH: Ok. You just skipped over, that was a huge question that you just skipped over in about thirty seconds.

SS: (Laughs).

SH: Can you describe your student demographic? Ages, male to female ratio that sort of thing

SS: Sure. So our Young Heritage Apprentices I would say come from a fairly diverse background. Some are students who maybe struggled at school, who didn't always have the easiest time at things, and who loved working with their hands and saw their interests that way. I think with the

Young Heritage apprentices in particular you're talking about an age group who, may not have had the exposure to the heritage side to the degree before us and are less certain about what they want to do, so we get people who are really cutting across a range of both interests and backgrounds. Predominantly male, although a real focus of ours is building up the amount of female participation, and that's an emphasis that we place so again this year, out of twelve we have two. Two young female participants. That ratio is higher among our Building Craft Apprentices. We tend to have a higher proportion of women involved. Then and again partially because our programme allows for onsite assessment and training, we pay a monthly bursary, I think we do get people from a wider range of backgrounds than those who would sort of put up the cash and time to sort of go to college and all that. So yeah, I would say fairly diverse both in participation and background and age although I probably, well, fairly representative of the fields still as in largely white and male.

SH: Okay. So do you have a minimum age that they can enroll?

SS: Yeah Young Heritage Apprentices tend to be between the ages of 16 and 18.

SH: Okay.

SS: Well not tend to be they have to be. And our Building Craft Apprentices tend to be of a wide range. So everything from, they tend to be over 18 but we have had 17-year olds on the course before. But because they have to have an NVQ 2 or equivalent experience that tends to dictate the age to a degree. But up through people in their fifties, the age range varies greatly.

SH: Actually, this isn't one of the probes, but I have to ask; how do you find your students?

SS: Sure. A whole range. So, with our Building Craft Apprentices it comes from, a big part of it is word of mouth, over seven years having built big sort of network of people who point people in our direction. I do a lot of going and speaking at colleges, at apprenticeship fairs, things along those lines. Yeah, former student's placement providers, companies we've sent students on placement with, they all are pretty valuable resource in terms of that. With our younger students its much of the same expect added into that are more service providers, young centres, and those sorts of things. But I would say among our older students word of mouth is the biggest provider, and colleges, it's followed shortly behind with colleges.

SH: Alright. I've got to close this door there's a train coming, there's a train that runs right through downtown Savannah and I can hear it coming so when you hear the dogs start to howl kind of ignore it.

SS: (Laughs) Ok. Go for it.

SH: I talk to my PhD supervisor she says it's the most American thing she can think of is this massive freight train running through downtown Savannah.

SS: Yeah. So what year of your PhD are you?

SH: I'm in year three.

SS: In year three alright.

SH: Yeah I'm supposed to submit next September. We'll see how that goes. The big thing is doing all these interviews is just transcribing them. It takes forever for me to transcribe them. So basically I want to get them all done by mid-January because I'm going to need like a month of just transcriptions. But, I tried to do the Dragon software.

SS: Yeah.

SH: The first one I tried was me with my Philadelphia accent talking to McRitchie with his impenetrable Scottish accent, the software literally crashed. It couldn't handle it.

SS: (Laughs).

SH: So, do your students come from a certain geographical region? Do you see more of them coming from one area?

SS: No I think we recruit all over the country and they tend to come from all over the country. And I think there are certain parts of the country that lend themselves to certain crafts certainly. You know you're not going to get a lot of thatching up in Scotland, things like that. But in terms of the whole breakdown of students, they tend to come from all over.

SH: Okay. Could you describe your faculty and staff demographic?

SS: I would say...yeah, interesting. Well our tutors tend to be, well often our alumni. So often they are people that have come through our programme, so they are fairly representative of our own students. We I would say it is fairly even, if you look at our summer school it's a pretty even split between male and female, and again geographically tend to come from all over, Scottish tutors, Welsh tutors, a pretty wide range. Interesting to our programme I think because we have the summer school and then we have the live build much of the tutoring of the crafts is actually done on placement so the tutors as they were besides from the summer school and the live build are staff at the firm.

SH: So you have on site tutors.

SS: Yeah one thing that we do is when we approach people about taking our students on placement is ensure they provide sort of what we call a mentor within their organisation both in terms of training and in terms of if they have any issues both in terms of career and personal, even though they're not part of our learning environment, they're provide with the support that they need. So, during the summer school we have our own tutors that we bring in, during the live build we have our own mentors that we provide, and then over the course of the remainder of the programme it is based with whoever the company they're placed with is.

SH: I know you have Gerard Lynch as one of the heritage brick people.

SS: He did. Unfortunately we don't have any bricklayers this year.

SH: Gerard is a hell of a teacher. Another one, if you need plastering, Jeff Orton.

SS: Yeah, yeah I know him.

SH: Well you know Jeff was on disability, now he's retired.

SS: Oh, he's retired?

SH: Well, he's a pensioner now so he can actually do a little bit more, because his disability, because he fell off a scaffolding years ago, his disability kind of limited what he could do. And he's great teacher.

SS: Is he?

SH: Yeah I brought him and his son over here for the Visiting Artisan Series, and his son met a girl when he was here and now lives up the street from me.

SS: Interesting.

SH: Yeah I told the Orton clan you owe me more than you can possibly imagine.

SS: (Laughs)

SH: But he loves teaching and he's great at it. And I'm sure he can do it in his, just like Gerard has his house, I've been to Henry, or Jeff's house, Henry is his son, and I'm sure he would be more than happy to help you guys out there.

SS: Yeah that would be a great resource I'm taking his name down as we speak.

SH: If you need me to make a call and set a connection up, because he's terrible at email, just let me know and I'll take care of that for you.

SS: Great. Thanks very much, I appreciate it.

SH: Sure. So, what qualities are desired in an instructor when you're looking for them?

SS: Yeah I think that's a good question and something that we actually do focus quite significantly on. I mean I think, in the ideal scenario, they would have to have, I think it's one thing to be incredibly talented in your trade, which is one thing we require, but I think in the same token, they also need to have experience in teaching, experience in working with the age groups which we have students coming, and I think part of that is personality and part of it is just handling situations as they arrive with students and understanding that the difference is practicing the trade and teaching the trade, and I think there's a big difference in that.

SH: Yeah there's a huge difference.

SS: And so I think that's the key in understanding that balance. And I think, ideally, they will have experience in understanding the qualifications and what procedures the students are going through, because I think you know that's one of the things that the students will have questions about, ensuring what they're doing meets their NVQ needs, and meets those kinds of things. I would say our best tutors, and it seems obvious, but our best tutors tend to be the ones that inspire, so I think it's ones that tend to have a varied and interesting job history, but that have that background in teaching, so they can really relate to what it is they know and the experiences they've had, both technically and general life experiences to those they're working with. And added benefit is that it is obviously a small community, and we rely on our tutors quite frequently

to form connections within the industry and the wider body of practitioners which can be a quite useful resource.

SH: Well do you have, have you experiences issues in locating and retaining qualified instructors?

SS: Yes and no. I think probably less so than many, in that our tutors often have been with us for some time, or if they haven't then they tend to be through one of our programmes. So maybe half, are alumni who have made a successful career and are now looking to impart what they know to students, through seeing how useful and how much of an impact our programme has had on them. So we tend to get tutors who are incredibly passionate and incredibly dedicated, not just about their trades but what we do, and about the Prince's Foundation, about our principles, about our ethos, and have really been able to see firsthand the impact it has made. So I think in terms of tutor retention and quality of tutors we are quite lucky in some ways.

SH: Good. Well I'll say the biggest problem, a lot of people have problems retaining instructors, partially adjunct instructors just because the pay is just so god awful.

SS: Yeah.

SH: You know I taught a class at Armstrong State University, full semester I got \$800, three days a week. After they took out taxes and retirement. I thought this is great I'm going to retire off of one class. I was thirty-one too I was like; I'm going to forget about this by the time I get to that age.

SS: Yeah, I don't want to get into numbers but we're competitive with what we pay our tutors, and many of them are still practitioners. Since we use our tutors for the summer school and the live build, it is only for a short time, and we obviously are taking them away from work, so we do want to be sure they are compensated fairly from being away from work in that way.

SH: Well I will have to say folks in the UK pay better for tutors than in the US. Much better.

SS: Right.

SH: So you guys don't have a workshop per se at a college, but can you describe the physical plant you have at Dumfries House?

SS: Sure, yeah absolutely. I think Dumfries House, it's really a remarkable place to learn.

Essentially what they've done is, I'm not sure familiar you are with the history but a few quick words, it was purchased in 2007, it was essentially derelict, but it's a lovely old house, John Adam designed house. I think it was John not Robert.

SH: I don't think Robert is that old.

SS: The original Robert Adam. The couple hundred-year-old Robert Adam (laughs). But yeah stunning building, had fallen into disrepair. In particular the estate itself had really been let go. And what has happened to the place in the last, you know, six, seven, eight years has been staggering both in terms of repair of the estate, the construction of new buildings, the renovation

of the landscape, but also it's a prime example of heritage leverage regeneration. The area that it's in is quite deprived. Old mining communities. And it's had a, in fact it's really become quite a tourist beacon, and it's had a really profound effect on the region. And so I think as a place to teach the Prince's Foundation's general principles, I think it's ideal because they're living what we're teaching. Which we think is really important but also in some ways started from scratch in terms of outbuildings on the estate. What we've done is really, we've created a workshop hub on the grounds. So each trade has a dedicated workshop space, and then there's student and tutor accommodations, there's dining facilities, there's pretty much everything you want on site. And the workshops are really centered on a courtyard so while distinct you do feel like you're, even when you're hard at work thatching you can look over at the stone masons, you just feel, it feels like a very inviting space that encourages interaction between the trades. And the fact that they spend, in terms of the Building Craft apprentices, 3 months living in rural Scotland, living together, all eating together, all practicing the trades together, I think they really do walk away with an appreciation for the other trades, not just their own, which I think is a really valuable part of programme and I think that isn't a part of most programmes.

SH: No, absolutely not. That sounds fantastic. Well do you have, well you already talked about dedicated classrooms, any specialised equipment?

SS: Besides for specific trades, nothing in particular. They have what they need for their particular trades but nothing on top of that.

SH: Okay. What equipment do you require your students to have?

SS: (Laughs). For lack of a better term; tools of the trade. Because I think a lot of our NVQ 2, a lot of our older students come in with a fairly established set of tools of their own, in fact, probably not unique to our students, quite a lot of them, particularly in sort of the woodworking and stone masonry, a lot of them make their own tools. We provide our younger apprentices a budget to go out and purchase their own tools, and we ask them to work collaboratively with our tutors and placement providers to identify what the best use of that money can be spent on. And so hopefully they walk away from our programme with a nice set of starter tools. But one thing we do stress is that, particularly with our younger students, is to kind of hold off on buying these tools until a little further down the line until they actually are sure what they want to do and sort of what they need to do it.

SH: Yeah.

SS: But yeah I think it varies pretty widely in terms of actual tools it varies so widely for each trade, I won't list all of the tools. I couldn't if I wanted to.

SH: (Laughs). Well have you experienced any health and safety issues at Dumfries House?

SS: Knock on wood no. Knock on wood no. So far so good.

SH: I hope I didn't curse you.

SS: (laughs). We have one student get bit by a tick, that's about the extent of it.

SH: **Wow that's good. I had a student get bit by a rattlesnake one time. That was an interesting event.**

SS: No I think you're bound to get someone who gets their finger crushed under a stone a little bit, you know the risks that are associated with the trade you know, but we've been lucky to avoid any serious risks or serious injuries. I think particularly given the number of students we work with in an enclosed space we are very cautious with our risk assessment and making sure everything is in order.

SH: **Do you have any problems with material storage?**

SS: (Pause) Yes, yes I would say we do. Increasingly less so. I think it's mainly exacerbated by the fact that were not there throughout the year, we are there for a set periods of the year but store our materials there over the course of the year. But they tend to be, I mean they're minor things. Nothing that has been a major or ongoing problem. In fact, we are in the process of relooking at storage and ensuring we've got what we need. And I think Dumfries House has been fantastic in the regard in ensuring we have what we need, and to ensure our needs are sort of met.

SH: **Well I will have to say that, well there not the pretty things in the world, but connex trailers, shipping containers, because a lot times when they ship whatever they ship, they just leave them there, because they're not worth loading back up and sending them back. We get them around here \$300-400, and another \$200 for delivery. I mean I have three connex trailers at my in-law's house filled with architectural pieces that I've pulled out of dumpsters.**

SS: Really? Interesting.

SH: **Like I said they're not the prettiest things in the world, but they're great for temporary storage of materials.**

SS: Yeah. I'll look into that. I think part of the problem, well it's not the problem its actually the selling point is that it's a beautiful old estate, so obviously, and quite touristy, so you have to be quite careful of what you put on the landscape.

SH: **Yeah not something you want to put in the forefront by any means.**

SS: (Laughs).

SH: **So do you think your current facilities are adequate to teach your students?**

SS: I do. I do. And I think getting better every year. I think we are learning alongside Dumfries House, alongside our training providers, and each year, facilities provided keep getting better and better. And again, I think that's, in many ways we're lucky in that way because we do have such a close partner that we worked with in Dumfries House and the resources they have to provide us.

SH: **Fantastic. Does the current physical plant limit the number of students you can take?**

SS: You know I actually wouldn't say...yeah eventually it would. I would say we limit it more based on what we can provide, what we feel that we can provide in terms of pastoral care and support. I think that's the major thing that limits as opposed to space.

SH: Okay. So if you had like ten people wanting to do stonemasonry one year, you wouldn't take all ten, you would take three or four, right?

SS: I think we tend to, actually it's for the benefit of the other students that we see the value of mixing it up, but we have twelve students, we like to get a fair mix, although it is merit based. So I suppose if we did have, you know, if there were ten outstanding stone masons that stood up heads above the rest I think we would consider it, but I think, you know we have twelve students a year in an ideal scenario that would represent the mix of trades.

SH: Now, that's actually not a question either but it keeps coming up. Where did you guys come up with twelve? Because everyone says that people say twelve is the ideal number.

SS: (Laughs). You know what, that number actually predates my time. And I think, I don't know how they came up with it originally, but I think it does work. I don't know why, but there is something about it, it's just a good number. And some years we have less. Twelve is the maximum that we aim for. This year we had eleven, for example we didn't have twelve. I just think, we are, what where trying to build is almost a little bit of a community, because the students are in such close quarters for so long, it just works (laughs). I can't really explain why, it just does.

SH: You know what, no one can explain why, it's not just you. Everyone says; well we max out at fifteen but twelve is a great number. And I agree because twelve is the number that I was always shooting for as well. But it's like; why does twelve work so well?

SS: (Laughs).

SH: So, can you describe your graduation and placement rates?

SS: Yeah. Quite high. I would say, well last year for example we were at ninety percent. We had, let's see among our young apprentices we had twelve to start the year. We had ten that completed their certificates, we have another that will be completing shortly, one who will not, so eleven out of twelve completion rates, in that instance. Our Building Craft Apprentices were ten out of ten for graduation.

SH: Alright. Well how important are graduation and placement rates for the Prince's Foundation as a whole?

SS: Very. I think it's really important for you to demonstrate the need, and demonstrate the impact, and I think they're not the only two ways of doing it, but they're two of the most direct ways of doing it. And you know certainly when you're talking about funders and things like that it's also an important thing for you to demonstrate. And you know I don't think, I wouldn't say it drives our programme, but I think the way our programme is structured, it does have a very high

completion rate, and that is certainly something that appeals to those who join us, and we do have a very good network of ongoing support, working with alumni, which we do quite often, we do try to involve our alumni, either on our own projects or be they things that others have worked on and they refer to us. And even though we're only talking about twelve a year, within the heritage sector, our alumni have managed to get into positions where they, in turn, really return the favour. An example of that would be one of our students is now the Head of the Stone Working Section at one of the biggest firms in the UK and takes on a number of our students each year. Lincoln Cathedral, Exeter Cathedral, they take on students every year, they have our students, our alumni working at a lot of the major cathedrals in a lot of instances. So I think it's very much sort of this domino effect and I think it comes from the fact that our students, our alumni and indeed the wider public, or sector, field are seeing that we are having a high graduation rates, high placement rates, so yeah.

SH: Awesome. Yeah the folks over at Lincoln are all really good friends of mine.

SS: They great.

SH: Paul and Carol, and Tom the glazier.

SS: Yeah so we actually have two students starting with them in January.

SH; What in the stonemasonry section?

SS: Yeah.

SH: Yeah I have a special place in my heart for Lincoln. And they're the underdog cathedral.

SS: Yeah (laughs)

SH: I like the underdog.

SS: As you should.

SH: So do you track your student's employment after graduation?

SS: Yes. And actually, that's something we are increasing focusing on. Were in the middle right now of sort of an alumni push. Reconnecting with alumni that we may have lost track with along the way, over the years. I think you'll always have those who are proactive in being involved, being engaged and those who tend not to be quite as much so. But again, because a lot of them are still working in the sector and we rely heavily on them for placements and things like that I think we do, by nature, keep good track of them.

SH: So how many of your students are employed within three or six months of finishing their programme? Just a general number I wouldn't expect you to know exactly.

SS: Yeah off my head I don't know exactly but I would say the number is roughly by six months, ninety percent, somewhere along those lines. Certainly even earlier on, I think within this past year out of the ten that left, nine were in employment, one was self-employed.

SH: Have you had any issues with students leaving for employment before graduation?

SS: (Pause) I think it would be very difficult to do. I think unlike in a college setting, they are essentially within, they are employed by us. I mean not legally speaking, but we are paying them a bursary and they are on a nine to five so to speak with a company, so if they were to get employed, it would mean leaving the programme, and we haven't had anyone to date do that.

SH: Ok. How has the programme reacted to fluctuations in the building industry?

SS: Yeah, you know I'm afraid I probably can't answer that amazingly well just because I am relatively new. But I certainly do know that especially the bigger companies have always been going and will take on placements, but from my understanding the recession for example did hit a lot of the smaller companies' ability to take on placements, and in fact a lot of companies are out of business as well, so when you are placement based, the fluctuations do have an impact, but not to the extent where it put our programme at jeopardy fortunately.

SH: Ok. So, you talked a lot about your industry partners, do you have an external advisory board of industry professionals that help you?

SS: (Pause) Yes we have, so for example we have what we call our judging panel who help select our apprentices each year. So that's made up of sort of seven leading professionals across the field and across the sectors. And we use them very much as a resource to guide us and guide the programme, and we also have a sort of academic board as well, which goes through not just our craft programmes but also our wider education programmes as a whole.

SH: Alright. And you operate within the NVQ system correct?

SS: We do.

SH: Alright, how do you feel that system affects your programme?

SS: It fits our needs. I think the fact that we can do it on site, in terms of the onsite assessment and training, it works very well. I think the fact that there is something to show for it at the end is really valuable. The fact that there is a heritage specific degree, the heritage specific NVQ. We struggled a bit with our Young Heritage Programme, while one is in the works, there currently is not a Level 2, which in some way is indicative of a larger problem with getting younger people engaged in the heritage sector, so we weren't able to do it with a Level 2, so that's why we do a sort of multi trade, so it's a little bit of working around what was existing, which wasn't ideal but that's life. So, yeah I have to say I'm not thoroughly involved in sort of the wider NVQ system in as much as we sort of use it to validate what our students do.

SH: Okay. Do you have agreements with other academic partners?

SS: We do. We do. Certainly within our academic programmes. We run a Master's degree with the University of Oxford, we run a Masters with a University in Wales; St. David's. But then like I said our Young Apprentices Programme our students are registered students with North Nottinghamshire College.

SH: Do you feel that these agreements have been positive or negative?

SS: I think partnership working is always positive. And it's certainly been positive for us. You know and I think one of the differences is that we are both an education provider and a charity, and a functioning business as well which, in terms of, we sort of practice what we preach, we do build towns, we do master planning we do all of the like, and so I think part of the value of being one of our students is our wider partnerships and what our students get exposed to, be it developers, firms, architects, just sort of the wide network that we have. But specifically with our academic, our educational partnerships, I do think it has been valuable working with other established organisations be it you know we ran a short course with the National Trust for example. We've been in touch with English Heritage about possibly linking in one of our apprentices each year sponsored by the Landmark Trust. So we find these to be really valuable, especially for the students in terms of networking, in terms of meeting people for the future in later in their careers.

SH: Excellent. I know the new training officer for the Manchester region, Sophie Norton.

SS: Really?

SH: Yeah let me know if you want to reach out.

SS: Excellent.

SH: So what do you think are the biggest accomplishments for your programme?

SS: I mean I do think we've had a small but tangible impact on the wider heritage sector. I think that we've been able to raise a fair amount of awareness on this issue. We had, for example, a piece on the BBC a couple of weeks ago, which was all about revitalising craft among young people and focused on interviews with myself and one of our female stonemasons. And we have had a good amount of, we had a good spread in Country Living magazine, so I think we've been fairly successful, and again it's a work in progress, in promoting the importance of these trades, and the importance in sort of empowering the heritage sector. And I think we do a pretty decent job of capturing people from a range of backgrounds and I think this been really nice, and I think because of the focus that we have in our Young Heritage Programme in targeting women, the fact they often come from backgrounds that aren't totally the same as the wider industry, yeah so again I think just generally there's on an individual basis my own personal sort of pleasure I see is seeing someone, you know for example we had student that started out in our Young Heritage Apprenticeship Programme, sixteen, wasn't really sure what he was going to be doing with this life so to speak, who really excelled, went through our Young Apprenticeship Programme, did great, got some experience had now transitioned into our Building Apprenticeship Programme, is getting his NVQ 3, he's just super confident, has gotten rave reviews, and it's quite clear that has going to make a success out of himself. And I like to see someone make that progress and take that pathway, has, on a personal level, been really rewarding.

SH: Fantastic. So what do you think the biggest failures are then?

SS: Biggest failures. (Pause) It's interesting. I think there's always going to be the feeling that as much as you are making a difference you can make a bigger difference. And I think when you look at the scale of the sector, in the UK in particular, then we really are only one piece of a much larger puzzle. And you know we do a fair amount of partnership working and things, and I think that can always been improved. And (pause) yeah, I think maybe, I think get back to me in a year, because I think one of the reasons I'm really pleased with our Young Heritage Apprentices programme is because we are getting young people, we're getting young girls, we're getting people from maybe slightly different backgrounds involved in the sector and getting people who are just plain and simply younger. Because I would say that has maybe been one failing is that those have been some of the maybe harder to reach groups that haven't been so involved within it. And too early to say whether we've been successful in doing that. I hope we have.

SH: Yeah, it's a lot harder to engage those 16-year olds when you're talking about history.

SS: Exactly.

SH: It was always a struggle for me too.

SS: Yeah.

SH: So, actually last question. Future plans for your programme?

SS: Future plans. (Pause) Well interesting, the Young Heritage Apprentices programme, in sort of this current phase, is coming to the end of its three years, so I think one of the major focuses now will be from learning what we've done over the past, well now two years, soon the be three. And redeveloping it in a way that refines what it is that we've been doing and really identifies where we're having some gaps, where we've missed out, failed so to speak, without sounding too dramatic, and then building on what are successes are, have been. To create sort of a newly refined programme. I think I always very keen to encourage partnership working. That's one thing looking forward. Working with other bodies that are doing this work around the UK. And you know in the past we have done things internationally, and I'm not, I see a real value in that as well. And knowledge sharing across, and I think that's a lot, like this dissertation for example, which is so interesting. Like we work with Willowbank University in Canada, we've had a few of their students attend our summer school, and how do we engage in cross communication between the sectors in the different countries and learn from each other and ideally get some of our students exposed to those firsthand. So I think that would be, quite exciting.

SH: One thing you guys should look at is talking to the guys from the American College of the Building Arts and sending some of your guys up there. They've got the only bachelor's degree in traditional craft in the US.

SS: Right.

SH: And its stone carving, timber framing, plaster, blacksmithing, and masonry.

SS: Alright.

SH: So, what is the future of heritage craft training in the UK and really globally?

SS: (Pause). Yeah, well I think in the UK there's always, there remains a concern about a skills shortage. And I think to a degree there remains a concern over cohesive, sector-wide strategy to address that. But that's not something I on a personal, particular level in line with so you can't infer too much on that. But, I think the opportunities are there. I think there's a lot of good people doing a lot of good things ensuring that those opportunities are met. So, fingers crossed, it's bright, but I do think there are very much some hurdles moving forward. But, I'm cautiously optimistic I would say.

SH: Good. Now there's a caveat questions for UK participants, and you may not be able to answer it. Obviously being a US person and not being really involved but, just so you know there's a question in the US and a question for the UK and the question for the US is why do put the training programmes in rural places. And why isn't there one in New Orleans and New York City or San Francisco. For the UK people it is; how do you feel about the NVQ system? A lot of the trainers and older folks went through City and Guilds.

SS: Yep.

SH: And there seems to be this mecca of training for these guys, for me I think it's a little bit nostalgic for them, you know because every generation seems to think the next one is worse than yours, but how do you feel about the NVQ system?

SS: Yeah I'm going to speak from a position of, well (pause), I would say I'm probably less informed that many of the people you are dealing with on this, partially because of my background. But also partially, because we love the fact that our students get an NVQ, that's not sort of the primary focus for our programme. The primary focus of our programme is to obviously get them that on-site expertise in the heritage sector and getting the qualifications at the end is somewhat of a bonus, a particularly valuable one especially for getting future employment. But, I would say there's some gaps in it. And certainly the biggest one that I've identified is that there isn't a heritage skills NVQ 2. Whether or not that's been addressed, that's fine. It's great if it is. Where is that very much, quite often, especially when you're designing a new programme, you're working within, what is not always the most flexible structure. But, probably beyond that I would have to abstain and plead ignorance.

SH: (Laughs). Well actually that's all I have for you. Is there anything you would like to add?

SS: No, it's just I think that it's really interesting research and I would be fascinated to see the finished product so I think, yeah that's it.

SH: Awesome, well let me turn off this recorder.

End Recording

Total recording time: 55:14

Interview Form-Educational Provider

Program: Architectural Conservation/Stone Masonry _____

Institution: Glasgow City College _____

Address: Business Learning Zone, Allan Glen's Campus, Glasgow G4 0ND _____

Interviewee: Scott McGibbon _____

Occupation: Lecturer _____

Interview Date: 12-12-2015 _____

Interview Location: Steve-Savannah Scott-Fife (Skype) _____

Interviewer: Stephen Hartley _____

Consent Form Signed: 3 December 2015 _____

Begin Recording

Stephen Hartley (SH): OK. So you saw the information sheet and everything like that?

Scott McGibbon (SM): Yeah I did Steve.

SH: So the way it's going to work is that there's actually ten questions.

SM: Sure.

SH: Inside these questions are what we call probes. Probes are smaller questions that are used to elicit answers for the bigger theme. Most probes people will respond to in the first question. And then some of the probes won't actually apply to you. At the end of it there's one more question that's geared specifically towards UK participants.

SM: Sure.

SH: And there's one that was actually done for US participants as well. So before we get started, what is, what school do you work for?

SM: At present I'm actually working for, my time is split between doing some teaching at Heriot Watt University and Perth College.

SH: Perth College?

SM: Yeah.

SH: Alright and what's the programme at Perth College?

SM: Well just recently I've moved positions. Originally I was a Construction Management, Architectural Conservation and Stonemasonry Lecturer at City of Glasgow for approximately seven and a half years. But since I'm actually moving into an area quite similar to yourself Steve, I'm moving into doing a PhD, so obviously my position has actually changed. But I still work as a consultant for SQA as a qualification for stonemasonry, advanced craft level and also SVQ level 3. In addition to that, I'm also one of three SQA external verifiers for stonemasonry in Scotland. So relatively trying to keep my hand on the pulse in regards to stonemasonry training in Scotland.

SH: So at Perth College, are you actually teaching?

SM: I'm actually teaching Construction Management. I'm not involved with any apprentices as such. That's only been in the last two to three months.

SH: Ok. Well since you just transferred, probably Glasgow City College and what you did there would be better, and maybe add in a little of what you seeing going on at Perth as compared to Glasgow that would be fantastic.

SM: Sure. Yeah.

SH: So, question, oh what's the address over at Perth?

SM: It's Perth College, Creiff Road, and that's in Perth.

SH: Okay. Alright. So question number one. Please describe your programme. And I guess we go to Glasgow City College on that one.

SM: Yeah well as I said I was one of the, part of a lecturing team of three, and we were involved in delivering craft level training to apprentice stone masons at SVQ Level 3 and also at advanced craft level.

SH: So that would, would consider that a specialist programme?

SM: Yeah without a doubt yeah.

SH: Within that specialty was it just stonemasonry or was it carving too?

SM: It was stone hewing and building.

SH: OK. How long was the programme?

SM: The programme is approximately twenty weeks in the first year, sixteen weeks in the second year, and then the advanced craft course is optional because in Scotland once you reach NVQ Level 3 you can be classified as a fully qualified stone mason, but most companies tends to send their guys back to do advanced craft, and that's ten weeks.

SH: Okay and that's block release?

SM: Block release on a full two weeks or a singular week.

SH: Okay. How many modules were involved in those block releases.

SM: Well, the makeup of the award itself is quite complicated. What we have, we have an overarching sort of seven main component parts of the qualification. As I said we have quite a complicated setup. What we have is, because stonemasonry has a standard assessment programme meaning that whenever stonemasonry in Scotland gets taught, it gets assessed exactly the same way. It's the bog standardisation from SQA. Scotland only has Edinburgh, Forth Valley in Stirling, Inverness, and Glasgow as training centres. So, I mean it makes sense to actually make the award standardised so that means you know all the students are getting the same type of training, so we're producing the same level of craftsman. But within that what we have is, it's kind of broken up into what we call seven units. Five are mandatory, and two are optional which we call optional, but most colleges run with the same options. You know these are things like producing complex templates and molds, or producing complex stonemasonry components,

something within that ilk. And then within that what will happen is because that's a standard assessment programme and it's been set up by industry; the CITB along with SQA, for validation it needs to be mapped across to SQA validated units. So then what happens is that the main unit is then broken down into individual sub units. So if you have something like produce complex templates and molds, you might have a unit about drawing, a unit about specification, a unit about template making, that type of idea.

SH: Ok. Alright, so are there any general ed units that are required?

SM: Normally it's sort of like you know ICT and numeracy literacy, but these areas are tended to be embedded within each unit, so they should all be part of each individual unit that's being taught so you know it's inherent within the teaching process.

SH: So they're not stand alone?

SM: They're not stand-alone units. No they're built in the, you know we need to get the guys up to a certain numeracy level so that's why it's built into the units.

SH: Okay. So how long has the programme at Glasgow been in existence?

SM: Probably (pause) I would say originally City of Glasgow College was the Glasgow City College of Building and Printing. And it originated, that was the first UK FE College, so you're talking way back in like 1886 so it's been running apprenticeships since then.

SH: Wow. I think you took the award for longest running school.

SM: Although it's changed various formats now. You know I mean the college you see now is nowhere near the college of yesteryear. The focus seems to be moving away from the apprenticeship type, although it seems to be returning.

SH: Really?

SM: Yeah.

SH: Well, Glasgow City College, what degrees are they certified to award?

SM: As in degrees in stonemasonry?

SH: Just in general.

SM: Most degree level, what we tend to run is programmes called HND programmes. These are programmes that if you were to align them to a university undergraduate programme they would probably take up the first two years of a university undergraduate programme degree course. So the way it kind of works in FE education is that the college will have ties to universities, so we'll have students who will do an HND and they'll articulate possibly into a third year of an undergraduate course. But in terms of stand-alone degrees, they are few and far between run by City of Glasgow College. They tend to be in really specialist areas like maybe something to do in the merchant navy sector or something like that you know.

SH: Yeah. It sounds like, I mean that's one part of my chapters is comparing, because the US and the UK education systems are just inherently different, so the HNDs sound a lot like the

Associate Degrees that we have in the states. Which is what my programme was, well actually still is. So it's a two-year degree that sets you up, well should set you up for a four-year Bachelor's degree.

SM: Yeah.

SH: Does it serve a certain demographic of students?

SM: As in?

SH: Area of the country, or skill level, that kind of thing.

SM: Obviously in an HND level there's a criteria that you must meet to get on these levels of courses, but they're all gauged against what we call Scottish Qualification Framework. And it's like a point system. So an HND may accredit someone 120 credits when they've completed it, and that's how they allowed to set onto a degree course because when you go onto a degree course you need a certain amount of credits to start on year one.

SH: Okay.

SM: What it's doing is its allowing people who maybe missed Uni or who are not going straight from school or this type of idea, maybe late starters, very much like myself, that you decide to return to education and it provides a pathway where you can achieve that. You know we get a lot of people on HNDs with industry experience, and you know yourself Steve industry experience, you can't quantify it.

SH: No.

SM: So they then take, now all they're doing is they're taking that experience and knowledge and turning to academia. And it gives these types of guy's pathways to enhance, better themselves, and move on. So that's probably, although we do have a lot of kids who sort of nineteen, twenty, twenty-one who decide; alright, Uni is not for me or there might be extenuating circumstances like they can't afford to, they don't really know what they want to do, all these types of variables come into play.

SH: Yeah, absolutely. So is the school considered regional, national or international?

SM: Well it's considered an international because we've got campuses in Africa. I think we've got some in Asia as well. Some in India as well.

SH: Oh wow. So wants the standard teaching load for an instructor in that school?

SM: Probably about 860 teaching hours a year.

SH: A year. Is that ten months, twelve months?

SM: Yeah it usually works out at approximately you teach about minimum twenty-four hours a week.

SH: Ok

SM: I think holidays we have about 14 week's holidays a year.

SH: That's pretty good.

SM: Yeah.

SH: Well that is one thing that seems to be universal across both education systems. It seems to be about 20-25 hours a week of teaching. So within the programme itself, can you describe the student demographic? Male to female ratio, average age kind of stuff.

SM: Within the Stonemasonry Programme or within the school?

SH: Stonemasonry.

SM: Yeah I mean you're probably looking at, I think this year is the first time since I've been there that we've had a female stonemason.

SH: Yeah?

SM: Yeah and that's probably accounting for, I've been there for seven and a half years, on average taking 30. Possible 30 to 40 students a year, so you're talking probably one out of three hundred something like that. (Laughs)

SH: (laughs). That's a pretty low ratio right there.

SM: (Laughs) Yeah.

SH: What about age range?

SM: All ages. Sixteen up to, I think the oldest student we had was forty-eight.

SH: Ok. Is there a minimum age a student can enroll?

SM: No, not at all. But one of the caveats for getting on this stonemasonry course is that it's not open to people unless you are employed as an apprentice stonemason.

SH: Ok.

SM: So that really cuts down your market from an FE point of view.

SH: So there's no full time programme it just block release?

SM: No full time. You don't get recognised as a qualified stonemason in Scotland, there's no such course.

SH: Really?

SM: Yeah.

SH: That's interesting. So they, they come from all over Scotland then?

SM: Yeah. Although like I said we've got the centre in Glasgow, one in Inverness, one in Stirling and one in Edinburgh.

SH: So they kind of just roll to their closest school?

SM: Yeah, it's depending on, you know most of the stuff for Glasgow is Glasgow based companies that send their apprentices. Same when Edinburgh side it's mostly Edinburgh based. Inverness, they're a different makeup, they're run by Historic Scotland, and they're predominantly Historic Scotland apprentices, although they take on private industry as well. And then Historic Scotland have the training centre at Stirling also.

SH: The train shed?

SM: No.

SH: The one at Forth Valley?

SM: Yeah.

SH: I've been to that centre. They're nice man.

SM: Yeah and that's for their apprentices, although that was not what it was originally stated for. Obviously when it was announced that they were doing that training centre Edinburgh and Glasgow were worried they would be taking away their apprentices from them. But they stated that wouldn't be the case, that it would only be Historic Scotland apprentices. But as you know in life Steve, things aren't always (laughs) don't always turn out as they're painted.

SH: Yeah I'm sure.

SM: So there's a couple of, there was a political question raised within the Parliament, not that long ago actually, asking why the Historic Scotland training centre at Forth Valley, 800,000 to revamp the stonemasonry section from the Scottish government, and the question was asked why didn't the other training centres receive the same.

SH: Oh.

SM: And also why are they now approaching the Construction Industry Training Board and asking them to fill numbers within Forth Valley College.

SH: Oh. So they built out and didn't have the numbers so now they're going to start squeezing from elsewhere?

SM: Yeah, yeah. But that's, I'm probably, maybe that's not the official line.

SH: There's always a back door behind the official light you know.

SM: Yeah. And don't get me wrong getting them involved with the training is fantastic because it can bring a lot of things to the training, but they need to realise that although they're a major heritage organisation, its private industry that actually drive, you know, where actually most of the guys are going to work. Where most of the guys are going to really do, you know make a difference to some of the buildings, you know within urban, city regeneration.

SH: Yeah I mean they can't do it all.

SM: Well they don't do it. They only do work on their own properties. And the work that they do is more conservation philosophy-based repair, you know where it's minimal intervention. So you might have a guy, and I was an Historic Scotland apprentice myself, and you might have a guy that's maybe a third-year trainee apprentice, he can cut stone, he can build stone, and because your take is a conservation philosophy and it's about general maintenance to the whole monument or building, you might have that apprentice painting park benches or cutting the grass.

SH: It's the same way in the Park Service.

SM: Yeah well it's probably the same, exactly, and when these guys go out into private industry, private industry then have to then wait until these guys pick up the skills from the guys that they are working besides.

SH: Yep.

SM: So, you know.

SH: A lot of them won't do that, well I mean a lot of industry probably doesn't have time for that.

SM: Well that's it. And the big thing is that you know that's very similar to situation I had. I served my time with Historic Scotland, went into industry, I actually completed my apprenticeship on Friday, started in private industry on the Monday, and it was like a complete wake up call.

SH: Yeah. You know out at the park, the Park Service, one of the best masons I've ever had, Miguel, and he still lays brick but, he works out at Pulaski, and I'm out there basically everyday getting this lighthouse project started, and he spends half his time cutting grass.

SM: Yeah.

SH: And I went to the supervisor, the Superintendent Melissa, the woman whose house we went to the barbeque at.

SM: Yeah

SH: And I'm like; why is Miguel cutting fucking grass? And she's like well we have to keep the grass down. And I'm like you need to hire someone to cut grass. I said he's got a damn fort to take care of. And it's not just him. The guy from Gulf Shores down in Pensacola. They've got five forts, they've got a maintenance crew of two. I said; how the hell do you take care of that? He said; we don't. He said we do emergency repairs.

SM: Yeah that's it.

SH: And Sumter up in Charleston, the head of stuff up there was like; yeah I subcontract everything out. He said I don't have a maintenance crew anymore. We have these low bidders that come in and do the work and it's terrible.

SM: Yep.

SH: And that's why he asked me, he came down for the training and he's like: how much will it cost to get you to come up to do this? Because I have this brick arch that needs to be rebuilt. I said yeah I can do it for six. Six thousand for a weeklong training that's pretty good. He said; that's it? Let's do it. I said are you sure that's a pretty good pay for me. He said that's nothing we would probably pay forty to get this done. Anyway, so over at Glasgow, can you describe the faculty and staff demographic?

SM: I would, it's quite an even split between male and female, varying ages again you know. Some lecturers are in you know, late twenties and some lecturers are approaching retirement.

SH: So do they have, in the Stonemasonry Programme specifically, where did you find the faculty and staff?

SM: Well, myself and my two colleagues we were the only members of the Stonemasonry Department. And we've all got industry experience of over twenty years. And to be honest two of us are actually Historic Scotland apprentices. The training, like I said is good. The only fall down is the experience you get on site. But their ability to train is good. And the other guy was trained in private industry.

SH: Ok.

SM: Most of the lecturers have awards for stonemasonry, you know have been recognised as quality stonemasons.

SH: So how many sections of modules did they teach?

SM: We teach, we split across all three years. So we're not really centered on first year apprentices, second year apprentices or master craft students. The teaching was split across the whole group.

SH: Did you guys employ adjunct or part time faculty.

SM: No, never.

SH: Did you have any issues locating and retaining qualified instructors?

SM: No like I said myself I had been there for seven and a half years. My two colleagues had been over ten years.

SH: Alright. So what was the student to faculty ratio then?

SM: Well you probably have, in a class size would range anywhere from 10 to 16.

SH: Okay. 16, do you think that's a good number or is that too high?

SM: That's a fantastic number. If you were getting 16 then that's beyond your wildest dreams. Most of the time it was on an average of ten.

SH: Okay. If you got a sixteen did you have any problems keeping an eye on everyone?

SM: No what we tended to do is if the time we did get 16 I think I remember in one first year we had something like 24 apprentices.

SH: Damn.

SM: So what we actually did was we actually split the class, so we had three groups of eight. And then they were assigned different work release dates.

SH: So you did two weeks with one, two weeks with another.

SM: Yeah, yeah. And that's that it was split up because, although it's great getting that number, sixteen is very difficult to control, very difficult to get around everyone.

SH: Yeah. Especially if you're using power tools, having 16 people cutting is nerve wracking.

SM: Yeah but since the advent of you know, our Department was pretty proactive at taking on digital technologies, so we were kind of the forerunners of using iPad and mobile phones and

smart phones and maybe creating videos for the guys that they could, you know maybe they were in the workshop and the lecturers is dealing with someone else who's maybe a little bit more behind than them, then they would just log on to the YouTube channel, have a look at where they are, you know they had different videos of different sections of stone, of the different models they were cutting, you know along with some commentary giving them different pointers and things like that, that would help the teaching aspect.

SH: So Glasgow City College has their own YouTube channel for stonemasonry?

SM: Yeah

SH: Oh that's awesome. I gotta go check that out. Are you on there?

SM: My hands are on there (Laughs).

SH: (Laughs) No face, just hands?

SM: There were no faces. We didn't, one of the reasons, we done a bit of market research. We looked at other Unis that used, sort of well edited and well put together videos and how they used them, what we noticed that a lot of the time, especially in demonstration, to was about the demonstration, it wasn't about who was in the videos, it seemed to work better when it was just concentrating on what your hands were doing, because realistically it is about what your hands are doing.

SH: Absolutely.

SM: You know.

SH: Yeah. That's why if you ever looked at our Facebook page at Tech is was all, well you never saw me because I was always the one taking the pictures, and it was always close up of hands.

SM: Yeah that's it.

SH: Showing the actual process.

SM: That's it. I mean we engaged with that and that seemed to work. We engaged in other forms of digital technology, you know we were giving students feedback. We would video them, so then they could relay back and say; yeah, I see what he's talking about there or you know. Especially when we were given them feedback on their models. You know when someone's telling you; look you might not have done something right just there you don't, you know it's a natural human instinct to sort of switch off slightly.

SH: Yeah

SM: So giving them that tool to sort of look back and say I get why he was saying that, that makes sense. I would also engage with iPads because students within their apprenticeship, when they're doing their training they have to do these things called crew reports. Basically what it is its evidence from on-site activities. You know maybe they're doing a unit in College which is cutting and building a semi-circular arch, we need evidence of evidence that they're doing that in the workplace.

SH: So how does that work because I've talked to a couple of people and they said they would sometimes get people on courses that taking a stonemasonry course, they're employer would send them on a stonemasonry course, but really at the end of the day they're putting in granite countertops.

SM: Yeah but this is why we have these crew reports, so we'll have documentary evidence of this work.

SH: And the external examiner is going to go check that right?

SM: Yeah, and that's a part of my thing, as an external examiner I will go and do that.

SH: But what happens when you get one of these companies that sends their guy just to get the qualification, but he doesn't do the work?

SM: Well, he wouldn't get it because it's built into, it's part of the qualifications.

SH: Well the other question is how do you verify that the student actually did that work?

SM: Well that is (laughs). Let us just say that's quite a bit of a stumbling block. It's been raised on many occasions because the Scottish Qualifications Authority are the awarding body, the reason this was brought in was because they didn't regard simulation within an FE college as actual evidence as, you know, work experience.

SH: Well it's never the same in that controlled environment.

SM: It's never the same, but prior to three, four, five years ago, it wasn't really an issue. But because the onset of short courses, people claiming to be stone mason this kind of idea, SQA decided, in conjunction with the CITB, that this was the way to go. But what they didn't consider was how they were going to gain evidence. So part of my job at the SQAV is to actually raise these questions on behalf of FE to SQA. So when I raised the question; how do we prove that it's the students work? They said it needs to be a sort of digital format, photographs or something like that, or they could do a drawing. So then I poked further and asked; by drawing, what level of drawing do you mean?

SH: Yeah like a little sketch on a napkin?

SM: (Laughs). You know, and I'm still awaiting the answer.

SH: (Laughs). I wouldn't hold your breath on that answer.

SM: No. The thing is it's a good idea. The problem is it's policed by the wrong people. It shouldn't be getting policed by FE or SQA, it should be policed by the Construction Industry Training Board and their training advisors.

SH: Yeah.

SM: You know we're getting situations where the students don't return the crews and we're saying look, you have to bring this evidence. And the students are saying; my boss is saying I'm not allowed to use my phone at work. Or they might go on some construction sites that have a zero tolerance on phones.

SH: Yeah.

SM: And then you've got the other situation where companies might not want someone taking photographs of their work. Because there might be something going on in the background.

SH: Oh.

SM: That could be detrimental. Not meaning to be detrimental. Or there could be an example of bad practice. You know beside the actual work. You know you've got to live in the real world to accept that bad practice does go on.

SH: Yeah.

SM: What we want to do is try to eradicate that. So you eradicate that by training. So taking better control about wondering whether it's real life experience the students are getting or is it simulation. Surely it's about giving the apprentice or student the tools. So if he gets the tools while under the training simulation, he's under pressure but not under the pressure he's at at work.

SH: Yeah.

SM: It should still be the same. The level and quality of work will be better. I mean you know, again it's a difficult thing to actually gauge you know. Is that your work?

SH: Yeah.

SM: Because I can get a student and ask them to build a semi-circular arch, and he could be out on site and notice an arch getting built somewhere, and then get their wife or their girlfriend to take a photo.

SH: Yeah, and that's easy enough to do. But what happens if you're like, if a company's got an employee, that like has to do a semi-circular arch, but they've got no semi-circular arch work going on for another six months?

SM: Well it was raised, again that point was raised by the FEs. SQA came up with an idea that, you know, if a student is deemed experienced in building a stone arch, a company, CITB would find companies that were doing that, and they would then place those students with those companies while that was going on. So then I raised the question with my contracting background, myself I had my own company for close to twenty years, why would I want to give away an employee for two weeks? Who's going to pay for that? So then you've got on that fragmentation of who's going to pay for it, how long are they going to be away for?

SH: Yeah but who's paying that guy, I mean is it a trade-off are you getting someone back from that company?

SM: Well that's what I'm meaning so. Like I said as yet, that has never happened. (Laughs)

SH: (Laughs) That's going to be, but CITB sets the standard don't they? Doesn't CITB set the standard saying this is what we want in education?

SM: Well yeah, they're supposed to be industry led. But the problem is the question keeps getting asked then who in industry?

SH: Yeah. It's the bigger companies isn't it?

SM: Yeah well, is it Historic Scotland. Historic Scotland has a major role to play in CITB, they part fund CITB I think at present.

SH: So they've got a seat at the table but they're a government agency aren't they?

SM: Well that's it. And a government agency dictating to private industry you know. Because we have a situation now where the education not, well, a lot of feedback from industry is saying that it's not industry specific. It's not tailored, especially in the repair and maintenance sector.

SH: Yeah

SM: What you need to do Steve is look at a report that was brought out by Historic Scotland in 2010 it's the Traditional Building Skills Report. And what they did is they mapped a wish list of what industry wanted in the repair and maintenance sector from stonemasonry against content. And it was found that first year content had only thirteen percent of an industry wish list. By the time the guys got to the end of second year, it then moved up to, I think it was somewhere in the region of forty-one percent. So that meant, because realistically, you can be qualified as a stonemason at the SVQ Level Three, which would equate you, equate to in the repair and maintenance sector, and that where most private industry sector works, in the repair and maintenance sector, we send guys out with only forty-one percent of what industry wants or needs.

SH: But is what industry wants practical in the time you're given to train these guys? Is the industry's wish list, can it be accomplished in the time you have these guys on their training course?

SM: There would have to be some give and take in regards to some of the content that is actually getting taught. And also, there would need to be a little trade off about the length of the apprenticeship as well. Because I firmly believe that an apprenticeship should be at minimum four years within college

SH: Yeah I don't see why it wouldn't be, I mean that's what it used to be.

SM: Yeah I mean especially the fact because we're such a specialist arena it should be five years.

SH: That would be best.

SM: Yeah, so anyway you've got that situation where industry needs this wish list, you send out guys that only have forty-one percent of it, then were asking them to send the guys back for advanced craft level, and then even when they're qualified at advanced craft level, we still only have fifty-seven percent of what industry want or need within the repair and maintenance sector. So then you have Historic Scotland in conjunction with CITB came up with a national, what they called national progression award in masonry conservation, a certain qualification level, and

then ask industry to send these guys for approximately six weeks to get upskilled. So then industry's turning around and saying well why isn't this not happening within the apprenticeship framework? But then SQA is turning around and saying, private industry who's giving you this information. And then they're saying industry is giving us this information. It's down to the fragmentation of the construction industry basically Steve. It's not just stonemasonry.

SH: Here's a question, because I was talking to a guy from Historic Scotland two years ago and he said; we strive to have all stonemasons in Scotland qualified at SVQ Level Three. Well if all stonemasons are SVQ Level Three, what's the point of the SVQ Level One and Two?

SM: We don't have an SVQ Level One or Two.

SH: So it just automatically runs to three?

SM: Yeah.

SH: Okay that makes a little more sense. He didn't verify that point.

SM: Yeah.

SH: OK. So, next question, can you describe the physical plant at Glasgow, like your teaching area?

SM: Its basically, we have an area of I would probably say 80-100 square metres. It has air extraction units.

SH: Each carving area has one?

SM: Yeah, each carving area has an extraction unit.

SH: OK.

SM: And obviously because we're a stone cutting and building course we have to split the lab up and sometimes the extraction unit area needs to be used for the building. But within that we're actually housed beside other trades; bricklaying, plastering, roofing, those types of things, so we're not isolated.

SH: Yeah. So it's a shared workspace then?

SM: Yeah.

SH: What about classrooms, actual lecture classrooms?

SM: We have a dedicated stonemasonry classroom that stonemasonry and stonemasonry alone is taught in. And it has a smart board, it's fully computerised, each student has access to a desktop and a monitor, and access to printer.

SH: Any specialised equipment in the shops?

SM: We have specialised carving tools you know, high end carving tools, when maybe we're getting guys who maybe, you know, because we do get fast learners, we do get guys who just fly through the course. So we tend to give them a little extra, maybe some carving or a bit of relief work that type of idea.

SH: Okay. What equipment do you require the students to have?

SM: They must bring their own set of cutting tools. We supply the building tools, but they must supply the cutting tools.

SH: Okay. And PPE they have to have their own?

SM: Yeah they have to provide their own PPE. Although we provide the sort of paper suits.

SH: The Tyveks, we call them Tyveks over here.

SM: Yeah. Tyveks suits, they get issued a new one every day.

SH: That was always an issue with us. I required my students to have safety glasses, but I always bought some just in case they didn't bring them.

SM: Yeah. No the situation is if the students don't have any of their PPE they're not allowed in the workshop. They're sent away to get their PPE, that's then reported to their employer, and there's an impact.

SH: That's an important. I always had safety glasses, but I always bought the cheapest, crappiest safety glasses, they were an embarrassment to wear. And I still had to replace all of them every damn year.

SM: (Laughs) Yeah. They always do that yeah.

SH: Did you experience any health and safety issues while you were there?

SM: No besides just consistency badgering the students to put their PPE on (Laughs).

SH: (Laughs) It's not just students I need to do it on job sites too. Where did you store the material, all the stone and everything?

SM: We have a storage area, and external storage area.

SH: Was it enough?

SM: No.

SH: No?

SM: No. It was a storage area within an area that had bricks, roofing material, timber materials stored as well.

SH: So it was just a shared space where you dumped all your stuff in?

SM: Yeah.

SH: So how did that lack of adequate space effect teaching?

SM: Massively.

SH: Yeah?

SM: Massively yeah. Especially when you're in the workshop area and the workshop's busy and it's pretty cramped. It's noisy enough when the air extraction is on and trying to teach, and the guys having the PPE on you know. And having other trades you know, guys putting roofs up. You know, this is like a real construction site.

SH: Yeah.

SM: You know. So sometimes I wonder what SQA mean by simulation. They need to come into some of the workshops and they're realise, that's what it's like (laughs).

SH: (Laughs) Yeah. Did you feel that the facilities were adequate to teach the students?

SM: No.

SH: No?

SM: No. Not in comparison when you look at the training unit that Edinburgh and Inverness and Forth Valley had.

SH: Yeah I was blown away with Forth Valley's.

SM: Ours were archaic.

SH: That's what happens when you're the old guy on the block you know.

SM: Well that's it you know.

SH: So, the graduation rate, what was it. How many guys actually finished?

SM: It was really quite good, somewhere in the ninety percent mark.

SH: Ninety percent?

SM: Yeah. Most of the time the guys who didn't qualify, they'd been paid off or their company went out of business or they felt that it just wasn't for them. Very low dropout rates.

SH: That's good. And they graduated within a specific timeframe?

SM: Yeah, normally two years. A dull one or two students we had to revisit for another year, but that was few and far between.

SH: Ok. How important were graduation rates for Glasgow, the school itself?

SM: Massively.

SH: Massively?

SM: Yeah. Because we were one of a few training centres we were kind of held up in esteem. You know within the organisation itself we were a course that was seen as a prestige. Especially within the realm of apprenticeship training. It sort of aligned itself with the organisational ethos, you know the best, the College that you want to come to, it has course that, it doesn't get run anywhere else.

SH: Yeah. So did you have a placement rate for your students?

SM: What was that Steve I'm sorry.

SH: A placement service for your students?

SM: No.

SH: Well they didn't need it.

SM: Most of the them were in employment.

SH: Did the students track students after they graduated?

SM: No, not particularly. No that was done on sort of a private basis between the lecturers and the students because you always had students that came back and sent apprentices from their

own firms you know. And because the industry is small and you kind of know most guys, you know what they're up to, but there was no strategic planning from the College side to like; we need to track these guys to see where they're going, because they're going out in employment, they're going out into industry.

SH: Yeah that was a big thing with us is we had to track our students, within six months and a year, actually it was two years. And you have to, programme have to be what they call job ready.

SM: Yeah.

SH: So they had to work in their industry or a related industry. And that might be working at Home Depot or B and Q. It's technically a related industry.

SM: Yeah. It's still a job. Yeah. We have the same thing for other courses within the College. Vocational based construction courses. Same idea.

SH: So did you have a warranty statement or guarantee for employers saying they would learn certain skills?

SM: Yeah that's all part of the award itself, the criteria you know. Because it was a standard assessment programme it was set up like that.

SH: Yeah. Well what about fluctuations in the building industry? Has that effected training over there?

SM: Yeah massively.

SH: Yeah?

SM: Yeah massively. I think this is the first year that we've seen a little bit of recovery. At the height you're looking at class sizes going down to probably six.

SH: Oh.

SM: Yeah.

SH: Did that cause any...

SM: Yeah obviously from the College's point of view, that wasn't commercially viable. But because, again because it was seen as a prestige, you know I think it was a bit of flexibility and they said; right we'll run with that. We might take a hit on that for a couple of years, then we need to revisit. And that was one of the reasons why myself and my two colleagues kind of decided right we need to sort of engage with industry a little bit more, and because we all had industry background and stuff like that, you know it's not part of the training programme, as such because you know it's almost like a dividing line. The companies don't come into the Colleges to see what's going on and have a bit of interaction with the FE lecturers. But because the three of us had years of industry experience and we know a lot of the guys that ran a lot the companies, we can pick up the phone, speak to them, ask them to come in, or if they had a problem with a

student, that wasn't built into the training. You know, and I mean, that's a softer side of the training agenda that I sometimes think needs to be addressed.

SH: Yeah. Hold on a second. When I don't see the dogs or hear them barking I get nervous.

SM: (Laughs)

SH: I hate to rub this in your face, but it's a gorgeous day here in Savannah.

SM: (Yeah). Yeah. It's quite a gorgeous day here. I just took my gloves off while I'm sitting here at the computer. (Laughs) Kind of on the colder side. I'd love to be back there. I was blown away by. I was actually blown away by the place. You know I constantly speak about it to my wife that we need to back and revisit.

SH: Well come for a visit. You got people here.

SM: Yeah.

SH: Let's see if we can get you over and get paid for training for something.

SM: Yeah that would be great.

SH: So, you talked a little bit about your industry, government and academic partners, can you talk a little bit more about that?

SM: Yeah well in regards to the industry the kind of, they have their sector council which is the CITB, and obviously they deal with the qualifications and they set the National Occupational Standards. So they SQA is aligned with them and they set the framework to align with the National Occupation Standards. But we have a problem in the UK because Scotland and England have different training methods and different approaches. Down south, down in England, you don't get, the trainings either building masonry or cutting masonry. In Scotland you do both.

SH: Yeah. The carpenters said the same. It's either bench carpentry or site carpentry.

SM: Yeah. And again, yeah that's fine but realistically, that wouldn't be the way they were trained initially, many years ago. You know I mean it, you must be able to build it, you must be able to, yeah obviously cut the stone but you must be able to build the stone. You know it's just a fundamental step.

SH: Yeah. You can't, I mean in the states its all, a carpenter can fix a pre-made window, but if you ask him to build a window.

SM: Yeah I mean surely these are all part of the craft, of the craftsman.

SH: Yeah, a craftsman should be well rounded in all of it.

SM: Well yeah that's it. You know being able to do both the things is surely must make it more beneficial for industry. Because when you have slack times, or like what's going on right now and you've got skills shortages, what good is it when you're a company and all your guys that you employed can cut stone, and that's the area that you've been predominately marketing in, but a contract comes through the door and they're asking you to build it as well. What do you do as a business? Turn them away.

SH: Yeah. You don't have a choice.

SM: Yeah you know. So I mean, things are the kind of things, problems that are built into the training itself. You know again, there's so many variables that happening. You know the fragmentation is a massive thing you know. People, we've been doing it this way for so many years why should we change it, it's so many things.

SH: Right. So do you have agreements with other academic partners?

SM: Well, as a Stonemasonry Department its, it's almost like a standalone you know. Edinburgh College deal with their staff, Glasgow College deals with their staff, Inverness deal with their staff. We might come together once in a blue moon, but very rarely do you, although you do talk to the lecturers, because you do know the lecturers, because as I said the industry is small, you know the guys that are teaching anyway.

SH: Yeah.

SM: So I mean you've got that kind of thing, but you know there's not like a built-in forum. You know that's built in within the training framework.

SH: Really?

SM: You know the only time you really get together is maybe when you get invited to write a new qualification. And there might be a representative from Glasgow, there might be a representative from Inverness, a representative from Edinburgh, you know.

SH: Yeah. So basically, everyone is operating within this framework, but they're all operating independently within the framework.

SM: (Pause) Well you know I mean we're not in a constant dialogue with each other. And I feel that, to improve teaching practice, first and foremost, I need to learn, you know for example, it happened when we were using iPad and iPhone for actually creating portfolios, creating digital portfolios for the students, which seemed to work really good for them because they could use smartphones, take photographs, show their friends, family whatever. I went to, it had nothing to do with stonemasonry it had to do with building conservation, it was a meeting about, because I teach architectural conservation it was a meeting that had something to do with the qualification for that. We were at a meeting and there were a couple of lecturers, stonemasonry lecturers and we did mention that we needed more dialogue, and I actually showed them this system we were using. And the guys were like; that's fantastic, why have we not been shown this? And its things like that. And there's some things that have been going on at Edinburgh that I've discovered from conversations that would have been really good if we could have sat, and maybe cherry picked really good options.

SH: So you think there just has to be a consortium that meets maybe once, twice a year.

SM: Yeah.

SH: I absolutely agree.

SM: Yeah I mean, why not. Why not have something like that where you know someone like myself that's been in teaching for ten years now, and maybe another College just got a new lecturer and has only been lecturing for a year, I could say look, try this with the guys, and try that with the guys. You know. It's almost a competing kind of scenario that we've got here. Edinburgh is better than Glasgow, or Glasgow is better than Inverness, you know, at the end of the day it's not about who's better than anyone else it's what you're doing and putting into industry.

SH: I agree, it's the same thing over here. Competition, competition for students, competition for awards, competition for reputation.

SM: Yeah and I mean it's just scary sometimes you know. Scary sometimes. You that what happens is because you don't talk to industry, SQA give you a different bit of feedback, or you get a certain bit of information from elsewhere, you're like; why is nobody talking? Why are we not simply sitting down and saying; yeah okay. We've got a list of problems, what are the problems, we're not interested at who caused the problems, the problems are here. I'm not interested in whose fault it was, the intentions were good, bad or indifferent, we've got the problems, how do we solve the problems.

SH: Yeah.

SM: You know and it's, I suppose it's just a justification sometimes really. You know in some of these places, you know and especially when they're involved in frameworks and they know nothing about the specialisation that they're actually dealing with.

SH: That's pretty common.

SM: Yeah, I know it's common in that. And it's, but from a vocational point of view when you're trying to, you know the boys, they're already in industry. You're not having to find them places to go into industry, so surely you must cater to that industry and actually have a little more dialogue with that industry.

SH: Yeah, and that's just not the case.

SM: No, no. At FE level, you know because since CITB is the training agent, if a student had a complaint against a Lecturer or something like that, it would be brought up in the College, but then the training officer would be a part of the investigation team or something like that, or if we had an issue with a student we would have to put it through the training agent, who then approach the company who then see the apprentice, who then will see the training agent, who then will come back to the Lecturer.

SH: That's unnecessary.

SM: And if it's just a problem in one area that he needs to brush up on.

SH: All that for one little problem?

SM: Yeah, it's the pipeline. The communication pipeline. Why couldn't I have picked up the phone to the employer?

SH: Yeah that's just bureaucratic nonsense is what that is.

SM: I know that's just the rules and regulations I suppose.

SH: So what are the biggest accomplishment that you saw for Glasgow City? What was the thing that you were most proud of?

SM: We actually had, well myself was actually what we call a World skills mentor. We actually had, over my time we had something like six, seven students that articulated to compete at World skills level.

SH: That's pretty good. In the states you have to go through something called SkillsUSA first. And then eventually you have to go up to World skills, once you get through nationals. But that's, you have local, then regional, then nationals. And actually the World skills advisor called me, because actually the US hadn't fielded a stone carving team in like ten years. And apparently they were going to cut stone carving out of World skills. And he's like; can you help me get a World skills team up? I said; no, I'm sorry I can't, there's only one school that teaches stone carving, so you have to call Simeon. And Simeon was like we don't have enough students to field a team.

SM: Yeah.

SH: So you had a couple of kids go to World skills, did any of them place?

SM: Yeah. Again, they didn't place, because, again there's variables to that you know. I mean some Colleges when you're competing in World skills some Colleges, because it's only a cutting model, and their guys are getting trained in cutting and building as a living, you know although we did, because my partner's a World skills mentor, was to set up a training programme that aligned with World skills criteria, we would bring the guys in and give them maybe a weeks' worth of training every six weeks, and that seemed to help. We also had a couple of guys and we entered them to team competitions, and they actually won a UK wide competition, and they actually won a two week all expenses paid trip over to, I think it was Croatia or something like that. (Laughs)

SH: (Laughs) Must be nice.

SM: (Laughs) Yeah but I didn't get an invite.

SH: What? That's messed up.

SM: Yeah.

SH: So what do you think the biggest failures your programme experienced?

SM: Probably guys just actually dropping out.

SH: Yeah?

SM: Yeah.

SH: We're they just good guys and the companies went redundant or they just gave up?

SM: Just gave up.

SH: Yeah?

SM: Yeah just found out that stonemasonry wasn't for them. But then that goes back to our recruitment process or recruitment selection and CITB are involved in that as well so I mean.

SH: It's a mess from what it looks like.

SM: Yeah definitely.

SH: Any problems with budgets or anything?

SM: Always.

SH: Always? Never enough?

SM: Never enough. Always complaints, especially stonemasonry. The most expensive course they run in Scotland.

SH: I'm sure. So, what are the future plans for stonemasonry courses in Scotland?

SM: Good question. (pause). The plan is (pause) by my silence I mean that I don't know what the plan is. Because I don't think they know what the plan is.

SH: I mean they're not going to expand any more training courses, or offer them at night?

SM: No.

SH: None of that huh?

SM: Nope. But the whole point is you have to be employed by an employer, you know. I've put out a couple of ideas that, and a bit of my research is, my previous research is about this and my future research is going to look into this as well; why don't we look at the dual apprenticeship programme in Germany? Let's look at, why don't we create centres where guys can get trained within an organisation that they have industry links. So, we have an idea whereas guys will maybe learn a little bit, maybe two or three months, then go out in industry with a company for six weeks, and then they come back into College, and then do the same again, and then maybe later on in their training processes, in maybe their third or fourth year, maybe if they're academically high fliers, maybe they can transfer over to an academic degree course. We might be looking at training the managers of the big companies. You know but again that's down to finance, that's down to, yeah basically it's down to finance. You know I'm sure the companies would love that. But who's going to fund that?

SH: Yeah. So, what's the future for heritage craft training in the UK?

SM: (Pause). Right now, we're not doing enough training, not doing adequate training or appropriate training, (pause) we're having serious problems actually getting people interested in heritage.

SH: Yeah?

SM: Yeah younger people.

SH: And that's a problem we have too. How do we address that problem?

SM: Well, I feel that we need to actually go into schools. You have to go into schools and actually,

you know, I'm sure America is very much like the UK in regards, you know kids get told, you got to get an education. You've got to go to university, you've got to go here, and you've got to do this. And realistically, you know there is vocational subjects out there that you know, I'm a testament to one of them, you know that gave me a good career, set me on a good path, and I'm revisiting academia now and we need to show to kids to return to, you know, there's nothing wrong with getting your hands dirty. Just because you get your hands dirty doesn't mean you don't have any intelligence. And I think that's, you know that's not just for stonemasonry, that's for the construction industry basically.

SH: Absolutely. The construction industry has been, unfortunately, the dumping ground in the states.

SM: Yeah and I'm sure it's worldwide. You know if you don't have the adequate qualifications, you'll get a job in construction.

SH: Yeah that's one thing. I always say there's a reason why the construction industry that doesn't drug test, they're one of the last industries that doesn't drug test. Because if you did you wouldn't have any construction workers.

SM: (Laughs) Yeah that's it isn't it. You know and I know for stonemasonry, the basic education for stonemasonry, to be successful in stonemasonry, you know we're teaching guys things about figuring arching numbers. You know that's high level critical thinking. You know being able to grasp concepts like that and apply them in the real world. You know actually showing guys how to set out ionic volutes and recessing columns you know.

SH: I mean there so much physics and math in building, and people don't realise it. But its practical math, it's not academic math

SM: Yeah. That's it. And I think that's where I think we could show the schools. Why are we not showing the science, mathematics, engineering or technical subjects in schools and getting kids involved and saying look; you use maths to do this or work with the area on this or roof size of this or how much stone we need for this, to build this wall.

SH: Yeah but they don't teach it like that. I remember being in high school and taking geometry class, and it was all theorems and practicums.

SM: Yeah.

SH: That's all it was. I hated that class.

SM: I'm the same Steve. You know when I was in school I hated science. I hated it with a passion. Now I can't read enough about quantum physics and applied mathematics. Because it's got real life use.

SH: But you have to take that academic idea, or that academic writing and figure out how to apply it to real life use.

SM: That's it.

SH: And that's where we've kind of lost it.

SM: Yeah, yeah.

SH: So, the last question I've got for you, and this is kind of a loaded one.

SM: Yeah.

SH: What do you feel about the SVQ, NVQ system?

SM: (Pause). I'm just thinking my words carefully here Steve.

SH: (Laughs).

SM: (Laughs) I believe, and I truly believe, that we need to return to the City and Guilds system.

SH: You're not the only one. You were trained under City and Guilds right?

SM: Yeah I was trained under City and Guilds yeah.

SH: So why, you know you were trained under City and Guilds, you teach the SVQ, why was City and Guilds so much better?

SM: Because City and Guilds actually created a bigger sense of worth within the person themselves. As well as being a far superior training system. Just from the point of view of students now, apprentices now when they come into College, we're actually, and it's sometimes like we're almost teaching them to assessment, rather than teaching them about the craft.

SH: Ticking the boxes and going?

SM: Yeah because we have a standard assessment programme so we can't deviate from that. Whereas the City and Guilds system allowed for a bit of flexibility. To bring in other things that might not have been in the curriculum but warranted inclusion. And plus the fact, when you got tested, you're getting tested on your ability. It's not about success and failure, especially in industry. And when we are training guys to go into the construction industry, we say, well you'll get another shot at it. In the construction industry you don't get another shot at it.

SH: No, you get fired real quick.

SM: But even from a construction point of view. You get one shot at building that wall. If not, it's going to have to come down and get built again at a cost. So you know, in City and Guilds the student, rather than the situation where we've got now which is pass or you get a resit, not allowed to say to people they failed, in City and Guilds you had you either failed the test, you passed the test, you got a credit on the test, or you didn't get credit on a test.

SH: Yeah.

SM: So what you were actually doing you were actually maybe inadvertently creating a bit of competition between the students, to see who was the best in the class, and that's a bit of peer assessment as well you know.

SH: Yeah.

SM: You know I mean I can only go by how I was trained I felt that my training, it worked for me. And I'm teaching the SVQ and I see guys that's can just fly through it. But we're not allowed to

articulate them forward. I've been on situations where we've had a mature student, a guy who's maybe twenty-eight, twenty-nine maybe seven-eight years as a labourer or something like that that wants to start as a stonemason. I could probably give him the course, I've seen them complete the course in six months.

SH: Really?

SM: Well the first year of the course.

SH: Yeah.

SM: But I'm not allowed to articulate him to the second year of the course.

SH: So is he just sitting around?

SM: Well we give them projects. But the projects that we give them far out test what he's going to be getting in second year.

SH: So then you've basically given him the second year in the project time.

SM: Yeah. So we kind of sort of fudge it a little bit.

SH: Well then how does that get fixed?

SM: (Pause) I mean that's, again it's a serious revamp of looking at the framework, looking at how to fast track people. I don't mean they've become stonemasons within six months. But what we can do if we can have a dual apprenticeship system like if I see that guy and I think he's doing alright in the classroom, I can send him off to do some management stuff, and then bring him back. Which the dual apprenticeship system allows you to do those kind of things. But it's like anything Steve, you can cherry pick the best out of all the apprenticeship systems. Who's ever going to come up with the best? You know. But I do believe we need to return to City and Guilds and we need to try to extend the apprenticeship to five years. And we need more guys involved. Because we're training guys to be conservation stonemasons. That's not what these guys do. These guys work in the repair and maintenance sector. So they'll be doing full restoration works, full regeneration works, yeah they'll be doing conservation, I'm not decrying the conservation, but we seem to be training guys on the minimal intervention, were we should be, yeah understand that philosophy, but most industry is involved in new build housing and repair and maintenance areas.

SH: Yeah. I talked to one of the practitioners and he said, and he used to teach at Bedford College, he said the CITB are the Taylor Wimpey's, but most of my guys aren't going to go to Taylor Wimpey's.

SM: Yeah that's it.

SH: You know they're going to go to John Smith and Sons brick masonry.

SM: Yeah.

SH: And those guys don't get a seat at the table.

SM: No they don't.

SH: They're just not big enough.

SM: No they're not.

SH: Interesting. Well that's all I have for you, is there anything you would like to add?

SM: I think we've covered most things. I think I've had not a bad gripe about it (laughs)

SH: (Laughs).

SM: About stonemasonry. Just overall, you know that (pause) the training is, it's still good here. I'm not saying it's not good. But it could be oh so much better.

SH: Yeah.

SM: And we always go on about there's a lack of skills shortages, and there's a lack of qualified guys that can actually do the work. Well if that's the case, why are we, for example, why are we, from a government level, why are we not looking at this? But that's a massive political question. But that kind of gripes on me when someone's going on an apprenticeship for someone like Walmart, something like that, I don't know if they have something like that over by you.

SH: Yeah they do.

SM: Our government does apprenticeships where you can apprentice in Tesco's or one of these supermarkets. Surely that's a, but I come from the old school of apprenticeships. It's City and Guilds, it's based in one place, these are the people that set the standards.

SH: Yep. Well I think the word apprenticeship has, in one respect became kind of antiquated, but in another respect antiquation what them to kind of want it more over the board. And it kind of waters it down a whole lot.

SM: Yeah.

SH: If I can do an apprenticeship out at Tesco's, is that really an apprenticeship?

SM: I know.

SH: But it's a title to snag funding. Instead of coming up with a new training scheme, they just say; oh, it's an apprenticeship.

SM: Yeah. And it ticks all the political boxes and it's like; look how many apprenticeships we're funding.

SH: And I'm sure Tesco's gets a huge tax break from it.

SM: Yeah of course they do.

SH: I've given Tesco's enough of my money. I'm sure they don't need that tax break.

SM: (Laughs).

SH: Well that's fantastic man I really appreciate your time. Let me turn off this recorded here for a second.

SM: Yeah.

End Recording

Total recording time: 2.08.13

Interview Form-Educational Provider

Program: Leeds Building College _____

Institution: Leeds Building College _____

Address: North Street, Leeds LS2 7QT _____

Interviewee: Ian Billyard _____

Occupation: Principal _____

Interview Date: 17/12/2015 and 6/1/2016 _____

Interview Location: Steve-Savannah Ian-Leeds (Skype) _____

Interviewer: Stephen Hartley _____

Consent Form Signed: 30/11/2015 _____

Note: Interview conducted in two sessions. Technical issues with recording software caused only interviewee being recorded during first interview. Initial approximately three minutes of interview unrecorded. Responses are set within question and probe interview framework

Interview #1: 12/17/2015

Begin Recording

Please describe your program/ What degrees is your institution certified to award?

Ian Billyard (IB): ...we do painting and decorating, we do floor tiling, and so on. I might have missed some out but that's roughly what we do on the crafts side, on the Construction Crafts. We then have what we call Building Services Engineering, which is where we run plumbing, electrical installation, heating and ventilation, which is the heavy end of plumbing on the more commercial buildings, service and maintenance, refrigeration and air conditioning, and all of that. And then we have another area, which is what we call our Higher Education and Management and Professional Studies, where we've developed nationally some apprenticeships at Levels Three, Four, Five and Six. So, Six is honours degree, Five is HND, Four is HNC, and Three is A-level. And we do those in things like civil engineering, building services, construction management, site surveying, quality surveying, I don't know if all these terms are familiar to you in the states or not.

IB: Ok. And then we do professional things like the Chartered Institute of Building, we work with civil engineers, and so on. We just landed a project the other day that we're working with to develop nationally an apprenticeship at Level 3 for infrastructure management, and there's never been one on that before for our road, rail air, whatever, and we're leading the development of that nationally with some companies to develop that, but it will be available across the UK. So we do stuff like that and we've developed that in other areas as well. So it's, a very, very broad

range. Interestingly, we don't run full heritage programmes. What we do is parts of heritage in terms of oak frames, sash windows and other various aspects of in masonry and things that we do, and in some case stone slate and stuff that we've done before. Linked to heritage work, but we don't offer the full heritage range. And that, I've got a little bee in my bonnet about the way the apprenticeships are structured in this country, I don't believe they're structured right and we might have a chance to go into a little bit of that a bit later on but that's how I sort of feel about things.

General Information

IB: I'm the Principal of the College. Principal and Chief Executive of the College.

If specialist, what type of specialties do you offer?

IB: Well its industry that decides whether we run them or not, so we try to respond to what industry requirements are.

How many modules or credits are required to complete your programme?

IB: An apprenticeship is (laughs) well, it quite complicated in this country. If you go straight in and do Three, which is what generally happens. Because in our mechanical and electrical, there's a big difference construction crafts, bricklaying, joinery and those, and the mechanical and electrical, because the mechanical and electrical industry, do not recognise Level Two so in other words if you're qualified, you have to be at Level Three, pay level standard in our country over here. And that takes either three or just into the fourth year depending on what subject you do. If you do plumbing and electrical installation, it runs into the fourth year.

IB: OK, now generally speaking on the craft side, like a bricklayer or a joiner as you said, what they generally do, the widely accepted level in the industry is Level Two, which takes two years, and many of the smaller companies, and we do get some, maybe a quarter probably, do go on and get a Level Three. And they don't, generally they don't go right in and do a Level Three at the start. So actually, what they do is do a Level Two and then a Level Three. And that Level Three takes one year. So from start to finish, its three years, but actually they do a Level Two in two years, and then they top up to a Level Three in the third year if the company require it. Does that make sense?

Full time or block release?

IB: No we do both.

IB: Right so we do day release, we have a whole range here. But we have some do, we have some full-time students, but not doing heritage, they do little bits of heritage, like a said we don't do the full heritage qualification, because there's not a demand for it in Leeds. We do bits of them. But we have full time students, and our work with industry we do day release, just nine to four-forty. Five o'clock. Some of them are day release and evenings, and some go through until eight-thirty sometimes nine o'clock, some we do evening only, where they might come in at four or five o'clock and work through to nine o'clock. And in other areas we do block releases as well. So we do a whole range. We try to offer in the larger areas, we try to offer all of those, but it's not always possible in some of the areas because we don't have the economy, the scale, and the numbers to do that. But we try and meet what the industry requires. It varies depending on what area you're in and what kind of vocational area because in some of the management and professional subjects, they tend to come in evening only rather than during the day. But in some areas, younger people tend to come in during the day and evenings as well. So it's sort of, it's quite a lot of variation you know in terms of what we offer.

What general education units are required for your programme?

IB: Yeah we have to do Maths and English, it's particularly important, and employability skills as well, about getting them ready to move from, particularly full-time studies into employment, which is typically an apprenticeship.

IB: Well, what we do, what we do is we teach about, we do things linked in to the Maths and English, but we do things around CV writing, job interview skills, but we also get the students out on sites. So what we try and do, which we need more of, is that we try to get as many work placements as we can, to try and get as many students out on-site as part of their employability as well, so they're actually working at on-site conditions. Clearly we do training first, and it tends to be towards the end of their first or second year, if they're studying two years at the College that we tend to do that. And we've got some new, quite innovative ways of doing that, working with companies and getting them out on-site because we feel the students value that, it actually improves their attendance, and I believe it helps their achievements as well if they can actually be working more on real site conditions, rather than spending all their time in College and in workshops.

IB: But it's also about when you're talking to people you shake them firmly by the hand, you look them in the face and not down, it's also a lot of, no doubt you get it in America as well with the younger people, where the older people, generally are ones that are interviewing these younger people when they go into companies have these preconceived ideas of; they're lazy and they

won't get out of bed and they're on computer games and all the rest of it. So it's about having more of a can-do attitude. That they've got to be there on time, and they've got to show willing and they've got to be, you know, not slouching about the place all the time, they've got to have a bit of get up and go about them, and we try to instill that in people as well which these softer employability skills are often more difficult to teach, but we try to get that more in the general working, in the way that they operate in College the best we can.

What is the mission statement for your institution?

IB: We do, which is about improving lives and developing skills.

IB: No it's very broad. Very, very broad indeed.

Is your school considered local, regional, national, or international?

IB: It is a national, yes.

What is the standard teaching load as prescribed by your institution?

IB: It's about, well it's difficult to really say really. Generally speaking, the tutors teach about between eight hundred and between eight hundred and eighty and eight hundred and ninety hours to about nine hundred and thirty, nine hundred and forty. But that's their base hours. But what we have is a process internally that depending on the income that they generate in the courses and other things, we have quite a sophisticated process that actually generates management hours from what they do. And therefore a number of the staff get hours for mentoring students, verifying the work, you know checking the works up to standards internally within the college, and broader management areas, where that all comes off of those hours. So it's very difficult. And what we do is the faculties that have the staff that do the teaching, what we do is we give them the hours and the budgets, and they structure their work around the curriculum that they're offering. So there are broad rules that apply that everyone has to adopt, but there isn't a set one that says person x has all these hours and person y has to have that hours. It depends on the circumstances and how it works, we let them manage the faculties accordingly, but clearly within the guidelines that we set.

Please describe your student demographic/ What is your male to female ratio? /What is the average age of your students?

IB: Well we have about, well we have seven percent females in the college. I think the figure of black and ethnic minorities is about thirteen percent. I think, off my head, yes, thirteen. And their age range is anything from, I mean we work with schools as well, but I'll exclude that,

because we do some work with some primary schools, so we do get kids in that are four and five and six years old but, excluding that, in the main core work the range is from sixteen, probably to mid to late fifties.

What is the minimum age at which a potential student can enroll?

IB: Well generally, within Further Education, we don't run this, some colleges do, but you can actually run courses from fourteen, within the College, actually enrolled in the College. What we do is we actually run courses from sixteen, but we work with other schools with pupils at fourteen, and we do work with primary schools as well. But the older students, the average age is probably, I would guess at somewhere around twenty, twenty-one, twenty-two.

What is your average test or placement scores for your students?

IB: Do we have a what? Could you just explain that?

IB: Oh, right yeah. Well. What we do is we a sort of key skills test which tests the students' levels of, particularly maths and English, and there is one, for some of the students on spatial awareness. What we also have to, we have to give students as well because most of them tell us, but we don't always, for exam, if you're doing electrical installation, you can't be colour blind, particularly red-green colour blind, so in some cases we have to do those tests as well.

Do your students receive financial assistance while enrolled? If so, how much of their tuition is covered?

IB: Some do, some don't. If you're sixteen to eighteen, school leaving age, full time education leaving age is eighteen, and therefore all of the students, no matter whatever they do, up the age, well when they're nineteen, up to the last day they are eighteen, are classed as fully funded, in other words the government will support them. There is a whole mired, depending on level, age, whatever, that we've got a funding guidance, it's probably about 150 pages that explains all the different levels that the others are on, so it's very complicated. But in a very, very broad brush, which there's lots of examples that this doesn't apply, but there's probably most that do, if you're nineteen to twenty-four, you get half of your course feed paid and either you or your company are expected to pay the other half. And if you're twenty-five and older, you have to pay all of it, or your company pays all of it. But there's also loans and other things that are available. Not quite the same as you would do in this country for higher education, where if, you know if somebody was twenty-four and they're studying a Level Three qualification, A-level standard and above, they can actually access student loan, what's called an advanced learner loan, which is effectively the government pays for it, you take out a loan, it's on a very low interest rate, and

you have to earn a salary, I think it's at 21,000 to actually start paying it off. And it's actually paid off out of your salary, directly deducted like taxes, from your salary at source, and can go on for as long as thirty years until it's paid off. But some students don't, and there's also some courses where the government pay, and if they lead to a Higher Education course, that fee is wiped because it leads into a university degree or whatever else. So there's a whole myriad of different variations of those that apply, but that's very, very broad brush, but it gives a sort of flavour to generally how, what we work.

Please describe your faculty and staff demographic

IB: Sorry your staff demographic?

Where do you find your faculty and staff? / What is the average amount of time your instructors have spent in the profession?

IB: I haven't got the figures in front of me but I think the largest age demographic across all areas of the college is I think somewhere around about 45 years plus. We've got quite low numbers of staff, particularly on the teaching side, that are below thirty. Mainly because to teach in the College you have to have a minimum period of time in the industry, and therefore you're not going to get someone around twenty-two, twenty-three teaching because they won't have the experience. But we do have some support staff at younger ages. But generally speaking, the majority of younger staff are sort of twenty-five to thirty-five bracket, but the teaching staff tend to be older and, like myself, probably in the fifty to sixty, sixty-five age bracket, which is a concern for us.

Do your instructors have specialized teaching degrees? / If so, what degree do they have?

IB: Some do, but the teachers have to be qualified over here within two or three years of actually starting, but there are a range of qualifications that we can do, and we deliver some of the FL's that they can do. When I did mine, mine was something called a Certificate of Education, so what you had is you had a degree equivalent qualification, or degree qualification from the industry. So rather than doing like a school degree programme, where you learn the subject as well as teaching, my one you've been deemed to have gotten your degree level with the studies that you've done now you're working in industry, and therefore the teaching side of it is purely a qualification that provides you with the skills to teach. And that still exists, but we have those at different levels. You don't need to have a degree necessarily, to actually teach in Further Education. We try to encourage staff to.

IB: I'm a building surveyor by trade. So I worked in the, mining surveying to start with, optical instruments, levels and all that, I don't know if you're familiar with those but, and then I worked with a number of construction companies, hence the link into construction.

Do you employ adjunct or part-time faculty? /If yes, how many sections or modules do they teach per term?

IB: We do have in, particularly in the management and technical area that I talked about, the Level Three is probably the area that we have the most part time and fractional staff. Construction crafts we have some, every area has some, but it's probably half the staff in the management and technical areas are part time and fractional. And the others, I think probably services in next, I would say about twenty percent the staff that are that in that area. And in construction crafts it's probably less than ten percent.

What qualities are desired in an instructor for your programme?

IB: Well its being able to put over, the issue that we generally have over here is, we have an organisation called Ofsted that comes in and inspects within both schools and colleges. And their general comments are the work that we do, this has happened for a long, long, long, time this is not something new, that actually the work we do practically is very, very strong, indeed in all colleges up and down the country. What we tend to struggle with is the theory aspects on construction because many of the people that come into the industry have come in, if you're looking at a bricklayer or a joiner, have come in from the trade. And of course they might be very, very good at their trade, but their Maths and English skills might not be as good as perhaps others. We have some exceptions to that but the general rule, that tends to be the weaker element. And it's trying to develop the skills that we have in staff to be able to deliver the technical and theoretical elements of this study, but the practical elements, generally tend to be delivered fairly straightforwardly and to a very high level. And it's also getting teachers as well who may be haven't been as familiar with VLE, you know Virtual Learning Environments and all the electronic assets to teaching and learning, because they haven't some across that in their daily lives, and it's about bringing them up to speed with that as well. But the whole focus over here at the moment is not about the teaching, it's about learning and is learning taking place and how you measure that within the classroom environment. Clearly, practically that's quite simple to see because you see if someone can build a brick wall in a straight line and its level and all the other things that you do and similarly the joinery, in carpentry and joinery where all the joints are straight and cut properly and all the rest of it. Clearly it's about people questioning in techniques, the way they write assignments, the way they answer things and other techniques that you can

use in a more formal situation to check whether what you taught, the students understand at the end of the lesson, and that's really where our emphasis is on.

Have you experienced issues locating and retaining qualified instructors?

IB: Yes. Particularly, happening now, as the industry is coming out of a recession and in to a sort of a fairly substantial growth spurt, you know the issue is, again I don't know what it's like in the States but, over here, we're after for example civil engineers and things like that to teach some of our higher courses, while the fact is they can earn a lot more money practicing civil engineering than they can teaching it in colleges. So, yeah which is where we tend to get part time staff in because they're still working in industry, some of them might be getting towards the end of their careers, and can negotiate sort of breaks or flexibility within their contracts to do a day a week at College for example, or they might come in in the evenings with the view that oh I might finish at fifty-five or sixty, but I don't want to finish work and I fancy doing a bit of teaching, you'd be giving something back to the sector, in which case they come in later. But as a feed into that, they do part time or evening only whatever variations. But over here you have this big research that says a civil engineer, partially qualified civil engineer, can earn in upwards of 60,000 a year, in UK money, well that's quite a bit more than we pay a Lecturer. So clearly we struggle to get staff, not just in that area, but other areas as well. You know we've got companies paying bricklayers at the moment 1000 a week, as a bricklayer. Well, we don't pay that kind of money at all for a bricklayer.

Please describe your physical plant/What is the size of your instructional workspace? /How many dedicated classrooms do you have? /What specialized equipment do you have?

IB: Yeah we've got the, the building that were in at the moment is the main campus. What we did have just to go back a little bit, we have seven sites across Leeds, the City. We're now down to four. We're on a drive to try and get that down to two. So the North Street campus that I'm in is a 1965-66 building, concrete frame. Works okay but not very flexible. We've got lots of concrete columns everywhere, and we don't have all the details because it was originally run as a commission under the local authority, all the plans have gone and everything, so we picked it up in 1993 as a College, that's before I joined the College, quite some time before I joined. Now we run it. But we have that building. We have another building that was run sort of like a warehouse type building which is fairly close up us, which was probably late nineties. We've got a building that we lease, which used to be a garage that we do electrical installation in, but very small amount, and we're phasing that building out. That was built probably in the 60's-70, I don't know the details of that one. And then we've got a brand-new building, which is Phase one of, also in the city, which was completed last year in about May time when we moved into it. We're

hopefully in the throes of getting the second phase of that, which hopefully with some alterations to this new building, North Street, the one I'm in at the moment, will mean that we've secured that, that we've got down to two buildings. So we'll have two brand new, well very new buildings, and one 1960's building. I'm sorry to rush you but I've got another appointment in not too much long a time I'm afraid. Another five or ten minutes is that okay? I don't mean to be rude and rush you, is that okay, will that time frame be okay for us?

IB: Yeah I'm sorry I don't mean to be rude. I quite happy to carry on the conversation, but it might be at a later time that all.

Have you ever experienced serious health and safety issues in regards to your equipment and/or space? /If yes, what types of issues have you experienced?

IB: Not especially. I mean we're very mindful of health and safety because we have lots of potentially dangerous, you know machinery. You know arguably a saw or a chisel is still a dangerous tool as well, you can cut yourself and do some fairly serious damage with that as well. But what we have is, we deliver health and safety to some much larger companies. So in this country we have an organisation called the British Safety Council, which is sort of the top sort of organisation, well we've had their top mark is five stars, we've had that for, I can't remember how long now, quite a number of years. We work to, what's called the British Standard 1801, ISO 1801, which again is the top mark. And about, can't remember how many years ago now, we actually got the sword of, one of the originations, I think there's four in one year, got the sword of honour, which is issued internationally. So we were one of the top four companies internationally with the British Safety Council to get this sword of honour to get the accolade of. So what we've done is basically go out and, if we're going to deliver stuff to industry and hold our head up and promote construction, we felt we needed to be sort of the bells and whistles in sort of health and safety. We do have some accidents in the college clearly. But we don't have many, the key one for us, you know we have the little nicks and various things, and we deal with that and we try to encourage staff and students when they do it to report those. There's quite a number of those and I think it's right that we try to report those, we try to reduce those but the fact that they report those is positive. But REPA is the reportable accidents which require hospital treatment, and we monitor those very closely. And we haven't had, touch wood, we haven't had any of those for a couple of years now. If we do have one it's typically one or two and usually its students rushing, I remember one of the last ones was some students rushing around the corridor, which they shouldn't have been, one of them put their hand out on a panel of a door, and their hand went through the panel. They must have been going at some pace because it was actually a wire reinforced glass panel, a fire one, and they put their hand partway through that.

So they were mucking about but nevertheless that was a reportable accident. We do get things like that, we clearly try not to (laughs), but you do get students doing stuff, but over the last couple of years we've not had anything like that, but we are very mindful of these sort of things.

Have you experienced issues with material storage?

IB: Not especially no. We have risk assessments and health and safety assessments on all the materials and everything that we use and teach the proper way of handling them and we, like industry wear gloves and various other things to support that so hopefully they're adopting some of the best practices in industry. But yeah, we seem to have most of the things we need to for all that. Yeah.

Does your physical plant limit or restrict the number of students you can teach or the classes that can be offered?

IB: It does to a degree yes. In the new buildings we have very flexible space, which is big open spaces where we can rejig things and redirect what's happening. And what we're looking at is working much more closely with industry to move students out onto site where they can still do training but experience the site. And that will get us far more leverage in terms of getting the students through the organisation and not having workshops restricted in what we're doing, But we're not at that stage yet, it's something we're looking at running and we're in the throes of setting up so that a new sort of initiative to try and able to, to use the business term; sweat the asset more so we can get more students through the premises.

IB: Yeah if that's convenient that would be great. If you're desperate to get it down, I'm off but I can be contacted by telephone, but if it can wait till the new year and you're not pressured on that one, then that would be great for me and I would be more than happy to pick things up when we're allowed more time to do that.

End recording

Total Recording Time: 52.56

Recording #2: 6/1/2016

Begin Recording

Ian Billyard (IB): So I'm sorry I'm in the call centre, I take it that was you that called a couple times earlier?

Steve Hartley (SH): Yeah that was me.

IB: Right I apologise for that but like I said I was on the other line and that's the trouble. Anyway, I'm here now.

SH: Totally fine. How did you guys do with the flooding?

IB: Yeah no fine thank you. Good break, so everything is fine.

SH: Good, good. No issues with the campus after the Boxing Day floods.

IB: No, no we were okay although there were areas of the city that were pretty poor that were affected but I must admit I live in, out of Leeds and south of Lincoln so I phoned up to I was texting on all around and trying to following on all the Twitter and you know, Facebook stuff and all showing the range of flooding and stuff but luckily we avoided it so I went into work the first morning with a bit of trepidation but we're not affected at all, but unfortunately a lot of others have been so it's not very good but, on a very selfish note; we're fine.

SH: Good, good. Yeah I know big parts of York got flooded pretty bad.

IB: Yeah they always seem to get it over there pretty bad and it's really bad where it affects it and everything.

SH: Yeah. It seems like it's coming more and more nowadays.

IB: It does. It does.

SH: And we've got it bad here right now we're under river flood warning.

IB: Are you?

SH: Yeah we had some really bad storms right around Christmas. And all the rain from the mountains is finally getting to the coast.

IB: Right I'm with you, yeah.

SH: Well, I appreciate you giving me some more time today. We actually don't have that much longer to go.

IB: Right. Good.

SH: So we can get rolling on it. I'm sure you've got a busy schedule. You guys start classes what this week or next week?

IB: Yeah no this week. We're on from the fourth we started, so from Monday we started.

SH: Oh and I know what the joys of the first couple weeks of class are like.

IB: (Laughs) That's it, that's it so it's always worse than everything else but no it seems that everything is running pretty smooth so that's reassuring anyway. At least what I hear anyway. If there are problems they've not told me anyway so I'm walking in blissful ignorance is probably the phrase to use so anyway.

SH: You want to keep the boss ignorant of some of the problems just in case you can fix it without bringing it to his attention.

IB: That's absolutely true I completely support that approach. (Laughs)

SH: (Laughs) Well we were talking before about your faculty and staff and what kind of physical plant you have, and some of the basics of the school. One thing that I noticed that's really important is the topic of graduates and graduate placement rates. So, can you describe the graduate placement rates at Leeds?

IB: Yeah well, we don't run full time degree programmes, or degree programmes as such. What we do is we run the courses that are equivalent to that. So we run, over here, we run HNC's, which in our vocabulary is Level Four, and HNDs are Level Five, Level Six is honours degree so we act as a separate, we run courses to Level Seven, which is Master's but they're not actually Master's degrees as such. So, the HNC and HND are Levels Four and Five, that we do, are either one year or two-year programmes, HNDs are two years. And what we do is we, the students that are doing it full time, they're aim is to go onto university to do a top up, which is usually a year, or to get access to higher apprenticeships that's we've developed nationally. They're in things like building services and civil engineering. So that's the kind of programmes that we do. And last year I think we had about, just over half of the students that we had went onto higher apprenticeships, that we offer, we run about sixteen or something like that of, and the remainder went on to do university top ups or other jobs that didn't require apprenticeships. So that's what we've done but actually, our progression into employment is something around ninety to ninety-three percent. I'm not quite, I know what it is across the College in totally, but I'm not sure what it is in each of the sections, of how each section, what their numbers are like and how is the progression from them. But actually achievement rates are up in the nineties, so that our, the students that come to the College and study and stay, I think is about ninety-three or ninety-four percent, somewhere in that sort of bracket, of those will actual achieve, or graduate from the courses.

SH: Well, I know you guys have a lot of funding tied to graduation and placement rates, so who important is that to your school?

IB: It is fairly important. I mean morally we believe that getting people into employment is important, because that what they've come here to do, in many cases. But it is about twenty percent of the funding is related to achieving the courses at the end of the day, but it is a little difficult as I've said before because it's not a simple system. But generally it's about twenty percent of the overall cost of the course. So we get eighty percent of it, spread out over the year depending on how long they're here or whatever, and the other twenty percent we get when they've completed, when they've actually shown they completed the programme or whatever.

SH: Ok. Do you have a placement service for your students to help them find jobs after graduation?

IB: We do. Well, it's not just after graduation, we do that during the time at College. So we have a, we have two staff that are engaged with our managing agency that go out and work with the

companies to provide placements. And a number of us at the College that's the big thing that we're on, and what we're looking at doing is setting up a slightly different system whereby we're working with a fairly, we call it a Skills Village, and basically what it is we, take a bricklaying student for arguments sake, they come into college, they do six, twelve weeks of College where they leave some basic skills, we can teach them health and safety and various aspects and get them to a responsible level of work, with the plan then to get them out on to site where they're actually attending a training centre on site that is set up by the contractor on the actual site. We're looking at sites that are larger, that need to be four or five years in duration probably to work on, not something that's just there for a year or so, because it doesn't really work then, it's just not cost effective to do it. So we've got a number of large housing schemes and mixed-use schemes that we're looking to develop this in. And then the students go out, and they're based on the site. And then what they do is that we work with the contractors to do elements of the work that they require. So it might be building a block of garages, it might be an electrical substation, you know other bits of work. And as their skill level increases, the aim is we will actually take over and we will actually build some of the properties and use those as training experiences. And then we'll bring the joiners in and the various other trades in, that we will either knock down and rebuild again or ideally what we want is to have it to a standard that actually the contractor then can sell on to whoever. Or whether it's a rental or it's a built to buy one, and then we move through because the students, besides all the rumours, can actually produce some very, very high-quality work. And by doing it that way they're in the shop window if you like of the contractors. And we're finding that in that enhancing the opportunities for students to get work placements, it puts them in a real site situation, albeit not necessarily on the site per se working, but they're actually based around the site. So their sort of attitudes and behaviour change we find from doing that. And we think it's quite a good way of incorporating or getting the students in a position where they are more readily able to move onto apprenticeships, which is what they want to do at the end of the day. So we're looking at that and applying that across a number of areas in our region. I'm not sure that anyone else is doing its approach, but it's something we're trialing to see how it works, but we think, after doing some very small pilots last year, we think it works quite well, but we haven't done it on a bigger scheme yet. So we're looking at developing that and working it in Leeds and a couple of other areas this year and into next year.

SH: That sounds great. Alfred State College in upstate New York does something in a very, very small scale. Of course, Alfred State College is in the middle of nowhere in upstate New York, so they don't really have big building schemes that they have to do, but that's fantastic.

IB: Yeah, yeah.

SH: So, do you track your student's employment after graduation?

IB: Yeah we do, Yes, yes. Well we do, we don't do it quite as well as we could do to be honest, if I'm fair, but we do it because, we didn't it for a short period of time, and I think we're getting a little more commercial savvy, because I believe we should be doing it longer because what we need to be doing obviously is selling other courses to the students later on. We work a bit under the premise of having been here, been successful, had a good experience, they'll willing to comeback. But what I think we need to do is get more commercially savvy about keeping the students on, we keep tabs on them for two or three years, but I'm on about you know, four, five, ten years' time. It's very easy now with emails to sort of ping something out to everybody and to keep them a post, you know appraised on courses we're doing, what kind of opportunities there are, and other things for selling courses in the future. It's that bit that we don't do as well.

SH: Yeah in the states they typically track for about six months, and that's it.

IB: Wow, we do a bit longer than that. You have to do it for a couple of years. We normally keep tabs on students for about two years then after that it's up to them, to you know do that. But we're trying to tie that in with a sort of alumni sort of set up that we've called the Friends of Leeds College of Building, and we're trying to develop that as well as another way of tracking students as they move on and progress within their careers.

SH: That was always my argument that these people are your best salesmen when you go out, when they go out in the field.

IB: Absolutely.

SH: You know they made a career out of it coming from Leeds or wherever they came from, they're the ones that are going to be waving the flag more than everyone else.

IB: It is, it is. No quite agree with you, quite agree and it's something that we need to do more of than what we're doing at the moment.

SH: So, how has your school reacted to fluctuations in the building industry? I'm thinking more about 2008 and the downturn.

IB: Yeah well our, I mean largely what we've done, we've had a reduction in students that have resulted in two restructurings that we've had, because we've lost funding and activity. We've tried to build it up in, it's not been quite as dramatic as it might seem. We've, well we've done a couple of things really. We had about 11,500 students before the recession that was growing, it was getting onto about 12,000 actually at the College, and now that's dropped to about 7-7500. But a lot of the students we were doing were doing shorter courses. So what we've done is our apprenticeships that we do, we've grown quite considerably and we're actually one of the larger apprenticeship providers in the region. So that has, in a certain extent counteracted the reduction that we've had. But we also, we've built a new College, we've got a new campus, and we're looking at building a second phase for that, which we're hoping to start fairly soon if we can get the support for it that we need to enable us to do that from government. But that's very

close now to hopefully giving us that kick in the right direction. And we also during the recession, we bought a private training company.

SH: Oh. Okay, how does that work?

IB: Well it works reasonably well. Some fairly big changes with it because its linked in with government funding because when we bought it initially, it was very much geared towards short courses, and that was sort of the cash cow for the government perspective. But that now all has changed, and all the emphasis right now is on apprenticeships. We're in the throws in the moment of getting different staff in and restructuring the staffing to better meet the needs of the course that we've already got. But it makes a profit. We didn't buy, a lot of Colleges in this country sort of have a knack of picking up daft companies that are actually functioning and picking them up for a song and trying to turn it around. What we did is we paid good money for a company that was actually good quality, had lots of work and was delivering profits. And those profits that went into the group have been very, very, helpful in terms of sustaining what we've been doing at the College. So for the last three years we made a loss, albeit we had very, very large reserves, but we're back now at a level, we're not quite back to where we were proper to the recession, but we're not too far off the income levels now as a group as we were before.

SH: Ok. So you talked a little before about partnerships in industry. Could you describe your industry, government and academic partners?

IB: Yeah we've, a lot of the stuff that we do is with SME's, smaller and medium size enterprises. So what we've done is there are, we've approached it through a number of different ways. The largest federation in the UK is the Federation of Master Builders, and they represent the smaller builders. I think they have 11,000 members I think nationally. And we work very closely with them, both within the region and nationally. The National Federation of Builders is the organisation that represent the sort of medium size builders. That's quite a small federation, but we work quite closely with them, and their regional branches of that, one of them being the Yorkshire Builders Federation, and I'm on the board of that and their President at the moment. And then there's BuildUK, and we're working with them, and that's the larger companies, the likes of McAlpin, Corrliean, the BTV sort of companies, and we're working with them, interestingly as you just talked about work placements, it's about a work placement model for them about going into the supply chain for them. So we work with those. And then we have specific groups that we work with. So for example we've developed, like I've said before, the civil engineering apprenticeships that we've done, we've worked with Belford BT on the Level Six that they're working hard on at the moment. But we've got a whole raft of companies that operate on that front. But we don't chair the meetings, we don't chair them. We hold them in the College and we're party to them, but there's companies like, and I don't know how familiar you'll be with these, some of them will be but, parts of the company will be Arapt, Mark MacDonald's, Atkins,

Accomb, Tatters Steel, then there's departments, government departments in this country like Highways England and the Environment Agency and so on. So there's a whole raft of companies that, there's about fifty companies that are involved in, not all of them are a part of the steering group, but they're all involved on that. We've got these links with companies we're doing these Skills Villages, because that's a partnership, largely with major companies. And other medium size companies that we're looking at up setting up sort of academies with that, I've got a meeting tomorrow with one that's looking at setting up a brick work academy in the College where the company is looking to expand its bricklaying contingent quite significantly. It's quite a big company. About one hundred and twenty bricklayers currently on the books, but they want to grow that to about two hundred and forty. And what they want to do is through the projects which they have in the region, in or around Leeds, is they want to offer opportunities, and therefore our students to access them. And what they're looking at doing quite clearly is they want to go in and see the bright sparks in the students and move them into apprentices. But you know I don't have a problem with that because it's very much a commercial approach, but what they're looking at doing is overtraining for the industry and doing a bit like a BMW model, which is overtraining for the trade and keeping the best ones for themselves, and the rest go into industry, to other players in the industry. So there a whole host of partners that we work with in the industry that we work with. And also we deliver training on a national basis for some companies. So for example Belford BT as I've said before, we work very closely with them because we deliver their higher apprenticeships. MG Bailey, another large mechanical and electrical firm in this country that we work with. We've just been approached and just one another tender to develop a transport planning advanced apprenticeship that will be across the country with a whole host of companies as well, that we're looking at developing as well. So there's a whole myriad of different sort of areas that we get into and we work with and we partner with companies and develop things. And it's something I think we've got a sort of very, very close affinity with, liaison, whatever with various sort of companies. Some of the people of concern within some of the various federations, you know I'm on a first name basis term with, and you know really good terms with and colleagues and friends with so it's about building these relationships and working with them to support what their members actually want or try to anyways, the best we can.

SH: Yeah. You just answer all of the questions in that one sentence so, that one answer. So, what do you feel the biggest accomplishments are for Leeds College?

IB: Biggest accomplishments? (Pause). That's a difficult one that really. (Pause). Have you got another question, can you leave that one on me to think about while I answer another one?

SH: How about biggest failures then?

IB: (Laughs). I think that the... (Pause) I don't know really. I mean we've done some things that have been tragically wrong, but we've also done some really good stuff, kind of like all organisations isn't it that if you try things you know that sometimes, if you don't try things you're never going to fail and you're never going to succeed particularly you know. We've done stuff with industry and used LMI data to develop centres and nothings ever happened and I suppose our commercial venture, that's been pretty clamorous for us. It certainly hasn't rocked the college or anything like that because we didn't put that much money into it. We spent quite a bit of money on some areas developing things that haven't taken off. I suppose the successes, I'd have to say the new campus because it's going to position us to be able to deliver the curriculum for the future for the industry because it's very flexible space and the current space that I'm in at the moment that was built in the 1960's still functions, and I suppose that's a credit to it, but it's nothing like as flexible and it never will be as flexible as what we've got. But also I suppose we've had great success, the students I think our biggest success have to be our students if I'm honest. I hope that doesn't sound too contrite in terms of my comment, but we've have some fantastic successes with students in both, particularly in competitions that I've talked about earlier a bit, where we've won gold medals in World skills and in World Roofing and that kind of thing. You know I think they're real pinnacles, but I also think we've had students right across the College that have done good things and have achieved some fantastic stuff that they've actually done supported by the staff here at the College. I think that, you know we're here for our students and I think that you know for me is some of the great successes that we've had.

SH: Okay. So, future plans for Leeds?

IB: Well we're looking I said at the second campus, and that will enable us to get down to two sites. Depending on opportunities that arise, we're looking at other private training companies to see whether we acquire other training companies that we're working with at the moment to see if that's the way forward for us. It's not at the moment, but we've got flexibilities in this country that we couldn't do this three or four years ago, but we can now. And it's about I think continuing to work very closely with the industry to position ourselves for the future really of what the industry wants and enabling us to you know, be able to deliver what industry wants because that's really what the whole structure of the College is.

SH: Well, I think, and I know you guys don't do heritage craft as a stand-alone.

IB: No we don't no.

SH: But, what do you think, in your opinion, what do you feel is the future for heritage craft training in the UK?

IB: Well I think we touched on, I'm trying to remember the conversation we had before, but I think, to get a heritage qualification, you need to be on really a sort of Grade I, you need to be working on places like York Minster, some of the great churches, stately homes or whatever

around the country. And yeah there's really valuable work that people do, and really important work, but the numbers are never going to be really great, just because of the numbers that there is. So I think for me, heritage has to be more incorporated, or maybe it's traditional more than heritage, trying to break away a little from the terminology. I think it's still the elements of it. I think for me heritage is all about being the traditional construction which is very much geared towards sort of prestigious buildings. When I talk about traditional construction, there's still work in terms of oak frames and sash windows and things like that, but it's on a much smaller scale, and I think that needs to be incorporated into the more mainstream of what we're doing, and not just simply the domain of there's heritage schemes, as valuable as they are, but I think there's a huge proportion of property in this country that is pre-1919, and that is the date that they sort of class buildings as being traditional heritage type construction. Might only be a terraced house, but it's got solid walls and its going back to the more traditional construction in the way its breathing, which is much different that the modern technologies, and many companies fluctuate between working on a modern housing estate, putting up, you know building walls and doing whatever they're doing in building a new estate, and if the work's available, particularly these smaller companies will then revert back to traditional type construction. And at the moment, you do one or the other, and I think there needs to be some merging of those skills. Not losing the heritage, because I think they're still valid, but I think they need to be incorporated into more mainstream where it's appropriate.

SH: Absolutely I completely agree. A student that has skills and knowledge in both new construction and old work is much more marketable when they graduate.

IB: I believe so. And I think, you know with the drive over here with energy costs, and I don't think it's, we're led to believe on the news that it's not quite as pronounced in America or in the States as it is over here but certainly energy costs are high, and the driver is then of course for people to insulate their properties and of course that becomes much more challenging issue when you're dealing with an older building because of course you can cause all manner of problems when it comes to damp issues and all the manner of stuff in it so it's not only about educating the people who are going to be working on these buildings, but also educating the owners of the buildings, the client, as to what's acceptable and what isn't. So I think there's a double prong thing with this for me. I think it's necessarily the training.

SH: Yeah. I know energy costs, I mean when I'm in the UK, there's more people pushing for energy efficiency. It's starting to come here. Down in Georgia our big thing is air conditioning, because you can't live down here six months out of the year without air conditioning. But we're a little spoiled. I mean our petrol cost just dropped down to under \$2 a gallon.

IB: Yeah ours is, there's a big thing over here as you may has picked up, at some pumps it's down to 1 a gallon. So not pence and pound a gallon (laughs). And that's a big thing over here. You've

got a lot of shale gas and all the rest of it over there which is focuses things differently over there. Over in the States than over here but it's a big thing, but I think it will, I think it's a timing thing, but it will become more prevalent everywhere as time progresses. I think energy process, alright there's blips in it but I think the trajectory is always going to be in an upward direction when its looked over a period of time isn't it.

SH: Yeah that's a big thing all of a sudden SUV sales, big truck sales have gone up because all of the sudden petrol prices have gone down, and it's like; you do realise it's going to go back up right?

IB: Indeed (laughs) it's not going to stay here forever is it?

SH: Yeah. When you get a truck that, I've got an old 1985 Chevy truck and that truck gets eight miles to the gallon.

IB: Right. Well that would be horrific over here.

SH: Right. Well last question, and this is actually for UK participants, the US has their own specific question. You know I talked a lot with practitioners from different generations and a lot of the older ones kept saying; City and Guilds, City and Guilds, and you know have some real negative ideas about the NVQ system. How do you feel about the NVQ system?

IB: Right. I think it's got some benefits in it. I don't think it's the be all end all. We continually have discussions and there's a big one on at the moment about whether, we know, we do a skills test at the beginning or the end of the qualifications that we're doing. I actually think that would be quite a good idea. It's not universally accepted that way. They often look at Scotland, there's a lot of debate about England and Scotland as you know. But Scotland is often cited as sort of the benchmark of apprenticeships over here. Well they have a skills test, and that's their way of doing it rather than an NVQ. I think the NVQ route has got a value, if you like, for, the fact is, a lot of the industry do not do training. And what this is is a way by using the NVQ you can actually get someone qualified while they're actually on the job without attending a training organisation. Now that's always open to abuse because have they got the right range and all the other skills and stuff that you're doing and it's always up to interpretation in that. But I think if we have the industry properly qualified, I don't think you would have the need for NVQ's as such. But we haven't, and a lot of the schemes we have over here, you know like the apprenticeships for example that you do your college-based work, the school work that you do, and then what you do to make sure you get the appropriate experience in the workplace, as you know you develop the NVQ from the work-based experience in that aspect of it. So I think it has a role, it's just I'm not particularly wedded with it. I think it has some advantages, it's very flexible, but I think if we had the industry trained or qualified in the way people talk about, certainly I would like to see, I think to a certain extent would negate the need for NVQs. But we're not at that by a country

mile, so I think it's a route by which people can achieve a qualification, but not through a formal college course but that they gain the work in industry.

SH: Well one thing, I interviewed a guy from Scotland that teaches as Glasgow, stonemasonry, and he talked a lot about SVQs and I said; well what about full time courses? He said; well there is no full-time course in Scotland for stonemasonry. You either have to be a day or block release. So my question was what happens when, say for your NVQ you have to for example carve a ball final. And you're working for a company that doesn't have any ball final carvings coming up anytime soon, how do you get that qualification? What happens when you get a student who wants to get into stonemasonry and right now no one is hiring? They might be hiring in two years, but they're not hiring now, how do you get them started?

IB: Yeah. That's it. And that's where I think the full time, you know the government over here in some ways is quite derogatory against full time students but I've got a meeting with one of the senior people in London in a couple of weeks' time but I keep saying to them; where do you think all these apprentices, all these 16-18 come from? What they want to do, they leave school, they come to College to see whoever it's what they believe it to be, the industry. We can get them trained up, particularly since most of the training in industry is done by SMEs, not the big companies, I don't know if that's the same in the States, but the whole thing here is geared around subcontracting. So the SMEs do the vast majority, I think it's around eighty to eighty-five percent of the apprenticeships within construction are within SMEs, and the ones that aren't are mainly the quantity surveyors and site management and that sort of aspect of it. So on the craft side it's virtually all done through SME's. And what, one of the big things that an SME doesn't have is the infrastructure, with all the support and guidance and supervision that you would have in a larger company. So I keep saying to them; these students that you feel are wasting their time doing fulltime courses are not by any scope. They come in, we training them up, we get them used to health and safety, we get them out on sites visits and all the rest of it, but then when they convert into an apprenticeship, they actually have some skills, so they don't need as much supervision, they still need some supervision, they're still not fast and all the rest of it, because they're still training, but they're actually able to do something and contribute. And that's what the smaller companies want. So you could actually cut off the lifeline of apprentices if you're not careful. And the whole country here seems to be its either apprenticeships or nothing at the moment, it seems to be the flavour of the month, and they seem to think they're going to pop out of the air. And it's like you're saying. If you've got a downturn, you know I'm not advocating that students do three years of stone masonry and never set foot on a site or anything like that, but what it does of it gives the opportunity for them to study it and continue to work it so if we, alright we've got a six year recession, but normally the recessions aren't that long, if it picks up again, at least you've got people in the system that can pick up and go into employment fairly

quickly, but without that route you can't. And I think that's a bit short sighted from government or from people that are looking at this and making decisions on these things.

SH: I mean here in the States, apprenticeships don't exist, not like they do in the UK. They do in larger companies, which are mainly manufacturing. And you have, nobody trains on the jobsite. They just kind of expect students, graduates, because we almost all do full time courses, and they expect that student to come out of a two-year full-time course, and they expect that student to be a master bricklayer, and they get upset when they're not. And I can say look, and my school, when I taught there, we did a lot of work with non-profits, NGOs to help them save money, build a brick wall or something, but I can't replicate the jobsite in a lab.

IB: No. No.

SH: I wish I could, but it doesn't work that way. And a lot of the companies forget what they were like as young builders. You've been doing it for twenty-five years; did you forget what it was like when you first started?

IB: That's right. That's right.

SH: I think you have to, because if you have an upturn, and you don't have apprentices coming out, you've shot yourself in the foot, because now you're two or three years behind.

IB: Yes. And that's what's happened over here in a lot of ways to be honest. You know the industry hasn't trained. But that's what we're trying to do with this approach of getting students on site that I was talking about you know. Get them out there and working in a site environment. Not necessarily on the site per se doing work, but actually filtering them out doing small projects or initiatives on the site where they're starting to get a real feel of what the site is and getting an onset of site ethos if you like about turning up on time and doing longer days and all the rest of it because that's what they're going to be doing on site. That's the idea behind that. We haven't done one yet, but we're in the throes of working with three major contractors looking at developing within these models within Leeds and hopefully it will work the way we're planning it to.

SH: That sounds excellent. Soft skills developments just as important as the hard skills.

IB: Absolutely.

SH: I can have a great builder but if he can't show up for work, he's no good to me.

IB: No Indeed. Absolutely.

SH: Well fantastic. That's actually all I have for you. Is there anything you'd like to add?

IB: No no. All I was going to say was I know you're over here sometimes. When you're over, give us a ring and if you want to come by and take a look at what we're doing you're more than welcome to. I'd love to see you. It's all well having a conversation on the phone from distant shores, but I'll tell you if you're ever over and you want to take a look at what we're doing let us know and I'd be delighted to show you around and let you see what's going on at Leeds.

SH: Absolutely. I would absolutely love to. I'm hoping to be back over in March, so I will shoot you an email and maybe we can set up an meeting time and if there's something that I can do for Leeds Building College, if you want me to come and give a lecture or something like that I would be more than happy to do it for you.

LB: Oh that's brilliant. We can discuss that close to the time but that would be fantastic.

SH: Well fantastic. Thank you so much for your time I know you've got a real busy schedule I appreciate you sitting down with me twice to get this done. Your information has been incredibly valuable for the research.

IB: OK. Anyway I'm delighted to help. It was a pleasure to speak to you. Have a good new year and I hope to talk to you in March.

SH: Sounds good. Well I let you get back to make sure there's no fires you need to put out.

IB: (laughs). No don't mention that. Alright. Cheers. Thanks a lot.

SH: Cheers. Bye.

IB: Bye.

End Recording

Total Recording Time 56.55

Total Interview Recording Time 1.48.51

Interview Form-Educational Provider

Program: Building Preservation/Restoration Technology _____

Institution: Belmont College _____

Address: 120 Fox-Shannon Place. St. Clairsville, OH 43950 _____

Interviewee: Dave Mertz _____

Occupation: Professor and Programme Chair _____

Interview Date: 30-12-2015 _____

Interview Location: Steve-Savannah Dave-St. Clairsville (Skype) _____

Interviewer: Stephen Hartley _____

Consent Form Signed: 17/11/2015 _____

Note: Technical Issues with recording software caused only interviewee being recorded.

Responses are set within question and probe interview framework

Begin recording

Dave Mertz (DM): It is Building Preservation/ Restoration Programme. Building Preservation/Restoration Technology.

DM: It's College. Now it's just College. 120 Fox-Shannon Place. St. Clairsville, OH 43950.

DM: My title is Professor and Programme Chair.

Please describe your program/What is the structure of your programme/What general education units are required for your programme

DM: Curriculum wise or just in general?

DM: Ok. It's a two-year programme. (Pause) You know, this is what happens when you get old. And with Ohio changing everything. We are now in semester hours, and so I think we're at sixty-three semester hours, and most of that is technical coursework. We do have a little bit of gen ed that students are required to do, they have to do an English class, a speech class, a social science elective, and a math class. They do a history class, but that's our History of American Architecture class that satisfies that requirement so they're in that. So there's two architectures classes that they take. They have a, in the core curriculum. There's a theory of preservation, it's kind of a background area, so we have the intro to preservation, there's the materials and methods of construction class, there's a drafting and design class, where the students are taught drawing and

drafting. I'm trying to think, then we have the material science classes, which we have seven of those in which the students have to take four. They're wood, decorative finishes, masonry and ceramics, plaster, metals, stained glass, and plaster is plaster and compositional ornament is combined in that, and I'm leaving one out aren't I? (Pause). Let's see, decorative finishes, wood, masonry and ceramics, plaster and compo, metals, no there's only six. Stained glass is the sixth. They have six, they've got to do four.

DM: And then we have field labs where our students go out and work on the house that we own. We also have a community field lab where we do, obviously a community-based project every year. And that usually done in the summer and it's like two weeks straight. Like a full day work week kind of comprehensive thing. We have restricted electives, in which the students have to do three. There's mechanical systems, roofing and flooring and windows and doors. And then we have what we call special problems classes that we offer, that involves field trips or special projects that we're working on. And then there's other core classes, there's a course in building pathology, there's a class in construction management estimating, historic research and field techniques, (pause) what am I forgetting, I'm doing this completely from memory and when you get old the memory isn't that good. Let's see what else do we got. Did I leave something out, no. They do a capstone project, which can be an internship. The State of Ohio puts some restriction on internships that our institution, our administration decided to interpret in a certain way which caused problems in assigning students to internships and so we manipulated the system a little bit to try to get around it. So the students can still do internships, which just don't call them internships. We call them capstones and they do a report on some aspect of what they worked on for their internships.

DM: Yeah they want us to meet with them once a week and it's like I can't do that when they're in the middle of Colorado when they're working with the Historicorps crews on a cabin that's so isolated that they don't even get cell phone reception. Tell me how I'm supposed to meet with them once a week you know. You know it's, so that's how we get around it. I think that's pretty much it. You can go online and look at our curriculum. I'm sure I left something out, you can fill in the blanks.

DM: Most of it is lab oriented. I would say probably about, very similar to what you had sixty-five to seventy percent of the time you spent is in the lab or on-site doing work of some sort.

How long has your program been in existence?

DM: Since '89.

DM: Yeah there was nothing here. And in some ways that's the beauty of things. And I don't know what your situation was in Savannah, but you know I've know some other guys that have started programmes in other places that already had like construction programmes and things there. And you know turf wars, so it's (laughs). That was the nice thing, and I got very lucky from that standpoint because Belmont did not have a construction programme of any type. The closest thing was a Civil Engineering Programme. And so basically when we created the shop it was ours, and we didn't have anyone else fighting for that space and wanting that. And we were also located in a building that was, how do I say this, the other programmes that were in that building, when I first started we had, in our building we had HVAC, and welding and the engineering programmes were in there. But the College was already underway building a kind of a new addition to the main campus building that was going to house the engineering. So as our programme grew, the timing was perfect because engineering moved out. And nobody wanted to be in our building. Everybody wanted to be on main campus. And so we didn't have anybody fighting us for that space. And the programmes in that building the lab, the HVAC, welding and us divided up the space, and it allowed us to grow a little bit. Then HVAC decided, the guy who was running HVAC decided he wanted to grow his programme a little bit, they were getting too crowded they built a new space for HVAC, and they moved out, is it was us and welding. And we divided up the space. And that rarely happens you know in higher education, so you know that's allowed us to physically grow when we needed to.

Why was your programme founded?

DM: Well what happened was our President at the time was a guy named Steve Meridan, he was originally from Boston, and our State Senator from our district was Bob May, which his name sound familiar because he was one of the guys indicted in the Abramoff scandal. (Laughs). He ended up becoming a Congressman after the fact. Good guy but he ended up becoming an alcoholic, and he was just green and got used in Washington, and he ended up being the scapegoat for all that. But, he secured money at the state level for a new programme and went to the President and said; look, I've got a couple hundred thousand dollars here set aside for you at Belmont to start a new programme, you make up your mind what you want to do. May lived in an old Victorian, believe it or not, and Meridan did something in historic preservation. Their idea was to do something more in the lines of the Bucks County programme, which was more, just the more academic side of things. And when I got interviewed for the job I was an architect, intern architect at the time in Kansas, and when I interviewed for the job I told them I thought they were going in the wrong direction. I thought they needed to go more towards the trades. It's a two-year school, you're located an hour from Pittsburgh, you really don't have the population to

know train and compete then with students coming out of Masters programmes, I mean you know if you don't teach the trade side of things. And that must have convinced them because that's how I got hired. And so that's where it started. They used, when they applied for the funding, they also got some, when they applied, even though the money was set aside they had to apply for it. And when they applied the initial curriculum was done by my boss at the time, Marshal Pacienne. He used a publication that come out of a, I want to say a Williamsburg meeting, that was designed, was a model curriculum for conservation studies, is what these guys created. And it was really meant for a Master's programme, but they kind of manipulated it to design it for a two-year school, an Associate's Programme. Then I came on board then I manipulated it to make it specific for the trades. And over the years, I say every five years or so we kind of re-examine it and readjust it and you know, when the state changes things we have to change things too so. You know as soon as you get comfortable someone changes the rules so you have to address things.

DM: Oh, we haven't done that no. And institutionally you know I've found over the years that we tend to do better enrollment wise when the country is doing good, or the area is doing good. And yeah which is exactly opposite in what you would normally, most community colleges do good. Most community colleges obviously the numbers go up when the economy goes down. But we're opposite of that, and I think in large part it's that a lot of our students that come from Belmont are looking to start a new career, and they come out of employment to come to school. It's not that they're unemployed, they come out of employment to come to school. And the only time they do that is when they feel comfortable with the economy. And they tend to be very, very good students. I'd say probably in the group of students, which makes up about half of our enrollment, we probably graduate ninety percent of those. And the ones that we don't are usually financial causalities. Now the high school kids, that's usually a different story. (Laughs). And the locals, you know, some of the local guys who are laid off from steel mills and things like that, they, if they didn't get called back and they stick it out through the whole thing, they tend to survive and graduate. In most part because they're being driven by the unemployment regulations and stuff that they have to, you know. We, the high school kids are a different story. I found its potluck with them. We get a few high school kids that come from out of the area. Those kids usually do really well. Because they've obviously made an effort, they've looked around and decided they wanted to come here especially to do that but the local, local kids, oh man if you graduate one out of six or seven that start the programme, I would say that's generous. But overall then our graduation rates are not bad. And our usually pretty good, and our placement rates are really good. So, you know Ohio has gone towards funding, obviously based on graduation and based on placement and things like that, so really we do pretty well in that area,

and we've always done pretty well in that area. You know prior to that issue, and last year was the first year that they did that. Prior to that it was all asses in seats, and you know we were a little bit up and down in that area. You know we're not, we're never, we've always had to fight the fact that we're not what I call a high volume programme. And certainly if you look at things from a corporate administrative mentality, we use up a helluva lot of space for our enrolment. And you know you learn you have to fight those battles with almost every change in administration, you've got to fight those battles.

What type of institution do you operate under/What is your male to female ratio/What is the average age of your students/If yes, what is that demographic/What is the minimum age at which a potential student can enroll?

DM: Yeah. So, obviously St. Clairsville has a population of five thousand and we're on the outskirts, probably similar to where you were in Savannah. Kind of on the outskirts of town. You guys weren't downtown right?

DM: We're located right on I-70 which is a major east-west axis. We're about ten minutes west of Wheeling, West Virginia, which is the largest metropolitan area in the region, about thirty thousand. We're about an hour from Pittsburgh, two hours by Columbus. So it's a very, it's a rural, I mean if looked out, I can look out all four sides, we have the entire second floor of our building, if I look out two windows I'm looking out at Ohio University Eastern, which is their branch campus of Ohio University. So we share our building, it sits on their campus basically. The main building sits on our own campus, and in the beginning of the 2000's we purchased forty-five acres. It's not adjoining our building, but there is a park in between them, because we're landlocked on our main building. And so we bought forty-five acres and we've added some acreage to that, and they just completed this year a nursing and health sciences building that's on that site. So basically there's three active buildings that make up Belmont College. You know I can look out and I can see deer and (laughs). You know it's very rural, at least where we're at. Demographics are probably ninety-five percent white. So we get very few minorities in the programme over the years. I can probably count on two hands the number of minorities that I've had in twenty-six years. Let's see, about fifty-fifty split between guys and gals. And the age range, I would say a quarter of our students are right out of high school. I'd say another quarter to a third are twenty-somethings that have an undergraduate degree or at least some undergraduate experience. And then I've got about a quarter that are older adults who are changing careers, that have already graduated, and who are already having degrees and are coming back to school, and another quarter who are older adults that are laid off or in work-change situations.

What is your average test or placement scores for your students?

DM: Actually no. Ohio is actually going through a college credit plus right now. If you recruit high school kids to get college credit, I had one kid who I actually had (Pause), I think it was one college credit plus student this fall, and so he was a high school senior. He did really well, he was a good kid. And he's sticking with it, he's already registered for spring and will be full time next fall. And that's their big focus right now, the push for enrolment is these high school kids. Technically the way Ohio has it, if you qualify academically, you can enroll as early as seventh grade believe it or not (laughs). Now I don't think I have to worry about that in any way but, you know we'll cross that bridge when the time comes. So, you know obviously you've got safety issues with the equipment and such, but you know, I haven't had any problem with the high school kid, he's fine.

DM: We do hard placement when it comes to English and Math. And, but there is no, the State of Ohio and the Community Colleges there is no minimum requirement that the students have to meet when they come in. The only thing is they have to have a GED so occasionally if you have a kid that scores really, really well on a placement, they're going to be, and we've had this issue with administration that they declare that they want to go into BTR and they don't qualify because their score is so low that basically everything that they're taking is remedial English and math, and you know if they drop out of that, then for a while they are showing up that we didn't graduate them, and it's like; well we don't even know who they are (Laughs). I've never met the kid you know. And so, yeah they've worked on that a little bit in terms of classifying these kids, and they do a lot to try and get them involved in their major. We had one, I think we have one this semester who's, you know a local high school kid, who's really not, and you know he's not college material. He's not a stupid kid, but I think he's got so many learning disabilities that it's going to be tough for him to survive.

Do your students receive financial assistance while enrolled? If so, how much of their tuition is covered?

DM: We've had for years, I've noticed it going down considerably though, and I give credit to the College because they've worked real hard to do that, to do this but for years, when it was asses in the seats especially, you know they would go out and get anybody, you know they were recruiting anyone to come in. And you know it became a welfare scam basically where you could go ahead and register at Belmont, you know show up for a couple of classes, you have to sit there, you don't have to do anything, you get this money, you get this check that you're supposed to buy your books with, you just don't buy the books you save the money, and the checks would come out, I mean when I first started teaching, the checks would come out in the

fourth week or something. And they'd write these checks to the students for the additional amount above tuition, and then you'd never see them again. They'd be gone. You know, and they kept moving the date back that they would cut the checks, and that's been sometimes problematic for some students who are expecting their financial aid, the serious students who are expecting their financial aid then find out they have to wait eight weeks, ten weeks before they actually see a dime of that money, beyond the tuition and the book money. Which goes immediately, which they never actually physically see. So you know the bad eggs ruined it a little for the serious students, but by doing that it's certainly reduced that problem and I've noticed a great drop in the students playing the system.

DM: I had one who came and took a bunch of classes with me, and then jumped into Library Science, and was doing that, and she had done this for like four or five years, and when I looked back at the transcripts, and the person from Library Science called me about her and I actually pulled the records and started looking, and she had taken the same classes practically every year (laughs), didn't pass them one year, passed them the next year finally and then took them again. You know they were so stretched out over time, and we weren't in the advising process for years that's something we just got really passed recently, the faculty did that, so now we have access to information that we didn't have before, and now we can track and follow these students in a way we weren't able to before in the past and try to end some of that so. It happens here too so.

Are your students employed during their studies? /If yes, where are they employed

DM: Some are. We have a few work studies that we use as aides and stuff that are usually second year students. A lot of the students have part time jobs or, especially the high school kids that are local. And even the ones that aren't have seemed to find part time employment. Second year students a lot go to the Tri-State Restoration Company that our field lab instructor is a retired superintendent from. And they, depending on what their, how their bidding goes on stuff and what their project load is, they often hire students to work during their off, we work the schedule with the students so sometimes they're off Mondays and Wednesdays or Tuesday and Thursday then go work three days out of the week for this company. And they have a local window shop in the neighbouring town, so it's convenient. And they've been hiring like crazy because they have a contract that, I don't know they've got some building in Cincinnati that has thousands of windows that they're doing so yeah, it's been, it's been good for the students. They won't hire anybody though until they've had one field lab, so John can use it as kind of a job interview. He sees if they work out and stuff and makes a decision from there.

DM: (laughs) My dogs are out back with my wife because I have a contractor that decided to call me today, I've got a gravel driveway and it's been years since I put gravel down and since it's been raining he hasn't been able to do anything and he just decided today that he was going to come by and drop the gravel. So I got one load out before you called and he's due back at any time and when the dogs hear that they go friggin' berserk (laughs), so my wife's got the dogs in the back of the house.

Please describe your faculty and staff demographic/Where do you find your faculty and staff/ Do your instructors have specialized teaching degrees? / Do you employ adjunct or part-time faculty?

DM: Sure. Well I've been there for twenty-six years, my background is, as I mentioned, I've got a Bachelors and Master's in Architecture. And I grew up in, my Dad built a house a year as a hobby. So, when, yeah as a hobby. He worked at Lafayette College, he was in the Physics Department at Lafayette College. And I'm a third-generation contractor from that standpoint. My Grandfather built houses as a hobby, my Dad built houses as a hobby, I got involved in it because my Mom, who ran a ceramics shop, basically decided she didn't want my Dad working on houses anymore and basically told him no more, but he couldn't get it out of his blood and he was kind of doing one on the side and she caught him. And so I actually stepped aside from school for a couple months one spring and with my Grandfather's help we finished, worked on the house, we got the house built. And so I've been around housing construction for as long as I can remember. Cathy Center is my other full-time faculty member. And she's, I'm going to say in her forties. And she did a sort of two-year architectural drafting degree and got hired in an architecture firm up in the Canton area for years before she actually convinced them to send her to Belmont to finalise her education as far as historic preservation is concerned. She had already won some awards for some projects she had done in Canton. And when she finished at Belmont she went to Ball State to get her architecture, her undergraduate architecture, it's not a professional degree. And so she is on staff. Our field lab instructor is John Smith, he's got thirty years, he's retired now, semi-retired but he's got probably, I don't know more than thirty probably close to forty years' experience in the field as a supervisor for high end restorations, out of Morgantown, and he's a carpenter. He teaches our field lab. Danny Weiss teaches our stained-glass instructor. He went to Belmont, the BTR programme naturally. And he's got a stained-glass company over in Barnsville doing stained glass. He did maintenance for the local school district until he retired, and he's been doing stained glass ever since. Let's see, who else do we have. Erin Delany teaches our decorative finishes class, another BPR grad, who went on to study under the Marxs. Not the Marxs the, Peter Finklestien in New York, and actually worked with him for a year or two before coming back to the valley and doing decorative finishes. So he teaches that for us. (Pause) Oh,

Jeff Woorster he teaches our metals class. He's a blacksmith-artisan over in Wheeling, and he's kind of known in the tristate area for his work. He's been teaching our blacksmithing class for about fifteen years now. And I'm ready to, if the numbers go up, if they continue to go up, a local plasterer that's moved to the area, he's from South Africa and I'm looking to tap him to do the plastering class.

DM: Yeah it took time to do that. You know that didn't happen overnight. When I started it was me. You know, you had an advantage a little bit in Savannah that you at least, it was an historic city that recognised and appreciated historic buildings and it started there so you had some people that happened to be there that you could tap into to help out. And then you had SCAD there that you could tap into to help out with graduates and locals, but I didn't have any of that when I started, it was just me and it's taken time to get up to that level.

Have you experienced issues locating and retaining qualified instructors?

DM: Sure at the beginning. And I would say, again it was just me for the first three years. And I received a legacy grant from the Department of Defence to basically, it's supposed to be, if I can remember it right, it's probably for half a million dollars to do training videos for the Department of Defence in historic preservation. The day the legacy started, the programme started, and I don't know if you know Connie Ramirez at all, at the time she was with the Army, and I put in for this grant. Actually, I didn't even know about it, it actually I had, when the programme started Steve Merridan gave me the address of Michael Tomlin and NCPE and suggested that I get in touch with them. They had gotten in touch with NCPE when they were thinking about the programme and must have talked to Michael Tomlin you know. And so Mike invited me to a NCPE meeting which was in Virginia, and it was first year I was on board. So I think they were meeting in the spring that year, so I had been on board for four or five months, so I went to the meeting, and as you can imagine you know I was completely ostracised. (Laughs). Where do you teach, Belmont? Is that Nashville? No. This is a two-year college. Oh, see you later, you know. And Michael noticed that, and I really give credit to him in changing the mentality in NCPE in regards to two-year schools you know. The next year I think it was down in Georgia, down in Athens, and he had me on the docket to do a presentation about what we were doing at Belmont, and he was trying to educate the graduate schools about what we did. And Jim King, who at that time was getting paid by the Department of Defence to go around and advertise this legacy programme they just initiated, and he was on the docket before me. And after my presentation he came up to me and said; oh you need to apply for this, this is exactly the kind of stuff we trying to do. And so that was in September or October, and I had two weeks. And we threw a grant together in two weeks, and it isn't that much trouble because we bypassed some

people, but we ended up getting it. And that allowed me to hire two people. And that's when Simon Herbert came on board and Jeff Geeps. Jeff was a student at the time and was just graduating, but he'd been a, he worked for a top five accounting firm in New York City and he was done with that and so managed the grant for us, and brought Simon on, and Simon helped teach. And Simon was with us probably, at that time, he was clearly the person to hire. From that standpoint. And I remember putting out applications, and to be honest with you I don't remember that much about that round of interviewing, but Simon stood out clearly from the rest, he had just graduated from Penn and was working on a construction project, and he had everything we were looking for. So he came on board, we got along great, it was perfect. He eventually went to go work and start to programme in Arkansas, and that was more of a financial move for him and his wife, she was a piece of work. They couldn't afford to stay in Belmont any longer, so he went and took that job. When I went to replace him then, it was really difficult. And eventually I ended up hiring, kind of one of my own, Vicky Merton. She had a background in art. She's pretty well known artist in Ohio, very well know preservationist in Ohio who had come through and done the programme. And so she stayed on and took over for Simon and we kind of adjusted things during that time and that's when we got heavy into decorative finishes and ceramics and the things that Vicky was very, very good at. And I had always been the guy to back those, and so she was on board for a number of years, so she left and I went through the process again and once again it was impossible finding someone who met you know state qualifications and eventually I convinced Kathy to apply for, it's not like she wanted to apply for it. I had a guy, and I don't know if you know Mark Stanford who works for the training centre down in Fredrick. Mark was a student at that time and he had just graduated, he was the perfect, the perfect one. And man, he wanted to do it, he had family in the area, and I just couldn't get the administration to move things on in a timely manner, and he got offered at the training centre, he was at Gettysburg at the time, his job was ending, and you know sadly he had to call me you know and say; I appreciate what you've done but I've got to take this. I know this is a known commodity, I have to take this. And that really killed me because I was hoping he'd take it. But then you know, I brought Kathy in and she's been here ever since, and I hope she'll be the one carrying on when I'm done. So, that's where we're at.

What qualities are desired in an instructor for your programme?

DM: In the successful programmes, as an instructor you have to, obviously you have to be a good craftsman and you have to know how to communicate properly, and you have to be able to function in a collegiate environment. And those three things are the key. And then for somebody to have to replace me I would really like somebody who knows how to manipulate the collegiate environment. I've been working with Kathy a lot on that kind of stuff, kind of prepping her for

things in the future you know, because that really really, to get a good craftsman, there's a lot of good craftsman out there who don't know how to teach. There's a lot of good craftsman who think they're good teachers but they're not. And Duffy's a perfect example of that. He's a decent craftsman and he thinks he's a great teacher, but he'll go up in front of the class and use the word and he just has no sense of how to operate in a collegiate environment. And Gerard was trying to get together sort of a training programme for us to try to get these guys into a position to do, to try and teach more. Because that's always been Rudy's complaint I think, Rudy Christian about the craftsman, And I remember down in, at the American College of the Building Arts that one year when they had, they hosted the PTN conference and APT and I remember kind of saying at the end; hey look if you guys want to teach, you've got to take it, you can teach, there's nothing to say you can't teach at the community college, you've got some years of experience, you can go in and teach. You're not going to run the programme, because you don't have a Master's degree. I mean obviously there's going to be restriction there but there's nothing stopping you from teaching. And I said literally I've got four guys on my staff, I've got three of them that don't have, they have Associates Degrees. Actually I take that back one's got an Associate's Degree. Two of them, one's got a Masters, ones got some college but never got a degree, and another one never stepped foot in a college until he started teaching for me. And I've never had any problem. You know I've never had any problem with them. I've never had any problem with the administration with them, since they teach specific things then I can justify it from that standpoint. And so I fought hard to protect them, I fought hard to run classes that sometimes only had two or three students in them because the administration would say; oh we have to cancel that. I would say; no I'm not going to cancel that because I want, this guy's an adjunct and he only teaches for me once a year and I don't want to lose him. You know and generally I've been successful at being able to do that.

PTN Conversation

DM: Oh yeah, I understand that situation completely. That happened in Charleston that year and I've been slowly trying to get him back in again, but he's got his own personal issues going on and his health hasn't been the greatest. So hopefully the PTN is situated in to subsidise European travel for these guys you know and that's what we're trying to do and I think we're almost at that point where we can be able to do that again. You know it's unfair to think they're constantly going to fly over here and participate in things, that's a ridiculous financial burden. That's unfair, but yeah, I've been in touch with him and keeping him abreast about what's going on.

DM: Yeah and the new board identified some of those issues I mean and I think this year we're finally at a point, and it's taken that long. And Andy Roper was President and Andy is a real

business man I guess from that standpoint, but he's not a really good people person. And so I think he directed us as far as he could, and I think financially we're back on track, I think having it at HPTC and having it at Belmont and I think basically everything they did was profit. I think we're got about probably close to 85 in the bank. You know \$85,000, so yeah from being literally in the hole to in three years being \$85,000 in the plus is a good sign. I think the board, the current makeup of the board is pretty, works together pretty well and so it's a matter of, I served, I started as President as sort of a temporary situation for six months, and my goal was to fix some of the problems and try to repair some of the relationships. I got most of that accomplished before turning it over to Ian. And I turned to over to Ian primarily as an attempt to continue to build bridges from that standpoint because really the board was split from that standpoint into two different groups, and I think we're passed that now, which is good. Any time you get a volunteer organisation...

DM: It has to survive because anytime you get a programme like Savannah or Belmont and any more that eventually develop and I hope more do, for our students it becomes their organisation, it becomes their place to you know be. It's one thing is you go into stained glass and become a stained glass artist and you become a member of the stained glass association and begin to participate in that, but here really isn't anything for, APT is a bit over them, you know maybe something to strive for in years to come but, there's always been kind of a, that's the whole reason PTN started was because there was a bit of a divide between the craftsman and the architects and engineers and others at APT. I think it's important, mainly for the students if anything else, that PTN survives. I didn't want to do it. To be honest I had no desire to be on the board. You know I'm at a point in life that I'm going in the opposite direction and get less involved in things and turn these over to the next generation, but you know, I felt obligated to do it because you know, it needs to survive.

DM: Yeah, you're doing it on two different continents (laughs)

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DM: Yeah and you're probably going to have a family soon which is going to add more complications to that too to that problem.

DM: Well learning to say no, that's an important lesson. (Laughs). I'm the same way.

Please describe your physical plant/What is the size of your instructional workspace/ How many dedicated classrooms do you have/Does your physical plant limit or restrict the number of students you can teach or the classes that can be offered?

DM: Sure. As I mentioned we're in a building that's off-campus. Off Belmont's campus which, it's difficult to describe; OUE sits on, I don't know how many acres, they consist of two buildings basically. A gymnasium that they built and their main classroom building and our building is in between those two. And I can see our main campus out the window. So it's that close. And there's nothing in between us except the rolling Ohio countryside and a covered bridge. And so, but our building is a two storey building, it's a 10,000 square foot footprint. We have the entire second floor, and our plaster shop takes up about 1200 square feet on the first floor. It's a model, mould making shop that we basically use for plaster. We probably have down also, we have 2500 square feet footprint on the first floor. And there's a lab, plaster lab which is a little over a thousand, a storage room for our metals and our masonry and our roofing and mechanical systems materials and equipment. And then we have a kiln room down there for our ceramics kiln. The rest of that first floor is welding shops, and that's all that's in that first floor. Then on the second floor, and we do occasionally use the welding shops, you know when we're doing production in metals class and stuff. We have, on the second floor we have a classroom, a 600 square foot classroom that's for all lectures. We have, and it's outfitted. It's still got blackboards and it's got an LCD projector above and we've gone primarily to obviously digital imaging. We still have, you know probably a slide collection of thousands of slides that's we really don't use much anymore. Occasionally we do, we have a slide projection booth in the back that has now become more or less a storage area for props that we use in class and lecture. We have a shop that we call a clean shop that we use for decorative finishes and stained glass primarily. It's about 1000 square feet. It has built in booths on one side that the decorative finishes class we use for, you know bust out the use and repair, to do in place decorative finishing. We usually do enlappitia wallpaper on the bottom and mixing up their own colour scheme, they make their own stencils that kind of thing. We have a wood shop, which is probably my biggest complaint that I have about our current facilities, is that it's just not large enough. It's about, I want to say it's about 2500 square feet. It probably needs to be about 5000, ideally. And because remember this building wasn't built for what we do in it. And so, you know we have all the basic woodworking equipment in there. It will be interesting this spring I've got twelve in the wood class and that's really going to be tight, you know in there. And so, but we have a drafting room, which is about 450 square feet, we've got about fifteen drafting tables in there where we teach hand drafting. We also will use that as a backup classroom for some of the smaller classes. And then we have a library, student area that consists of, and our library is probably, the college has a main library on the main campus, this is a department version of it, but we've got it's probably about 1500

square feet. It's probably got about 5000 volumes of books. Probably similar amount of periodicals and old reports and things. We've probably got about 500 to 1000 digital and VHS and DVD pieces in there. There's some deals and sofa and stuff for students to lounge in and there's computers in there. And one of the things that Belmont's doing for a computer standpoint is that they are going to an apple-based system, and all our students are getting iPads. Yeah so we're kind of in transition to that but everything's moving to working with Apple Education to build, being to make the transition to moving all our stuff off Microsoft based to Apple based. It's (laughs) I'm hoping to be retired but the time it's finally forced on us but you now it's a lot of work, but you know forces you to kind of redo things so we're kind of in the process of doing some of that.

DM: It's okay. There's some things that just work better on Microsoft than on Apple. I mean it's just the question of getting used to it and stuff and making the transition.

DM: Anyway so we have an office area where all the offices are. And I didn't mention we also have a part time secretary basically who handles all our ordering and facilitating of orders and she does, she'll help clean the labs during the breaks and help us set up and assist when we do events and things like that and she works twenty-five hours a week. But she's just for our department primarily, but the welding, the Programme Chair for Welding also has his office in our little complex, we have a little conference room there. So that's, and then in the hallway it's kind of like the student lounge area. There's kitchen tables, kind of tables where students eat their lunches and stuff so. And we have a storage room. We have two storage rooms upstairs. Two primary storage rooms and a primary tool room upstairs.

What specialised equipment do you have?

DM: Oh, I don't know. Define special. We've talked about, one of the things we want to do is put in a strip room, and seal that off and ventilate that on its own stuff. And use that as both a strip room and a finish room. And we talked about getting a steam room and building a steam room. But right now, there's not enough space, and we really don't have any more space to buy any more equipment. The only reason we got the panel saw is that they were using it as part of the construction project, and I don't even know all the details, but it was part of the construction project on the nursing building and our maintenance has no place to put it, and it's on wheels. And that's the only reason I accepted it because if it was going to be permanently attached to the wall or something, we don't have any place to put it. You know and we really don't. We have no way to expand physically anymore. We maxed out our space. And if we bring in new equipment, if a piece of equipment breaks, we replace it. You know other than that. There's no way we could

potentially, I'd love to have an actual blacksmith shop inside, but we just don't have the space to do it now.

Have you ever experienced serious health and safety issues in regards to your equipment and/or space/ If yes, what types of issues have you experienced/ How has that affected your teaching outcomes?

DM: Yeah. I mean we've complained, it's not so much our stuff, it's, our building was not designed to do any of the stuff that's currently being done in it. And the administration had been for years lackadaisical I guess or they ignored our complaints. And the biggest complaint was basically welding fumes were getting into the ventilation system. And you'd come into work and there would just be a big layer of black dust. Carbon, you know, everywhere. And we complained and complained and complained about it. And it wasn't until, and we didn't have a dust collection system for, a mean we did. We had a dust collection system that was set up in our building, it was in our wood shop and it was hooked to our planer, and that was basically it. And you vented it by opening up the windows and pushing the vent out the window. And you know we complained and complained and complained and nothing. And when they were doing the planning for the new building the state architect came through and they did a facilities survey. And they walked through all the facilities and they wrote up, they wrote us up big time. And that's when we finally, if they were going to get their new building they were going to have to resolve these issues so that's when we finally had a dust collection system put in outside that's ducted to all our equipment inside. We got some air cleaners put in some of the different labs, you know it's made a significant difference and I couldn't tell you that resolved everything, but it's made a significant difference. When it came to using toxic chemicals and things like that, we store those properly, we store our paint properly in approved storage units. I mean when I first started we had EPA come in and say; what do you want us to do with like these mineral spirits after we're done using it and stuff and they said; you guys don't use enough to make it an issue, just wash it down the drain you know. Yeah so really not a whole lot of stuff other than our physical complaints so you know the conditions in the building.

Have you experienced issues with material storage/ If yes, how has that affected your teaching outcomes?

DM: It's a challenge. I think it's more of, you know material storage is easier to deal with because we're on a cycle, we know when to buy stuff, we don't over, we try to keep enough things in stock that if we run into a problem in terms of going through the process, that we're not, that it doesn't cause us problems. You know now all of a sudden, the person that needs to approve that requisition is on vacation; oh crap you know, what are we going to do. And so from that

standpoint, and we have a Lowe's right in town, and we've got good relationships with all, you know 26 years of building relationships with all of our suppliers we usually, we know we can get molding rubber you know in a week or whatever. And we do blanket requisitions so that we, if I need molding rubber I can tell the secretary; hey we need some ploytex and here's what I want, she's on the phone and within three days it's there. And so we don't keep a lot of, the dry goods we keep in stock, anything that might go bad we try not to keep in stock. And you know sometimes we store stuff in the hallways. You know we get a big load of wood that comes in you know, we've got 12 people in roofing and flooring this semester, so we ordered a bunch of wood. It's going to sit in the hall until we need it you know. It's got to acclimate. Put it in the hall and use what's on the shelf and when the shelf gets low we'll move that stuff upstairs and put it on the shelf. That's what students are for. But you know more the problem's project storage. Once students start getting in and start building something, then it's more about what do you do. What do you do with this, these things? Especially when you have two classes using the lab you know and you've got to get everyone to clean their stuff up and get it out of there for the next class to come in, where do you put it you know. That's been a problem. And that something that I learned if I was going to, if we do get a new building and we move to it one of the things were going to have is project storage. Specifically designed to handle you know is just like our second-year students get a locker that they can keep their books and stuff in. I would say you have to design a, just get a standard shelving unit that's just like 24 inches deep and 48 inches wide and assign each student a shelf on that unit and say this is yours and this is where you're expected to keep all your stuff. You know they leave stuff out and someone else picks it up and they go; oh there's a board there I'm going to use that, and then someone comes to me and says; somebody took my board. Is your name on it? No, well you know (laughs).

Please describe your graduate placement rate/ What is your current graduation rate/ How many of those graduate within the specified time frame?

DM: In terms of graduates, I'm going to say we should graduate this year, probably about ten students. Which is about, it's hard to really determine you get some students, especially the kids out of high school, they don't get done in two years, and the you get the transfer students coming in, they get done in a year. You know and so it's difficult, some years we'll have six graduates and others we'll have twelve. So I say on average it's usually between eight and ten. And entering class is usually somewhere between fifteen and twenty. So we're probably graduating somewhere around sixty percent, which is about where we're supposed to be I think. It's certainly higher than the college average you know.

How important are graduation rates for your institution/ How important are placement rates for your institution?

DM: Well to our institution its important now because like I said Ohio moved to a metric-based funding system under Kasich. And so they get x amount of their funding is based on enrolment, but they get, I'm trying to remember what they are, but basically the situation is for every student that graduates, they get a bonus so to speak. For every student that graduates that is a first-time college student, that bonus goes up. And for every metric you met, the bonus goes up more and more. The minority is the bonus which we're screwed. I mean on that because simply we don't have them here. I can't remember what the other one is. Oh, if they go onto college in Ohio, they get a bonus for that. So, those are the four bonus things that they get. So the one they really have the most control over is graduation so you know, they push that, that's important. And the State's in the process of reviewing the programmes and reporting now and they don't want, they trying to get rid of duplication and waste, and I can't blame them for that. They're looking at programmes, so if there's one school and they're only graduating 2 kids out of an HVAC programme every year and you know two counties over there's another school that's graduating 20 kids a year out of an HVAC programme they're going to do away with the programme at the school that's only graduating two. So, you know I don't have any problem with it. At our institution we have, at the internal programme review standpoint, we're supposed to graduate eight students a year, we're obligated to not show less that a 20 percent decline in any given year, or its red flagged. And all it does is red flag it, so you're in a perpetual state of defence. Which isn't a bad thing I guess, because it keeps you on your toes, but you know, oh attrition is something that they monitor, so they want to make sure fall to fall that your numbers don't go down 20 percent, in regards to the current students, so how many of them start in the fall, how many of them are back the next fall. And, what else is on that list? Enrollment, graduation, attrition, oh jobs now is a big thing. So how many of your graduates are employed. And you know it, one thing we've been complaining about for years is, the administrators here are responsible for some of this stuff, they don't know what the hell they're doing, and the data is bad. Like you said you got small data sample, it doesn't take much to skew it one way or the other. I think I graduated 8 last semester, in which they were able to contact only like three, and out of the three that they contacted, they said two weren't working. And so they only had me down for like a 33% working. And I said; well who are the people, and they told me who they were. And I said well one kid just had major, major back, spinal surgery, that why he's not working. That was in January, he's got a really bad dislocated spine. I said the other kid is like his best friend, his friend didn't want to work until after he was done, but I know for a fact he is working on the field. And he was. And I said, well what about these other students who graduated, because they all graduated, why aren't they on the list. Well, I don't know. I said I

know they're working, the others are working, and at the end, of course they finally used my numbers, which were accurate, and we were above the number, which just goes to show you when you have such a small sample size it can skew one way or the other. So yeah, but that's part of, like I mentioned earlier, it's part of how to play in the collegiate system. Belmont, the thing about Belmont is it is so small that it's easy to interact with everybody. You know the bureaucracy is not so big that you're not trying to constantly fight battles to try to work up the system. You know it's very easy to work at so you know I think that's a blessing in helping the programme survive over the years. And we've had bad years. I mean, and no doubt about it. The first year I started the programme I had twenty students. And I'm confident, you know I was, we did a lot of advertising, and it's like any programme that starts out, you know the locals are, you get it out there and anyone that's interested is going to jump on the bandwagon and come in. That's not the problem. So fifty years of potential students that are all of a sudden exposed to something, they'll do that. The second year, and I focused on just starting the programme, just writing the curriculum, so I'm focused on doing that and assuming the enrolment department is going to handle bringing the students in. And I found out about two weeks before the next fall semester started that I had zero students in the new class, and that the counsellors were actually discouraging students to register for it. Because they didn't know what it was, and they didn't think there were any jobs in the field. They were just making assumptions on ideas they had no information about. And so I learned very early on here that as a Programme Chair, in a small programme like this, you're never not responsible for everything. And you've got to keep, and you know, every so many years I burned out, you know I let my guard down. And every time I did that enrollment dropped. And you know it's just a constant struggle. And it just never, and you hope someday in this field that we're in, that people realise, oh man, there's jobs here. You know people are comparing about jobs, these are good jobs. These are good paying jobs. And I don't know, I don't know. I did a presentation I think, I don't know if you were at the PTN that was up at Colorado Mountain College, But I said at my report up there that I said I've got companies calling me for students, and I don't have enough students to place. And yet, I look at enrolment, and there's ninety students signed up for the Criminal Justice Programme, and this is a couple years ago, for the Criminal Justice Programme because they all want to be CSIs, and there's no jobs. You know the local places are laying off, you know police officers and stuff right now. And I said, I said it's just frustrating that the media has such an impact on what students want to do. And that's true, and I give Mike Rowe credit to swing the pendulum a bit in our direction, because it's so true. But, yeah it's a constant battle, it never ends. And you know I try to be as supportive as I can to the few programmes that have started because without the others, the more of us that are out there, its justified. And you know I think until there is a good solid core of us, a good 12-15 of us, we'll get to a point where students will, potential students will

understand. I think we're just at that, you know I think preservation is finally at the point that it's mainstream, but it still hasn't trickled down to the trades level yet from that standpoint. I think it's starting to, but you know, and sometimes I've had this discussion with Kathy and others, sometimes I thought about, you know, I wonder what would happen if we changed the name of the programme to something just like Construction Technology or something. Or do it like Construction Technology and just change out one class different (laughs). You know we talked about just doing building construction or home inspection, you know would that, from a recruiting standpoint, would that be easier, and would that draw, because at the end all of our students could go out and be more qualified than most of the building inspectors I know and know what they're doing. And you know, would that draw? I don't know. It's just some things that have crossed my mind over the years. Because you know I think a lot of people don't understand what historic preservation is.

Do you have a placement service for you students and graduates/ If yes, where is that service located within your institution?

DM: Well they have a person who's in charge of employment. Who's in charge of doing that? Don't put this in your report but she's basically worthless. And so, and the reality is who's going to know better than us. Where if I get somebody in the field, and I've been in the field for twenty-six years, so if someone is looking to hire somebody, chances are they're going to call me, they're not going to call her. And the ones that we want our students to work for, they're going to know me. And so I get the call, I place the students, I know who the students are. And I try to, the only reason I'm on Facebook is to try to maintain a relationship with the students, make sure I know where they're at and what they're doing because that's their generation you know and it's helpful. It's helpful to keep track of them. And you, I try to maintain ties with them so I know where they are and what they're doing at any given time. Because building the alumni system, that's a big advantage for us to have that network out there. You know I've got a dozen students working for HPTC, you know I've got them all over the place, in different places and different historic sites and so it's always been an advantage and, you know once again it takes a while to get to that point but once you get to that point and it starts kicking in it makes projects in the community and nationwide that much easier. I've got graduates calling me saying come out to my city and do this or can you work on this project you know. And I have to say no, there's just too many projects to do. You know Strafford Hall, when we worked on the spring house there, that's because Phil Mark who is a graduate of the programme, at Monticello, Carol Richardson is a graduate of the programme. So you get those relationships established and that all part of maintaining that. Some bureaucrat sitting in a room on our main campus isn't going to have those relationships.

Do you track your students' employment after graduation/ How many students are employed before graduation?

DM: Well, what I always. First of all I never, I rarely, I shouldn't say never, I try not to recommend students for jobs. But I always say to employers or potential people that I come in contact with, you're more than welcome to come to school, you're more that welcome to interview who you want, we'll be glad to post, we post job announcements on the board. I mean the goal is to make the student be an independent and responsible for their own education and their own careers. And so, then I direct students and say; hey, why don't you check this job out here and call them you know. And, but that the way I usually handle it and leave the employer up to the interview process. And when I talk to them initially, if it's somebody I don't know, I said to them; look we get students that come in at all different levels. Our goal is to expose them to as much as possible. To try to develop within them a work ethic and hopefully find where their interests lie to get them moving in that direction. It's the first stage in a long process. And where they are in that stage is going to vary from student to student. A; it depends on what they came in with. B; it depends on how well they adjust and change while they're here. And you know I say you know you have to interview properly to get a sense of who they are and what they're doing. And make sure you ask to see portfolios of their work and you know, give them a trial run if anything. You know there's some students, John Smith my field lab instructor, is amazing at taking those who I would feel are probably the weaker students and somehow making them work. Not always, but he's taken on some at Allegheny that I would have never recommended, and they turned out to be really good employees.

DM: Sometimes kids aren't just made for school. And I tend to look at things from a school standpoint a lot of times, and because I'm with them all that time, and they're not handing in papers on time and they're not getting their projects in on time and you know, then they're working at a side job and they're doing this and doing that so their attention to school isn't 100%. And then they go out to work in the field and all of a sudden, you now sometimes these kids get a pay check and it's a different ballgame. And he's got that ability to see which kids got that, that are going to turn that light on. You know, and he's been a savior for that student a couple times. Because everyone, you know not everyone's working in the field. And just because you get a degree in something doesn't me your, and sometimes they filter out, sometimes they burn out, and sometimes you get some that are just never going to be craftspeople. You know so we push them more towards the administrative side of things. Because it's not a, I always tell students we're a technical programme. And yes teaching you the basics of the trades is part of what we do. Its only part of what we do though. I mean certainly we teach the philosophy of historic preservation and what that is, and some, we get a lot of students that come in, especially the

graduate students that come in, they're not going to want to work in the trades. You know but they do go on to be in charge of preservation at a historic site or to work for a non-profit or at a state agency in some aspect of historic preservation. And often it's the job that the trade person experiences that end up being valuable in their position. It's that technical understanding of what a mason does, what a plasterer does, even though they may not be good at doing it themselves, a least it makes a difference in reading in a book about plastering and actually doing it, to getting really good at it. There's a step below. They get to that second step and they can talk to plasterers and they can discuss things and they're treated with respect, and respect goes both ways, because they understand what the plasterer does and they respect what the plasterer does, and the plasterer understands they have a basic knowledge of what they do and so there's that respect that's there, and that why they're kind of ideal for those technical positions.

Have you had issues with students leaving for employment before graduation/ If yes, how have you addressed these issues?

DM: Yes. Occasionally. Not a lot, but occasionally. Allegheny, one of the things they did which I thought was really good, if I could get all the companies to become like Allegheny that would be great. And part of that is the industry is not responding. Allegheny works for us because John's our field lab instructor, and you know he went to his bosses and said; look, we can't hire, if we hire these kids before their done, full time, we're cutting our own throat. And so basically they only hire our graduates anymore. And part of the requirement to be hired by Allegheny is that you complete the programme at Belmont, that you actually get the degree. I mean and that helps us and it helps them, you know from that standpoint. And because, and they had one year, one kid that didn't finish, and he went on and started to work with them and they told him; look we're going to lay you off if you don't finish. And that been very helpful. And that's at the end the success and survival of our programmes is going to depend on these bigger companies doing that. And making and developing those relationships with these different companies, I wish I had more closer to where I'm at. Because you know the problem with the high school kids is that a lot of them don't want to leave the area. And so their then employment options are, if anybody, and that's not even just them. That's also the older laid off students that already have a house and already have, you know, they've got ties to the community, they don't want to leave. And so for those, the options around here is that you either work for Allegheny or you go into business for yourself. And you know the go into business for yourself thing is often scary for them. Now that Salo Venter is in town and has set up shop, he's also been hiring some students, so that's a second option that we have, other than just some local contractors, but you don't want to hook the students up with just general GC's. But I've got other companies in Columbus and Springfield and Akron that want to hire graduates, and even Pittsburgh but you know, a lot of these kids

don't want to leave the area. They're the hardest. The ones that come in from out of the area, they're easy. They're as easy to place as (laughs). It's like, what do you want to do, okay, no problem, call this guy and this guy, and they get jobs right away and they get two or three offers when they're ready to graduate. But it's the local kids that are the hardest to place.

How has your programme reacted to fluctuations within the building industry in regards to training and placement rates/ How has these fluctuations affected your programme?

DM: It didn't, I don't think it really affected us that much honestly. Like I said when the economy is good, we're good, when the economy is bad, we're bad. You know numbers go down, we've been able to survive it. You know I mean sometimes you get, part of being the Programme Chair is to beat the bushes you know, to call and email and do everything you can to recruit students and get out there and get the programme visible and you know you've been through that whole thing, and like I said it never ends, your constantly doing that and I mean just when you think you've done everything you could possible do, your next door neighbour says; now what do you do for a living? I didn't know you could do that. I would have done that had I known it was there. (Laughs). It's like are you kidding me. Oh hang on a minute, someone's knocking on my door. I think it's my gravel guy. Yep. Oh he must be done. Hold on a minute I've got to cut him a check. I'm going to put you down here for a minute Steve.

DM: Alright I'm back.

Please describe your industry, government and academic partnerships/ Do you have an external advisory board of industry professionals that assist you in designing the learning outcomes of your programme/ If so, how does that partnership work?

DM: Well, when the programme first started it was a bunch of local people. And since then, it's gone to more of a national board. Let me just tell my wife she can come out of the back with the dogs. But we don't meet the way most advisory boards work. Hang on a second. There's nobody here but they don't understand that. What I'll do, and what we do for assessment purposes is I try to meet with the people on the advisory board at least once a year. And I usually send out an email with some questions. And I usually do a programme recap for a year, and I send that out to them. You know this is what we've done, this is what we think we've done well, here's where we feel we've got some challenges, and you know any recommendations, and would you go ahead and comment on basically on what we're saying. And they're usually really good about getting back to me. We do a copy all kind of situations so everybody gets to hear what everyone has to say. And we take all that information and we post that in our assessment folder, so when assessment comes we have that feedback. I meet with, like I said, probably ¾ of them at least

once a year, usually at conferences. So you know I was just at the Trust conference in DC, and Michael and I sat down and talked for probably a good three hours in the afternoon one day. And I keep notes on things associated with the programme. I've got one or two alumni on there right now on the advisory board, but it's usually people that are involved one way or another in the profession. So I try to have a broad collection.

Do you operate within a national standard or framework/ If yes, how do you feel that system effects your programme/Is your programme active in setting standards within national frameworks?

DM: Yes. And I'm actually one of the ones that actually helped draft the standards. And you know the thing with NCPE standards is that they're very vague, and they were meant to be you know. And so I just did a, I had a, I sat on a committee for a graduate student at Goucher and she was using the NCPE standards to talk about graduate programmes in preservation for construction management. And she was really interpreting the NCPE standards wrong. And that was kind of embarrassing. The standards were set up to be vague and I think for all our programmes, at least those that I know of, all of them meet the NCPE standards.

DM: Well the application process for NCPE had gotten really, we've tried to actually make it a formal process now. So there is something, but it's all the intent has always been to try to help the programmes get to where they need to meet to both format content standpoints and also in terms of helping them establish themselves within the hierarchy of the institution that they're in. And so, the whole idea of programme accreditation by NCPE has been a hot topic and it appears, and you deal with Paul a lot, it seems they have gone the route of doing a voluntary kind of accreditation, and I don't want to call it an accreditation but a voluntary assessment system. And you know there's some people that are scared of it, because you know a lot of these graduate programmes have five students in them. And you know it's someone who is just sitting in a faculty position. They're doing just enough to get by and they're not wanting someone else coming in and telling them or their administration that they're not doing what they're supposed to be doing. So they're the ones that are sometimes the more vocal ones against it, but you know it's (laughs) its personal feeling but, I would welcome accreditation. I would welcome, it would help me immensely dealing with my administration. Because those programmes that have a formal licensing or accreditation process, that's something the College wants and demands. I mean to make sure that they have, and they're willing to put the money into those programmes in order to achieve those things. And so dealing with NCPE as an organisation, you know PTN talked about it for a little bit, but they're not in a position to do anything.

DM: Yeah administrations generally it's the other way around. I know our fight is to hire more full-time faculty, and they want to cut full time faculty. They want to keep the full-time faculty numbers as low as they possible can because it's cheaper to teach the class with adjuncts.

DM: Yeah, my wife said the same thing. She taught a building technology class here one time and said she'll never do this again. It's really bad, especially when you start. You put all that time in, and you know the worst thing to do is, you know you want to be prepared when you stand in front of a group of people, and so you put in, she was putting in four or five hours of preparation for every hour of lecture that she did, just so things would go smoothly and she knew exactly what was going on and she was on top of everything. And she was making like \$2 an hour. Maybe, by the time it was all done. It was ridiculous what I try to do with my adjuncts is I try to take all the administrative responsibility out of their hands. So all they have to do basically is submit grades at the end of the semester. You know our secretary will do attendance for them. If they just tell us who it is we'll just put it online and submit it that way for them. Syllabi, and changes, we go ahead and do all the syllabi out for them and give it to them and basically say; here's your syllabi, if you want to change anything go head and change it. So we do all that for them, keep it up to date and all the stuff.

DM: And we do things like our Department Christmas party. It's more than our Department, it's our building actually. And we have our Christmas party and we invite our adjuncts. And that doesn't happen much in, you go to our main campus and they might have, you know they've got 25-26 full time faculty in there and they've got maybe a hundred adjuncts, and you might have three people, three adjuncts show up for their Christmas party. Our building, we get everybody to come.

Do you have agreements with other academic partnerships?

DM: You know I don't put a lot of faith in articulation agreements, And the reason I don't is everybody's always changing and manipulating, and as soon as you think you've got something place, it's a lot of time and effort, and we're already like we said, were not talking like we've got one hundred and fifty students, and then thirty of them are going to be transferring somewhere. And what I've done, over the past twenty-six years, I've developed a lot of relationships with a lot of people in the graduate schools, and the underrate schools. So, you know the bottom line in h.p. is you know if somebody comes up to me and says, and I do get, probably every other year I get someone who wants to go to grad school. And then it's just a question of; alright, where do you want to go. You know let call, we've got a good relationship, an ongoing relationship with Eastern Michigan. I've had multiple students go up there and get graduate degrees. We've had

multiple students come down, probably more come down to us after they've gotten their graduate degrees. And you know it's a mutually, but I've got that pretty much anywhere. But, for, I was Chair of NCPE for eight years so, I got to know a lot of those people. Now, what's happening is now, as time goes on, you know I'm starting to lose some of those relationships, guys are retiring, you know it's a sign to me that (laughs) if I show up at a NCPE meeting and I don't know anyone, then it's probably time for me to retire. But I've never had a problem with students getting into grad school. In fact, they usually go for nothing.

What are the biggest accomplishments for your programme?

DM: Oh, I don't know. Surviving, twenty-six years. Yeah if you think about how many programmes that have started and gone in those times that's big. You know too often, you know I was happy when I heard Benjamin took over for you. I was a little taken back that you left. I was really worried for the programme. Because in you I saw a young me. And the programmes, what I've seen over twenty-six years, you know a lot of times what happens is the person that starts it up has the energy and they've got everything and too often when they've left, for whatever reason, the programme just folds in that regards. And because you get that whole internal, oh I want that space, I want this you know. And I as a little concerned. I'm glad Benjamin got it. I think there's a possibility of having, you must have left it in good shape.

What are the biggest failures in your programme?

DM: Well, I mean I wouldn't call them failures. I mean if I had do-overs. When we first started the programme, one of the goals was so, and this is one of my early battles with administration and stuff. Like I said there was I think \$225,000 set aside for the programme. The goal, the first step was there was an old elementary school in the next town that was supposed to be the headquarters for the programme. And then there was money to purchase that and fix it up and what happened was they found out that the College was trying to buy it, this is before I even started, and they jacked the price up. And so the College decided not to do that and set me up in the welding lab. And you know I went and purchased equipment, not really knowing what I was doing, and we purchased a house in which to work on. And probably after about two months after closing on the house we had a preservationist in a nearby town decide to give us a house. And then I had two houses, and both of these houses were so bad, most people would have probably torn them down instead of trying to restore them. And we spent probably the first ten years in a holding pattern you know trying to work on these two houses and trying to maintain them. And you know, if I had to do it over, and it's nice to have one house, and we finally sold one, back to the daughter of the original owner. And we had stabilised it and everything and they came in and finished it. And one has been much easier to handle. My guess if I were to do it

again, I wouldn't have any. There's so much work in the community that needs to be done, and it's so easy to just go out and do it, that to try to maintain, and you know it's nice to not have to check with everyone and go through and have a schedule just to go down there and work on it at any given time. But you know it's also a hassle. You the time to maintaining it and keep it, but it's one of the things that we restore. You know it's been twenty-six years. Windows need repairing and things so. That would be one thing that I probably would change. You know we talked about the name, and I inherited that name, I didn't come up with that. And we talked about, if we move into the new building, it's something for our current size we can't justify but, one thing I want and we talked to the maintenance department about it, if we move into a new building, having a common tool room, and having a tool manger would be beneficial I think. We have different ways of managing tools, and in the end there's always going to be some disappearance of things. It's not enough to be a problem, but it's enough to be a pain in the butt. You know we've got kits that we use for like stained glass, and plaster and ceramics and different things and you know we keep them in PVC boxes and at the end of the term we put them up. And every year we pull out the stained-glass kits and of course they don't have enough of this and enough of that. For some reason it's like; how the hell did we lose this? But that's better than it was before when we used to just keep everything in a pile. And just having a tool room attendant would just be a really nice thing to have.

DM: And this the disadvantage of supplying the tools. But having a tool room attendant, which we can't justify, we're just not big enough to justify it. I'm fighting, you know with our numbers, it's tough enough to justify two full time faculty members and a department secretary. I thought for sure when we were down some we were going to lose the secretary. And we didn't and for the most part it's because they don't know she exists over here. (Laughs). She wasn't on one of the first organisational charts the new President came up with. She said I'm upset I'm not on the org chart. I said don't be. (Laughs) If he don't know you exists you're not on the cut list.

What are the future plans for your programme?

DM: That one, you know I like what you did with the Visiting Artisan Series. I thought that was really nice. And I like what ACBA does with their schedule in terms of having a week where they can bring everything together. I don't know how much of that, we talked of doing something similar, obviously you know finding the time from a schedule standpoint, we have to abide by the institution's schedule. But having people come in, but that's something that I would have to find grants or you know that kind of thing. It's a possibility in the future and we've talked about it. And we have had people occasionally come in off and on but not any kind of formal series, and it would be nice from an institutional standpoint, and I talked to the President about this, about

having a more, just trying to put the institution out there more this year. And you know we got, maybe for each of the programmes we've got we each get one person a year or something that we're able to bring in. But, that, what we're doing, the big thing that we're doing right now so, and I didn't say initially because it's Kathy more than I am, the last summer we did what was called and arts-chitecture which was a summer, three-day programme, it's a camp. Camp arts-architecture. It's a three-day programme for kids, 7th grade through senior where we had, we did it in conjunction with the National Heritage Corporation, to, and they spent a day at Belmont, and they did blacksmithing, and they did plaster, no they didn't do that the first day, they did decorative painting. And then the second day they went over to Wheeling they did, I think they did plaster. No they did plaster the first day. The second day they went over and did some tombstone restoration in a cemetery and they did a walking tour of Wheeling and the third day they did stained glass down at the, it's called the blue church, a building that's been secured by NEHC down in Wheeling. They're hoping to use it; the young preservationists are using it for a place to hold events and things. So we did it there, and we did a stained-glass class and I can't remember what else we did down here in the afternoon. So in the three days, the kids loved it, it was a small group, I think we had nine kids, and so we're looking to do it again this year. And we added a second section that's for adults. Because they had all these adults there; yeah, I'd do that, I'd do that. And they programmed summer, when the classes are out, and so we'll see what happens. You know and one of the kids actually, one of the kids who did it, is actually, and I think I said we had one college plus kid, we actually had two. And one of those kids is actually taking the drafting class this fall. He came from our camp. So there's a credit for it.

What do you feel is the future of heritage craft training in this country (US/UK)?

DM: Huh. (Pause) I don't know. (Pause) I can tell you what it needs to be. (Laughs) I don't know if it will be this. You know I think what needs to happen is that a collation of industry, education practitioners, needs to get together and we've got to develop a long-term game plan to deal with the severe shortage that's going to occur in the trades. We've got to change the mentality in the educational system on the trades. Because right now, this was in my report at Colorado Mountain College, What I was saying was basically the attitude we have right now, eighty-five percent, if you're in the top eighty-five percent of your graduating class, you're going to college. And the bottom fifteen percent, we've got to figure out something to do with you. So the trades are the easiest solution. And I know, I don't know if you've been following that what Bob Yapp and Jim Tuner are doing in Knoxville, and those things come up all the time. Disadvantaged kids learning the trades. As long as we continue to do that, the trades will never get the respect they deserve. You know because it's this bottom, this is how we deal with the ones we don't have anything to do with. And it sends the wrong message to the general public. It certainly sends the

wrong message to potential kids. Because the only kids I end up getting, and the one thing that they all have in common, if I get kids from outside the area, the one thing they all have in common is that they often have family, really tight, close knit relationships with you know a grandparent or a parent who are very, very active with their hands. And that's not, that's a real small minority of people out there. And any other high school kid, their parents are telling them; you're going to college. To say I want to be a carpenter or I want to be a mason is often frowned upon. And you know when you have programmes that are bringing in only the kids that aren't going to go to college and making them carpenters and masons, it's not making that field any more enticing for the high school kids. And so we've got to find a way, and I think it's a national, what we've got to do is sit down as a nation, and it's not even a nation is an international problem. You know I've got documentation that Australia is having a helluva problem finding craftsmen, Britain is going through the same thing now. And it's going to get worse. I think the average age of a carpenter in the United States is like forty-five or fifty. You know in ten to fifteen years, and I think that the Department of Labour even said by 2020 we're going to have a twenty percent shortage in the number of craftsmen. And that's an advantage. And that what I tell my students. You want to go into a field where they can't get enough of you, so you can name your price. And it's going to take, one thing we can do in the end, we're just kind of running into some personality roadblocks with it. But what we really need to do is someone from the Department of Labour sit down and come up with a plan and mount a multi-prong approach to trying to resolve the problem. And it needs other things than school like yours and mine. It means doing an ad campaign maybe about getting involved in their trades. I think Mike Rowe is an excellent spokesperson. But he's fighting by himself right now and we need to get these people like Mike and Roy and Norm Abrahams and some of the others who are visibly out there, and maybe not in their generation, the kid's generation, certainly from their parents' generation, and they can come together and be spokespeople for it and really make a connection. I'm concerned that it's not happening. I hoped by, you know twenty-six years ago I hoped by in the early days of preservation, I hoped in Belmont by 2015, I'd like to say I've got sixty students and I get to pick the thirty best. But we're not there. You know I've got to pound the pavement to get the money. And hope that there's twenty or more students and fifteen will survive the first year or first semester, you know but.

Why are these programmes placed in rural settings?

DM: I think it's (pause) I think it happens in the small schools because it can happen in the small schools. So I think it's easier to be creative and do something like that in a smaller situation. I mean, I don't know what you guys went through as far as space is concerned, but in a lot of ways that was Bill Hole's problem, not Bill but Bob Ogle's problem at Colorado Mountain College is that

he didn't really have any dedicated space they were working towards it, but they were a long way away from getting it. Ben at Tarboro I think he was sharing shop space, you know that's what happened at Alfred they were sharing shop space. Down in Arkansas when Simon went down there. Most of these programmes don't start for the right reasons. They start for what we were just talking about. And usually what happens is somebody from the State Preservation Office says; hey let's start a programme. And what they're doing at Belmont that's great. Let's start something like that in our state. You know the one in Savannah started partially because our former SHPO became your assistant SHPO. You know so he got sold on it up here and he goes down there, and he wants to start one down there. And you know, he does the smart thing and at least puts it in Savannah. I'm sure there's some small rural Community College in Georgia that would have had the money, and what happens is you start them there for all the wrong reasons. They're started as economic generators. And they're not. You know we're not going to change, we're not going to teach a bunch of high school kids and others how to restore buildings and all of a sudden you're going to turn them loose in the community, and they're going to fix the community. It's not going to happen, but this is in their mentality. And so they don't survive. You know because as soon as the money runs out, they're on the ropes. And if you don't have the right person running the show who can balance all those things we talked about earlier, then there's then they close up the programme because it's got low enrollment. Because who wants to come to that Podunk little town to go to school. You know on the other side, why isn't it in Chicago and Pittsburgh I think it's a space issue in a lot of those places. You know it's going to take space to set it up. But you know, I don't know. I don't know why. But I said the same thing. I should be in Pittsburgh for the enrollment. But that's always been the situation. These big Community Colleges that operate in Cleveland or Cincinnati and Pittsburgh or Philadelphia and stuff, I mean these are big systems and are bureaucratic nightmares, and my guess is there's just not, there's not anybody that, and if they have a construction programme, it probably an engaged construction programme, it's probably new construction. It's got a staff, it's got a bunch of people there you know. You saw what happened to that when Bill Hole tried to break the mould. I mean Bill's in an established construction programme and tries to go outside and do something on the side. And it worked for a while for him but in the end, you know the numbers aren't there.

DM: And that's what happens yeah. I mean that's the hard part of being a small programme in a Community College you know. And I think, you know I don't know why someone like Chicago Landmarks or something could come up with the idea and put something together, why it could not be successful and I think it could be. I just, I don't know if those things have come together, but I think that's the reason a national programme needs to be established because it has to

happen you know. Then they also have to deal a little bit with the unions. You know because in the bigger cities that's where your unions are going to be strong. And this one thing here I really don't have to, I only had one run in with the unions locally.

Ivy Tech Conversation

DM: Yeah they contacted me. They're going to come visit me sometime in February. So it seems to be moving forward a little bit.

DM: Well I don't know what Rhonda is doing right now. She was working for Ivy for a while. I think there's a, and I don't know where she is specifically on the map but, and she's in possibly in Indiana, but I don't think she's in Indianapolis. And I don't think it's a formal programme per se as much as it is she was offering classes in historic preservation, but I thought she was doing something when she left Hartford. You might have met her in your area. So Ivy, I mean she was working for Ivy, so they might not even realise they've got their own. (Laughs) That place is so big one hand doesn't know what the other is doing.

DM: Well what happens when the new guy comes in and says; well do we want to take in this building, do we want to programme. And when that starts coming to the table, that's what kills a programme.

PhD conversation

DM: Yeah your opportunity definitely goes up and I pat you on the back for making the decision, at a time in your life before you have kids and all that, if you're going to do it now is the time to do it. And it's probably, I have no doubt that you will not regret that decision.

DM: It's going to put you in a position of sale ability. It will put you into a position where you'll have plenty of options. So when you're done with your PhD you're not going to have a problem finding a job, if you want to be in higher ed.

DM: Yeah I mean SCAD had, SCAD used to do the hands-on. You know until they had the accident and then they got out of it. But yeah you know you go around to most of these programmes, I mean it would be worth building and more power to you. I hosted a NCPE one year and I had all these graduate programmes here at Belmont and at that time we weren't even as large as we are now as far as facilities and they were blown away by what we had facility-wise. Most of them exist, and most of them have, it exists, I mean Ball State, out of all the schools I've, well Texas, Texas has some nice conservation labs. But their facility, their conservation lab is equivalent, their

whole facility is equivalent to two of our labs. Basically one so a storage room and one is a lab for them. So they've got about 2000 square feet and they're probably the largest. So, I've not been to Penn's, I've to been to Columbia's. But Ball State, Ball State has, they showed me, When Emmerson was at Ball State he said; let me show you my conservation lab, it was the size of a closet in our building. You know our storage room, you know it was, you know you could maybe put four students in there at a time. And that's large compared to most graduate schools. That's the sad part.

DM: Well you know you guys are going after two different groups of students I would suppose. And in the end, you convince these SCAD students to come over for a year after they complete their masters, to your programme, then they're really marketable.

DM: And that the advantage we've got. The simple fact is the tuition level, students are balancing that. What do I pay, that's what Akron's always fighting with and struggling with is the cost of attending school there and you know I can maybe swing an associates if its costs me ten grand to get the whole degree compared to, as you said \$40,000 to go a year at SCAD. And you know you a graduate school so that's a fight, that's going to be a good fight. That's not going to be mine (laughs).

DM: Yeah, I think that was a good discussion, I think we covered pretty much everything.

End Recording

Total Recording Time 2.49.01

Interview Form-Educational Provider

Program: Historic Preservation and Restoration _____

Institution: Clatsop Community College _____

Address: 1651 Lexington Ave., Astoria, OR 97103 _____

Interviewee: Lucien Swerdorff _____

Occupation: Department Head _____

Interview Date: 29/10/2015 _____

Interview Location: Lucien-Astoria Stephen-Savannah (Skype) _____

Interviewer: Stephen Hartley _____

Consent Form Signed: 15/10/2015 _____

Note: Interview recording compromised by recording software. Approximately 6 minutes (0.57-03.19 and 50.24-53.22) no sound recorded.

Begin recording

Stephen Hartley (SH): Ok. So, what we're going to do is, the way this whole thing works is that there are actually ten questions. Inside of those questions are things we call probes, and it's just to elicit or elaborate the answer a little more. Some of the probes won't apply to you, so I'm not going to ask them. Should take about an hour, maybe a little longer depending on your answers.

Lucien Swerdorff (LS): Okay.

SH: So before we even get started, what's the name of your programme?

LS: It's the Historic Preservation and Restoration Programme at Clatsop Community College.

Recording interruption

SH: Let me see. Alright, it's back on. So you were talking about the programme itself. Is it a generalist or a specialist programme?

LS: Its generalist.

SH: Generalist?

LS: Yeah. So we try to cover as many topics as possible. It's a two year programme, so it's a little tough because there's only so much you can do, as you know. But that was how, when we set it up, we figured that would be the most useful to kind of at least touch upon as many aspects of preservation as we could.

SH: So, how many credits is your actual programme?

LS: The entire two year programme is about ninety credits I believe it's ninety-two credits. So we're on a quarter system here, so we have the three quarters; fall, winter and spring, so to do full time, you do fifteen credits a quarter. Forty-five a year, so ninety over two years. And so the programme is a few credits over, ninety is the minimum for a two year degree from the state, so I don't believe there's any maximum, but we try to keep them at ninety.

SH: So, how long has your programme been around?

LS: We're going into the seventh year now. So we're still relatively new, but we're moving along now. We do the programme, it's a two-year programme so we do it in a two-year cycle, just because the size of it and we don't have the resources to do everything every year, so we rotate it between first year and second year courses for the most part. Some of the more intro/general courses we do every year, but typically we don't.

SH: OK. So why was the programme founded then?

LS: The programme was founded just because of a need in the community. So Astoria is an old town. Not by east coast standards but by west coast standards it's one of the oldest towns, so it goes back to Lewis and Clark, if you want to go back that far to 1803. But it was founded in the 1850's and Jacob Astor was here, from New York fame, and I think he sailed into your part of the world over there initially, then went up to New York. So there's a lot of historic buildings here, a lot of Victorian and Craftsman houses here from the 1880's and on. The downtown is all from the 1920's. The City burned down, for the second time, so it was all rebuilt then. And it went through some pretty bad times economically. And so then it was making a resurgence and there were a lot of derelict buildings here, but there's also a strong tradition here of craftsmanship, and there's a lot of craftsman here that are really good at their trade but are getting older, like everywhere, and they wanted to pass their skills on. So between craftsman that wanted to pass their skills on to a younger generation and then all of the historic buildings that were here, and then having the College here, we kind of talked about this for several years, and kind of worked through developing this programme. So I think that was kind of the impetus for setting up the programme.

SH: Awesome. Did you get any specialised grant or award funding to start it off?

LS: We got some. The College, not much from the College, we got moral support from the College, not much financial support because actually when we started the programme it was just before the recession really hit, so there was some money, some start-up money but the second year into the programme there was a big recession and education funding just plummeted in the whole state. As everywhere but Oregon was hit particularly hard because most of the funding comes from property taxes, because there's no sales tax here. So which is good and bad, but it means when there's a recession, property values goes down and funding really goes down. So we were hit pretty hard. We have gotten a number of grants over the years. SHPO has really been

supportive of us, and when we first started out they gave us a couple of big grants, which enabled us to buy a lot of tools and actually fund a van for us, so we have a van that we can use to go to workshops out in the field. So and then lots of other smaller grants just to kind of keep things going. Was that the question, did I answer that?

SH: Yeah you did. So, can you describe Clatsop Community College as an institution? You know what kind of demographic does it serve. Do you have a mission statement, is it regional, local kind of deal?

LS: It's regional, it's a relatively small College, it's one of the smallest ones in the state. It's located in the northwest corner of the state, right at the mouth of the Columbia River. So it serves, what's interesting about it is that it actually serves a lot of students from across the river in Washington, because that part of Washington doesn't have any Community Colleges. So we have a lot of students who come across the river, and they get in-state tuition, there's a reciprocal arraignment with them. But it's relatively small. I think it's about fifteen hundred full time equivalent students, but a lot of the students tend to be part time. So there's more like three thousand students, and a lot of the students are just taking courses, you know they're not interested a degree they're just taking a course or two or taking a non-credit course. It's kind of a mix between transfer degree and technical programmes. Like a lot of Community Colleges, the technical programmes were hit pretty hard by the recession and were cut. So traditionally, because this is a working-class community, logging and fishing which is all changing now of course, but there were a lot of technical programmes here. And we still have some, but we got rid of several of them in the last few years. We had welding, we have automotive, we have a really good maritime programme, maritime science, because there's a Coast Guard base here and they work with the Coast Guard and do all the training for the Coast Guard.

SH: Awesome. So, what's the standard teaching load for an instructor in your school?

LS: Its, well let's see. Mine is not standard because I'm usually on an overload. Which is how it is but, I believe, you know I'm going to have to look that up I believe it's forty credits a year. Roughly like that. But those are for lecture courses. So most of our courses are not lecture courses so they tend to meet for longer times so the load gets reduced a little bit.

SH: It's interesting I talked to Bill Hole on, it was Tuesday night and he said at his school you get one point five for a lecture and one for a shop class. So shop class lasts longer, and you get less in terms of teaching load.

LS: That's really bizarre.

SH: I was like; I've never heard that before. It normally goes the other way.

LS: Yeah it goes the other way.

SH: He said that's what it is there.

LS: Here they don't count if it's a lab course they don't count it as a full, it's like two-thirds it gets counted as, but still you're getting credit for it, for that time.

SH: Yeah. Apparently at his school they do it the opposite way.

LS: That doesn't make any sense.

SH: Yeah I was like no wonder why you work sixteen hours a day. He said; yeah, I didn't really have much of a choice. But, so you talked a little bit about the student demographic for your school, but just some, like what's the male to female ratio for your class?

LS: That's actually really interesting because that's been steadily changing. When we first started it was probably seventy-five percent male, twenty-five percent female. The class this year is well over fifty percent female.

SH: Really?

LS: Yeah. So I think it's probably sixty or seventy percent female. Yeah because it's, yeah I would probably say sixty or seventy percent female. The age, they're all over the place age range. Like other Community Colleges, they're typically older than your standard students, and many of the students are coming back from doing other things, maybe working in the building trades, maybe not, maybe doing something completely different. A lot of them had been doing something completely different. You know ranging from being an engineer to being a bartender or a waitress or working in the bank or working as teachers in primary schools so lots of different backgrounds that they're coming to. And more and more of them already have advanced degrees. Another thing really interesting about this year is this cohort of students, about five of them already have Bachelor's degree already and are coming back to get their Associates Degree. In fact one of them has a Master's degree.

SH: It's always good to see them.

LS: Yeah it's kind of amazing. But one, we have an engineer, who worked for ten years as an engineer, and he got tired of staring at a computer all day, so he decided to come back and do hands on stuff.

SH: Awesome. So what's the minimum age a student can enroll at Clatsop?

LS: The normal is eighteen, to just enroll normally. Periodically we get a student who is younger, maybe sixteen but they have to get special permission in order to do that. But we have a pretty good relationship with the local high school and we do joint classes with them so the state is really encouraging students to take high school courses. So they have this mission that, I don't know in a few years all students will graduate with something like 12 college credits. And I don't know if that's a good idea or a bad idea. I mean there's something good about it but in a way it waters down the meaning of what the college credit is because they're sometimes they're talking these college courses in high school it's not really college level courses.

SH: We had this programme here called Early College and it, the idea is junior and senior year they get ready, they take their core classes so when they get into college they can take their major classes and eighteen. And I said; that's a terrible idea. Because when I was eighteen; one I didn't know what the hell I was doing, and two I wasn't mature enough to take my major classes, as a freshman in college, I was drunk like ninety percent of the time. Had I not had those core classes that I could, well, not do that well in, I would have failed out at the end of my freshman year. Shit I almost failed out at the end of my sophomore year anyway.

LS: (Laughs) Yeah.

SH: So you know I'm too sure about these kids taking all these college classes.

LS: Yeah but you know that's all these mandates coming down from the politicians. You know they need something to measure and they see these numbers and these students are getting these credits and they think it's good. I mean I think it's okay limited. If a high school student is doing really well in high school and wants to come to the College and take a course at the College that's fine.

SH: Well you're always going to have those advanced students that are going to be able to do that but to have every student do that.

LS: Yeah. That's difficult but it's, but we're most of these students are just taking the external general ed requirements. You know they're taking the math and the writing, we don't get many of them in our programme.

SH: Yeah. That's good. I was always nervous when I had a sixteen-year-old in my class. Not that they don't know what they're doing but, I don't want to have to explain to their parents that they lost a finger.

LS: Yeah well that's always an issue. I mean we've been pretty lucky here with not having any major accidents, but you know you're working with these power tools and its dangerous situations and you're up on this scaffolding. So, but I think age range, going back to demographics is really important too. I mean we had a student that was pushing eighty. And we've had students down at eighteen, so they're all over the place there. But the average age is someone, at least in the upper twenties, maybe even low to mid-thirties for our students.

SH: Mine too. We were about that age as well. That seem to be when you get into this or really want to know, or decide I want to work with my hands.

LS: Yeah. Well it seems the whole system is kind of pushing students away from that. Especially at the high schools. The high schools first, they think the Community Colleges are second class anyway, that's only where the students who can't make the four-year college go, so they're directing them towards the University of Oregon and Oregon State, the four-year colleges. You know that's part of the reason for the push for these high school credits because it's good for the local colleges because they're here. But also, I mean the trades, they're just not there anymore.

They're expensive programmes, they close them down, and the high schools just don't have those anymore.

SH: So, your students themselves, do they receive financial assistance when they're enrolled?

LS: Yeah. So, a lot of them really need financial aid. Its again, that goes back to the economy. There's, especially in this area it one of the less affluent counties in the state, and in Washington too. They're far enough away from Seattle, we're far enough away from Portland that it's kind of rural here. So there's, I don't know what the percentage is but certainly well over half of the students are getting financial aid. It is a problem with these students that are coming back though, that already have degrees, because they're not eligible for financial aid, in general. They have to go through a lot of hoops. Sometimes they can get it. They have to go through hoops and get waivers because they're doing career retraining and going into another field and then there's some financial aid available. Several years ago actually it was pretty good because there was a lot Federal funding for job retraining. Funds that were available that our programme qualified for, so we had a fair amount of students who got a full ride through the technical programmes, including ours, because of that. But that money seems to have disappeared now so a lot of our students are working. Which is probably on your list of questions.

SH: It's actually the next one.

LS: Is it?

SH: Yeah. Are they employed in the field or are they just working wherever they can work?

LS: All over the place. So some that have experience, that come from the field are doing that, mostly part time, just picking up jobs here and there, a lot of them are just working in the coffee shop or in the pub, you know doing whatever they can do. You know work study is big, so we have several students who are doing work study.

SH: My students love that work study.

LS: Yeah, I'm too easy on them.

SH: It doesn't pay that good.

LS: Yeah but you know, some of the jobs are pretty cushy.

SH: And my guys get to hang out in, they always wanted to do it in the shop, so I would have to find stuff for them to do.

LS: Well we have a few that are lab mentors for the computer labs so I tell them make sure nobody steals a computer and they get paid for it. But some of them we actually put to work. We've got them cleaning out the van, putting up tools, making stuff, getting ready, actually it's really useful for the workshops, because we do a lot of these weekend workshops, so to get a lot of the set up and break down, we use them a lot for that.

SH: Yeah. That's ideal for them. So do they come from a certain geographical area, are they local or?

LS: That is also something that's changing too, that we seem to be reaching out to a broader area, and I think that's due to the limited number of programmes in the field, which you know well. There's not a lot of programme that are doing this kind of stuff, especially on the west coast, with the College of the Redwoods gone now.

SH: You're it.

LS: Yeah we're it. I think there's something still going on in Colorado but I'm not sure.

SH: Yeah **Historicorps at Lamar Community College but they don't actually do anything on campus. Lamar just certifies the Historicorps programme.**

LS: Right so they're mostly doing, and that's just summer things I think.

SH: Yeah **it's almost all, well they do some stuff in the fall too but it's funny I actually presented to Ivy Tech, which is the Indiana system at the behest of Indiana Landmarks. And I pulled up this map, because Indiana Landmarks wants to give them a ton of money and a building in downtown Indianapolis to work, so I pulled up this map of the country and I said; alright you see, because we're actually west of, Savannah is actually west of Belmont. Because of the geographical location.**

LS: Oh Okay.

SH: **Draw a line straight up from Savannah and you hit Cleveland Ohio, which is west of where Belmont is. So I said you've got between Savannah, Georgia and Astoria, Oregon, that's it. See this whole area right here, there's nothing there. That's all you guys. And that's the only way their heads perked up. But yeah you guys are it out there.**

LS: Yeah so we are, and we're drawing, obviously most of the students are coming regionally, but that's something that has to change, because the population is shrinking here. Because older people are coming here, people aren't having kids, you know there's not that many good paying jobs here, although we're trying to change that. But so younger people are moving to Portland, because Portland is hip.

SH: **Yeah. How far are you from Portland?**

LS: It's ninety miles. Ninety-five miles. So it's an hour and a half to two hours depending on how fast you're driving. So it's a little too far away to be a suburb. So we've actually had several students who have commuted from Portland, and it's hard. Yeah that's, its pushing it a little but, to stick it out and do that. You know they end up staying over at another student's house for the night. But yeah, we are starting to draw from a wider area we are, interesting we had a student from Brooklyn last year and we have another student from Brooklyn this year. And that has nothing to do with me recruiting from Brooklyn (Laughs). But we have, certainly from Portland, we're picking up more students from Washington, up Seattle area, and different parts of Oregon. We've had, I mean I've spoken to people from Idaho, and we actually had a student, he just took a couple of courses, from Georgia.

SH: Really?

LS: Yeah. He went to the other college in Georgia. What is it? I think its north of you, the Technical College.

SH: there's like seven or eight of them north of me. It could be Oconee, it could be Ogeechee, yeah there's a bunch of them. They keep combining them too. When I first started working at Tech there were like thirty-five Technical Colleges in Georgia. It was like every little county, and there's a lot of countries, 119 of them in Georgia, and a lot of them had like nobody in them. But then all of a sudden when the economy tanked they were like; we don't need all these administrators, so they started combining all these Technical Colleges. And there's one called Heart of Georgia that's taken a 110-mile swatch in the central part of the state, combined all the schools and said you're now Heart of Georgia.

LS: Okay. Well, that's any of the colleges out here because Oregon is so huge. If you actually go out to eastern Oregon, you have these counties that are bigger than Delaware.

SH: Delaware's not that big, I grew up not too far from there.

LS: Okay let me take a different state, how about Vermont.

SH: Okay that's better. You know I talk to these people in the UK and they have no concept of size in the US.

LS: Oh yeah.

SH: And they said to me; in the US you guys think 100 years is a long time, and in the UK, we think 100 miles is a long distance.

LS: Yeah.

SH: Alright the next question, can you describe your faculty and staff demographic?

LS: Yeah its most of our, for our programme or the whole College?

SH: For your programme.

LS: Okay. Most of our faculty are adjunct. So actually there's one full time; that's me. And again that's just because the size of the programme and budget constraints. But we actually have a lot of faculty for a little programme. So we have somewhere around fifteen adjuncts.

SH: Really?

LS: Yeah. They're just, they don't teach all the time and some, most of them don't want to teach all the time, they just want to teach a course or two. And they're coming from different backgrounds so we have several woodworkers, we have carpenters, we have a plasterer. We had a really great blacksmith, who unfortunately passed away young. But he had a blacksmithing shop that's actually right across the river in Washington, so we used to do blacksmithing courses there. We have several architects that have taught courses for us in the past. So we have this pool that's kind of revolving, but we have about fifteen in there. People who, we have painters that are doing faux finish work, so it's really good that we have that many people that really want

to teach these courses. And the way we have, and those are mainly for the workshop courses of course. And the way we have our workshops set up is that there relatively short, and we do it on the weekends mostly, and evenings so that allows people that are working time to teach these courses. And they might be one weekend, two weekends, three weekends long. So I found that its, and you know this too, but you got to be careful with these adjuncts and not give them too much because you don't want to burn them out because they like doing this, they want to do it, but they want to do it in limited doses. Especially when they see what their pay is.

SH: Yeah I was about to say they're certainly not doing it for the pay.

LS: Yeah.

SH: So, what's your student to faculty ratio then for a class?

LS: Well, it depends. For the workshop courses, we try to keep it a twelve, just because of safety reasons and what we are doing. Occasionally, we'll go a little bit higher than that for certain courses; if we're doing faux finishes or we're doing stained glass and we're doing it in the shop where there's not really any safety concerns we might go to fifteen. But if we're going out into the field, or we're using power tools, or we're going up on the scaffold, we set the limit to twelve. And that's something we had to argue with the College, because they don't like that. They want more tuition dollars and they want the enrollment to be higher. But I think that we convinced them and added some fees to the courses too.

SH: That will make them happy.

LS: Yeah. But the classroom courses, they really vary. And again we're a small College, we don't have courses with hundreds of students in it. Even our general ed courses, the writing and the math, maybe we have thirty, thirty-five, forty tops. I mean but typically regular writing or math course is going to have forty students in it. You know those are the liberal arts that everyone in every course are taking. And some of our courses, a few of them we set up, like the History of Architecture satisfies general ed requirements, so we do tend to get students from outside the programme taking those, which is always good, I mean we like to do that, to get different people and different ideas in those courses. And that course might have an enrolment of thirty. Even the Intro to Historic Preservation Theory we tend to attract other people, maybe just people from the community that are interested in that that just come in and take the course.

SH: Interesting. So do you require your adjunct to have a certain degree?

LS: They have to have the same qualifications as any of the faculty. So and that can be, in the trades, like in the normal academic courses you have to have at least a Master's degree in your subject area. In the trades you can have a Master's degree, or you can have a Bachelor's degree and certifications, and a certain number of years working. Because obviously you can't get a Bachelor's degree in welding or in automotive, or in any of the trades I guess. I mean you can get a Master's degree in Historic Preservation but it's all going to be history and theory kind of stuff. So

yeah that's the qualifications that, and the ones that are doing the workshops, some of them I don't think even have a degree, but they have twenty years' experience in the field.

SH: I mean it's hard, there's really no place to get a certificate in blacksmithing.

LS: Yeah it's the same thing. Although the guy who did our blacksmithing was also a welder, so he had a degree in welding and held the welding certifications and decided he didn't want to do welding anymore and he switched to blacksmithing, which was much more fun.

SH: Oh it always is. So have you had any issues locating and retaining those qualified instructors?

LS: Occasionally we do, but it's been pretty good so far. So, I mean every once in a while, I mean this term was one of the worst terms. I had two instructors, you know a few days before the term started say; I can't do this course. It's like; why didn't you tell me sooner? Well I thought I did, so we had to really scramble and, you know I can pick up some of the slack and some of the things I can do but obviously I'm not going to do a blacksmithing course or plastering course because that's not my area. But you know one of them was doing the construction math course, so I can pick that up, so that's not a problem. And if its materials and methods, some of that stuff, I can pick up. But yeah there's people there that will come through. You know so I just asked a few people, you know can you do this, and they came through and were able to do it at the last minute. So we're actually lucky in that way that we have this, and that goes back to having all these craftsmen here. And in a way it's good that they're getting older and retiring because they're looking for something else to do and this is something that they like to do. So yeah, we're fine with that, so far we've been good with that. And people come and go. So we had an architect that is here that was teaching the construction drawing course for a while, and then he left town and he couldn't do it, so I actually ended up doing it, and I really like doing it, so I'm just going to keep on doing it. So that's okay. And John, you met John, he's really good to. He has a background in preservation and architecture, so he's kind of our full-time adjunct. So, and he's been involved with the formation of the programme, and we've been trying to get him his load increased because he really wants to do that.

SH: Yeah he's a nice guy and seems to be very interested too.

LS: Yeah, yeah. So it's always kind of always a lot of hustling around to do these course, because we do a lot of courses, courses change all the time because the way they have, the core courses are the same, but the workshops, the way we have them set up, they're very general. So it's just a big category like plastering or finishes. And then we can, but we set it up like that on purpose because then we can go and do, if a project comes along, that there's a façade restoration in town we can just go out there and it doesn't take me very long to pop in a new course and say okay here's a new course, and then we can go do something and work on a particular project, which is really nice.

SH: That's a smart move. I like that.

LS: Yeah.

SH: So you just made them into; alright you have to take a plastering class or plastering workshop.

LS: Yeah our requirements are not even that specific. I mean you have to have a certain number of workshops.

SH: Oh really?

LS: Yeah.

SH: So if someone came in and they just wanted to be a plasterer, if they figured it out they could just take, I mean it would take a lot longer.

LS: Theoretically they could but practically not because we don't offer enough plastering courses for them to get, but they need 26 credits of workshop courses.

SH: So how many credits is a typically workshop course?

LS: A typical workshop will vary between one and three credits. So we set them up variable credits, and we set them up in these general categories. So we set up these general categories, so like we took CSI categories for different materials. We have techniques and materials courses we can do, so we've got wood, metals and things like that. Then we also have framing and plastering and blacksmithing, woodworking, stained glass, faux finishes, things like that. So we can kind of juggle things around and be pretty flexible, and we can offer a course that's one credit or three credits as we want to do that. So yeah theoretically some could come and say; I want to do just plastering but it would probably take them ten years because we just don't do enough of them.

SH: Makes sense. So can you describe your instructional workspace?

LS: Yeah. So that's, for the classroom classes we just have regular classes of course. We also, my office happens to be in the art building which is this uninsulated concrete block you can see behind me. So we do have use of the art building for certain things, and that works fairly well for things like stained glass we can do here and faux finishing because we have all the studios that are here. In terms of a shop, we don't really have a full functioning shop, we've been trying to work on getting that. So we have a shop space that we share with the local historical society, the Clatsop County Historical Society. They acquired a building that has a big shop, and they need a new shop so we're working with them. Their facilities manager is actually a graduate of our programme, which is really nice. So we have this building which is, it's about a 1700 square foot shop downtown. It has a big garage door but, it needs work so we've been kind of pursuing grants to do that work. We have a fair amount of equipment that we've collected or gotten donated over the years. So heavy shop equipment and a lot of hand tools. We don't, I mean the way the programme is set up, I mean we need a shop, it's very nice to have a shop in certain projects, like last year we did a project where we restored a cupola, which they took down off the

building, and we moved it into the shop. It just fit into the garage door. We had to take the spire off. So it's nice to have a shop to do things like that, and framing workshops. But we try to do as much as possible out in the field. And then it's nice we have the van that we can go bring out there. But I would say, yeah that's one area of the programme that we're kind of lacking, having a full functioning shop.

SH: Alright. So do you require your students to have any equipment?

LS: We do. Just basic stuff. We require them to have PPE. You know is they need ear protection, eye protection, we do, there's always students who don't bring it, forget it, can't afford it so we do, you know so we always have enough extra so we can provide, and we do provide, if they need nitrile gloves we do provide that. And then we require them to have just a basic set of hand tools. You know just hammers, screwdrivers, five in one tools, things like that. And a respirator too.

SH: Okay. Have you experienced any serious health and safety issues?

LS: No. Fortunately. Yeah I mean it's, which is remarkable yeah. So we've had you know, normal bumps and scratches things like that. We had, I guess you can say it was a close call, it was something that could have been something a few years ago. We were working, had a student working on a second-floor window and she dropped a window weight out of the window. There was no one down below, which was good but that was, that was kind of the easiest thing that happened. But yeah we've been pretty good. I mean we've had some, one or two close calls. On the table saw once, but again it goes back to some of the students that we get. We get students from all kinds of backgrounds and some people that just don't have the dexterity and maybe never will, and but there they are and you really got to keep and key on some of these people just to make sure they stay out of trouble. But we've been pretty lucky with that stuff and avoided any serious injuries.

SH: I only had one where I took a saw, a table saw out of use. I tagged it, took it out of use because the motor was dying. One of our facilities people came and used it, took the tag off, then one of my students used it, he was pushing a piece of wood through it, and the motor bogged down and kicked the wood back at him. And it hit his thumb opened up his thumb, he needed four stiches. And I said; why did you use this it was tagged? He said it wasn't tagged.

LS: When I was in architecture school of all things, actually when was teaching in the architecture programme, I had a student almost cut his thumb off with an x-acto knife. Yeah and that was scary. I just, and the blood was flowing everywhere, and I had to bring him to the hospital.

SH: I made the kid, after he cut himself, and got his stitches, I made him clean his blood off the wall.

LS: (Laughs). Yeah we have, we really, as I'm sure most programmes do, and we really stress safety so we have several safety courses all students have to take. And then we also make sure at

the beginning of every workshop, you know even if it's just five-ten minutes just covering the basic safety issues that are involved in that workshop.

SH: So, you talked about not having a shop, where do you store all your materials?

LS: Well we have storage spaces. We have the campus; the College has two campuses. So the campus which is a little out of town called the Mertz campus, which is the maritime programme it's also where all the technical programmes are. So the CAD programmes are there, the welding, and the automotive. And actually adjacent to that campus there's an old Army Corps of Engineers site which they're not using and more so that College leases it, it's one of the dollar a year things, and there's several big sheds out there. So we have a big shed that we use, that we can store some of the big equipment we're not using, we set up some racks in there, we have wood and other materials in there. And then the shop downtown we actually, one of the local builder's supply went out of business so we got all of there, not all, but a bunch of their lumber racks, that we scored for free, which was good. So we have those set up in the shop so we've been actually trying to transfer stuff to there to use. So storage space is not really a problem.

SH: But does that affect you're teaching at all, you know when you've got some stuff on the other side of town?

LS: Well the other side of town is fifteen minutes, so it's not that bad, but yeah, we just have to plan a little bit ahead of time and make sure we move stuff, and actually that where the work studies come in handy. So a couple of the work studies we got them authorised to drive the van. So that's really nice I can just send them down and say; go down there and get what we need and he can just go down there and pick it up and bring it back, so that works pretty well.

SH: Do you feel that your current facilities are adequate to teach your students?

LS: Except for the shop yeah. So, I think we definitely need to have a well set up working shop that you know, has everything there. But other than that we're fine.

SH: Ok. Can you describe your graduation and placement rates?

LS: Yeah I can't give you actually statistics on that but can give you anecdotal information, kind of what I know. So, and since we're relatively small it's reasonably accurate. I would say two thirds of the students, well between half and two thirds of the students that want to, you know, after they finish the programme are out working in the field, that want to. Actually one thing, to digress for a second, that I was really surprised with was that a bunch of the students that went through the programme decided to go on, and these are the ones who didn't have the four-year degrees, decided that they want to go on and get further education, and went and got a four-year degree, but in a related field, which is kind of nice. So the ones that didn't want to do the hands-on stuff. So we had one that actually went on and got a Master's in Preservation from U of O. One went into construction management, one went into natural resource management, a couple went into architecture, so we have students going that route. And then we have other

students who are, several students have several students who went out and set up their own businesses and are working. So we have two, at least two if not three that are doing windows, mostly, there's a lot of old windows. And they've been pretty successful. There's one of them that's hooked up with SHPO and is getting all these state projects, and he's going all over the state doing windows. And one just stayed in town and she can't keep up with the work, just restoring windows here. And, what else, actually one student, he's still a student now, he just got hired with a local contracting company doing beginning contract management kind of stuff I think.

SH: Ok. How important are graduation and placement rates to your school?

LS: Very (laughs).

SH: Yeah?

LS: Yeah its, although the College doesn't do a good job keeping track of placements. They say it's important but they're not really keeping track of it that well. But graduation rates are becoming more and more important because that's what funding is based on. And it's going more and more that route. Certainly in Oregon but in other states I'm sure too.

SH: It's all over the country.

LS: Yeah so they're looking at those graduation rates, and again that goes back to that pathways thing that I talked about at the beginning because they look at that and say; alright that's a successful graduation. But, it's really hard in this field because we do get a lot of students that don't want a degree. They just want to come in and learn how to do plastering or learn how to do stained glass windows, and they just want to take a few courses. But then that looks bad, because you have students that aren't graduating. But, they never wanted to graduate, so that's not good with the numbers that way. So it's really tough. And a lot of our students are part time and they're working and they're taking three, four years to graduate which again looks bad with the numbers too. And then periodically we get a student who gets hired, gets a job and I think you mentioned you had that problem too. And for us, that's a success.

SH: Yeah that's what they came in for. They came in to get a job, they got a job.

LS: So they didn't finish their degree. We can encourage them it finish it eventually but administratively that's considered a failure in a way.

SH: Are you seeing any push to kind of dumb down your class to get more people out?

LS: (Pause) I don't think so. No. I mean I think we're changing our classes a little bit, I wouldn't say we're dumbing them down, just changing the way that we do them. Just because, especially for the younger students and what they're used to and attention spans and all of that stuff and that's just more of a cultural issue. I think it's, well I'm considerably older than you I think, but you're not that young.

SH: Yeah I'm not as young as you think I am. It's the hair that makes me look younger.

LS: Yeah well mine's all grey now. But it's very different from when I went to College where you went into a classroom and it's a lecture and it's the talking head kind of model. And you know, there's good and bad to that. But really now things are getting much more interactive and much shorter term with these little projects and I think in a way that's okay and a way I think it's unfortunate that you can't really go into a topic and take a lot of time talking about it because people don't have that attention span to do that. So in a way I guess our programme is set up that way with the workshops, with lots of little workshops. But we do, if we do a one credit one it's two days all day. So yeah I don't know if we're dumbing things down, I think we're changing things little bit. But maybe, I would have to think about that a little bit. I think just across the board colleges in general, maybe dumbing down is not the right word, maybe it is, but I think that's happening everywhere. You know with writing, with math, that it's not as intense and in depth as it used to be. And maybe that is better suited to the world as it is today that you're kind of doing broader things but in less depth. But at some point you got to get into the depth.

SH: Yeah I notice we were taking a lot more kids that had to take a lot more remedial math and English. And it was essentially the colleges were responsible for picking up the slack of that was dropped but the high schools. And if you've got a kid who needs four remedial maths before he can take the regular math, in order to graduate, that kid's never going to graduate.

LS: Yeah.

Recording interruption

SH: Okay now its recording everything it's supposed to record. Two days ago I didn't have a problem, now it wants to screw up.

LS: That's the problem with upgrading your system. You should leave it alone if it's working.

SH: I wish I could but I have Windows 8, do you know Windows 8 at all?

LS: I have a Mac, so I mainly use a Mac.

SH: There's is not start button on Windows 8, and 10 brought it back so I had to go for it.

LS: Yeah the College skipped that, we just upgraded to Windows 10. I think we went from 7 to 10. You just got to go to the Mac and you won't have any problems.

SH: Yeah I just don't want to pay.

LS: Well, they're definitely more expensive.

SH: Well, back to what we were talking about, does you school have a warranty statement or guarantee or student knowledge for employers?

LS: I think we have, I think there's something that says that if you take a class and those skills become outdated within a certain time you can take that class again. I don't think it goes further than that. I know some colleges have like a much broader thing, like if you don't get a job.

SH: We had one that said; if an employer said well you took this plastering class, and it said you were supposed to do this, this, and this, and this kid got on the job site and he couldn't do this, this, and this, and he took the class within three years, we have to retrain him for free.

LS: Hm.

SH: I never had a warranty statement called on me, because if you do you're in serious trouble.

LS: That's tough though, because you can interpret that in different ways. What kind of skills, who the student is.

SH: Yeah. So, we talked about students leaving before graduation. Can you describe your industry, government and academic partners?

LS: Yeah. We are actually pretty good at having partnerships and developing partnerships just because it's a small community with limited resources. So we work fairly extensively with the National Park Service, there's a National Park here, Fort Clatsop, which is one of the smaller ones. And unfortunately there's not a lot of historic properties. There's the second reconstruction of Fort Clatsop, which is just five years old. But we did actually do work on it, because they didn't build it properly. We actually just got a big grant from the National Park to do documentation and National Register nominations for these properties, which was pretty good, that was I think it was a \$60,000 grant for a few years. And we've worked with them, we've also worked with Washington state parks, for four or five years and we've done several workshops on their properties, at a lighthouse and out in eastern Washington. And SHPO, we have a really strong relationship with SHPO, so they've supported us a lot and they've given us, they've probably given us at least one grant a year for all the years we've been here, which is kind of nice. And we work with the local heritage organisations, so there's the Lower Columbian Preservation Society, which is our local preservation group. We work with them, we've done joint things with them, and they're actually setting up some scholarships for our students. And we work with the Clatsop County Historical Society. Who else? Oh we work with an organisation, there's a little museum across the river the Naptine Cove Quarantine Station which is the old, they call it the Ellis Island of the Columbia, it's just one little building, but so we work with them. And so these relationships are both us doing work on their properties, sometimes them funding us, also them taking on students. One part of our programme that I didn't mention is our internship component, we call it a work experience. Its relatively short its only 60 hours but these organisations take on our students. The City, the City of Astoria government, we have, we've placed a number of students with them. And we have, I think that's, yeah there's a few others I can't think of them off the top of my head right now, that we've been working with. So those partnerships I think have been really valuable for us as a programme, really making connections and getting instructors, getting students placed and getting workshop sites.

SH: Do you work with any, like do you work with U of O or anyone like that?

LS: No, we've kind of talked to them a few times over the years but we haven't really done anything, nothing really materialised. And I think there's a couple of reasons for that. First is that they're really far away, they're like 4 hours away. At least 3 or 4 hours there. And the programmes are just so different that it's really difficult to figure out kind of a mesh. But it's on our list of things to explore so we want to keep on doing that. They will be getting a new Director soon I think Kingston is retiring.

SH: Yeah I heard Kingston is retiring I think they're going to be posting up for that job pretty soon.

LS: Yeah I can't remember if he said he's retiring at the end of this year or next year.

SH: I think it's this year.

LS: Yeah they are moving, supposedly they are moving their Preservation Programme to Portland. It's been on the, they've been talking about it for years and I don't know if it's going to happen but if it does happen, that would make it more convenient because its close. We have been talking to Eastern Oregon which is six hundred miles away, but they're interested in starting up some preservation programme there. And I don't think Oregon is big enough for two preservation programmes, so I don't know if anything's going to come of that, but we've been kind of communicating with them to see if we can set up a satellite thing going on out there.

SH: That's pretty cool. So do you work within a national standard?

LS: Do you mean the Secretary of Interior Standards?

SH: Yeah or NCPE or anything?

LS: Yeah well, we're a member of NCPE so our programme actually I think we were one of the first programmes that went through their new, their whole new policy of getting a new programme through NCPE. From what I understand it was much more extensive than previously. So yeah we did that. We applied for NCPE and got NCPE membership I think about four years ago. So we did that after, we talked to them when we first started but we didn't feel like it made sense to apply right away. We wanted to kind of be up and running and get things worked out. So I think after the second year and we went through a full cycle we applied and got membership the same year. So yeah we're a member of NCPE.

SH: Do their standards effect your programme at all?

LS: I think tangentially. I think we looked at their standards when we were developing our programme and we looked at several other programmes to just see what other people were doing, so I think in that initial setup, I don't think that now when we do things we go look at NCPE standards and do something specifically for that, but I think generally we're kind of under the umbrella and we do things that are consistent with the NCPE standards.

SH: Cool. What are the biggest accomplishments you feel for your programme?

LS: Biggest accomplishments. Wow, that's a tough one. Well I guess two, two different things. It doesn't have to be one thing does it?

SH: No, as many as you want.

LS: So I think the obvious one is the success of the students that have gone through the programme and have gone out into the world and are making their mark in preservation and really doing work in preservation or being involved in preservation and really carrying that torch. You know that kind of thing out there and really I think we've helped in increasing the profile of preservation at least in our region and kind of the respectability of it. I think that we're working with a whole country that's moving in that direction. I mean there's like a whole bandwagon going that way, but I think we're part of that and I think we've had a pretty big impact, at least regionally in just getting people to understand, at least regionally, what the impacts and what the issues are and why it's important and why you might consider doing something this way instead of doing something that way. And you know having students who are out there in the world that are doing this and talking to people and influencing people and doing the actual work. So I would say that's probably the biggest one. And then there's just like the more fun stuff, which is some of the projects we've worked on. We've worked on some pretty cool projects, like this copula project which was from a 1920's building that was designed by a pretty prominent architect from Portland, E.E. Doyle that we worked on. We worked on the Flaveille Museum, which is our kind of big museum in town, we've done a bunch of workshops there. We've done workshops all over the state. I mean not a lot of them, but we've done a few. I mean we try to go at least once a year or twice a year to go to other parts of the state and do workshops. So we went to the Dowels, which is in the Columbia Gorge, we went out to eastern Oregon, we went down to kind of near Eugene, in that part of the state. So I think those are important accomplishments. And just doing work. A lot of times we'll start a project, because we don't have the resources and that's not our mission to complete somebody's project, but there's been several cases, with buildings in downtown Astoria where we and the building owners have gotten small grants to start a façade restoration. And we went out there for a weekend or two with students and kind of started this thing and then left, and the building owners have been like; wow I want to finish this and have completed the buildings. So just kind of seeing that stuff happen is kind of cool.

SH: Wow. That is awesome. Any awards or recognition?

LS: Yeah we actually got an award from Washington State SHPO for one of these projects we did for the Washington State Parks. And we got an award from Oregon SHPO, which is good. And we got an award, and I don't remember the names of these awards but I can look them up, we got an award from Restore Oregon, which is the sort of state wide preservation organisation. It used to be called the Preservation League of Oregon, which is kind of a mouthful, so they changed the name to Restore Oregon a couple of years ago.

SH: Makes sense. So, you've talked about your successes, what are the biggest failures so far you've had for your programme?

LS: Failures? Not getting the shop I think. That's top of the list I think. Yeah just not having that. (Pause). I would say, yeah that's it and maybe just, there's a few grants we've applied for that we didn't get and so that's always kind of disappointing. But I think really just building up the resources of the programme, and it's just hard because it's basically just me that has to do that, and I just don't have the time to do that, the college doesn't have someone that's writing grants and doing that, so I have to do that myself, you know it's hard to write a grant when you're doing all this other stuff. So I mean that's why a lot of them are small ones because they're just easier and you can just get them done. But I would say that's just our biggest challenge. I don't know if I would call it a failure but it's a challenge just not having a shop and not having a kind of home base and not having web of resources.

SH: Has your programme ever been threatened with closure?

LS: No, there was a year that it was pretty lean. I think three or four years ago it was just the enrolment was way down, it was down across the board everywhere. And I think it was because a lot of the funding disappeared, I mean for student funding, financial aid, and the numbers were pretty low. We weren't threatened with closure, but we were told pretty directly we got to up the numbers and do something. I'm not exactly sure what we did, but we did something, and it worked.

SH: That all that matters so. Well, what are the future plans for your programme? Are you going to expand, are you going to expand programme offerings?

LS: Yeah I think, I mean I don't think we ever want to expand a lot. I think, first of all it's not going to practical, I mean the population base here is so small, the College is so small, I think we need to expand a little bit, I mean I would like to see maybe twenty full time students every year. That would be great. I don't think we want to get any bigger than that. It's just too much logistics. And I think for the kind of things we do, it just wouldn't work because I mean we just have, there's only so many people we can have in the workshops, and the way it is now we don't have to double up workshops. You know there's never a time, we've thought about it, we've almost done it, where we'd have two different workshops going on in the same weekend, but at this point we just can't do that, we don't have the resources. And I think it's just more, you know it's just a smaller programme. You really connect with students, you connect with sites, this kind of stuff. I think, as you know, preservation is small in a way. It's a more intimate thing you know. It's not like building big skyscrapers, there's less people and you're doing smaller jobs. So I think, we want to grow a little bit but not a lot. I would like to see another full-time faculty member to kind of take on some of the courses and not have to struggle sometimes to find adjuncts, to go out there and do that and take on some of the paperwork. What I would really like to see is some

kind of shop steward or something like that, or Workshop Coordinator that can take on those kinds of things. You know so I don't have to run around and order materials and drive the van and show up at the workshop in the morning and bring stuff there which is fine I like doing that, I would still do that anyway, but it would be nice to actually have someone to coordinate all that stuff. So I think that kind of what we would like to see happen with the programme.

SH: Alright. Are you going to go for any more grants?

LS: Sure I'm always going for grants. I'm going to try to work on some this year. Maybe some of those big Department of Labour ones.

SH: Hey you know you get one and they're fantastic. What do you feel is the future for heritage craft training in the US?

LS: I think it has to go to the next level. I mean I think there needs to be more programmes that are started up, you know probably East Coast, or, you know Midwest, some of the bigger population centres. You know West Coast too. Portland, Seattle, California. I think there definitely a need for that. I would like to see more of the kind of traditional apprenticeships model come back. And you know maybe not how it was traditionally separate but maybe somehow connected to the college programmes. But maybe have longer programmes. As far as I know there's only one, the, what's the name of it, the American College of Building, that's more than a two-year programme. The rest of them are only two years. So it would be nice to have more four-year programmes. And maybe something ties to a two-year college where the first two years are at a Community College and the second two years are more of an apprenticeship. Where students are maybe still earning credit and are still associated with the College, but they're out in the field. So I think that's where I would like to see it go. Will it go there, I don't know. I think maybe. There seems to be a change in the climate and the realisation that this kind of craft is necessary. And that's there's not a lot of it, and that they're well-paying jobs that are there. And they're paying a lot better than minimum wage jobs a lot of them in most cases.

SH: Well, the last question I'm only asking this to the US people, the UK people have their own question, but when you look at the programmes that exist, you're in Astoria, Bill was in Eureka California, Dave Mertz is in St. Clairsville. The cities with the biggest programmes are Charleston and Savannah, and you've been to Savannah, you know, it's not that big. I had more people in my neighbourhood than we have in the entire City of Savannah. Why do these programme send up in these smaller communities and not in Portland or San Francisco or Philadelphia or Chicago? I mean why do they get put in these smaller communities

LS: I mean I don't know why, I can probably speculate. But it's actually, my neighbourhood in the Bronx where I grew up had more people than the entire state of Oregon. But I think it's because maybe, it's a smaller community and it's easier to do it because you have this tight knit community. When you're in a big city, you know everybody's doing their own thing. There's not

that communication. Because there's so many craftsman and so many people doing this stuff, and there's a lot more competition. So maybe they're not communicating or they're competing with each other. Whereas in a small town, there's one person doing this, there's one person doing that, and they need to work together, because you need someone doing plaster, you need someone doing metalwork, you need someone doing stone, all on the same project. So they know each other, they get together, and there's not a lot of people doing this work so I think, and it goes back to the first thing you asked me; why did we start this programme, and I think it's the same reason that these programmes are in the small communities, I imagine it's the same in these other communities. That you have these craftsmen that are there, that are getting older, that want to pass on their skills, that know each other, and it's a tight knit community. And you have all these historic properties that are there that are being worked on not by multi-million-dollar developers like you have in the big city. So you have these smaller projects, and that's what we're training for. I mean we're training for people who are, either working on their own, working in a small company, working on small projects, not working on these big mega projects. Does that kind of get at the question?

SH: Yeah absolutely. Well that's all actually have for you. Is there anything you'd like to add?

LS: I think that pretty much covers it all. Yeah good luck with that, it looks like a really interesting project and hopefully, I guess I'll see the results.

SH: Hopefully, I mean I've got another year to get it done so hopefully it will be coming out soon. And hopefully there will be something out of it and we can get ideas on how to.

LS: I think so. And we talked about this, I think we talk about it at every NCPE conference that we really want to make more connections and get the schools connected and working together and its, I know for me it's just I'm too far away from everybody else, so it doesn't really happen a lot, but maybe it happens a little more with the schools that are closer on the east coast.

SH: Sometimes.

LS: Sometimes.

SH: Yeah I mean we used to work really well with ACBA, but that was really because me and Simeon are good friends. The schools themselves didn't want to work together, especially we didn't want to work with ACBA because they didn't have their full accreditation. ACBA wanted to work with us, but they didn't want to take us to take their money from them either, because they need every dollar they can get, because they're not accredited. So it was a big catch-22 so Simeon and I would find ways to work together.

LS: Yeah and I think that's important, because the community is so small to do maybe some funding mechanism to do, you know to pay for that, you know to go to this college to that college, I mean it's not unheard of at universities, it happens all the time. So we're counting on you to stimulate all that stuff.

SH: Well I'll see what I can do (laughs).

LS: Okay (laughs).

SH: Awesome, well I appreciate your time and I appreciate you being so patient with all this recording problems that I've had.

LS: Yeah no problem. It actually good timing because I'm going to go to the yoga class now.

SH: Perfect. And yeah if you ever need me for anything out there just give me a call or shoot me an email, if you need me to teach a workshop or something.

LS: Yeah. Sure that would be great if you're up for doing that. I'll try to do some funding and try to get you out here. Yeah we'll stay in touch and that would be fun to do.

SH: Yeah I'd love to do it.

LS: Great well take care and good luck with your project.

SH: Thanks man you enjoy that yoga class.

LS: See you.

End recording

Total recording time 1.24.03

Interview Form-Educational Provider

Program: Historicorps _____

Institution: Lamar Community College _____

Address: 1420 Ogden Street, Suite 103 Denver, Colorado 80218 _____

Interviewee: Natalie Henshaw _____

Occupation: Educational Programme Manager _____

Interview Date: 2/11/15 _____

Interview Location: Savannah, GA _____

Interviewer: Stephen Hartley _____

Consent Form Signed: 2 November 2015 _____

Begin Recording

Stephen Hartley (SH): Alright, how this whole thing works is that there are ten questions. And inside each one of those questions are what we call probes, which are more questions based around the general theme question.

Natalie Henshaw (NH): Ok.

SH: So, hopefully it will take about an hour, an hour and a half. Not all the probes will apply to you, so we're going to skip over the ones that don't apply to you. Before we get started, what programme do you work for?

NH: Lamar Community College.

SH: OK.

NH: Technically Historicorps. And Historicorps is contracted with Lamar Community College.

SH: And what's the address out there?

NH: Lamar or Historicorps?

SH: Historicorps I guess it would be.

NH: Alright. I don't know Lamar's. It's 1420 Ogden Street, Suite 103.

SH: And that's in Denver?

NH: Mmm-hmm. 80218.

SH: And what is your title out there?

NH: Educational Programme Manager. I can just give you a card. Has all this info on it. I have two left.

SH: Alright, so question number one: please describe your programme.

NH: Lamar Community College's programme is based on Historicorps projects. So the bulk of the education is learning in the field, and Historicorps projects take place on public lands for public benefit. So we often work with Federal government, state governments, for anywhere from two days to six weeks. So a student completed the AAS degree would spend a total of fifteen weeks in

one of these field situations or on an internship as well, it's kind of a combination thereof. And that's supplemented by academic classes in preservation, like theory, law, dynamics, construction materials and systems, and these could be taken online. So it allows the programme to be accessed across the country.

SH: Ok. So is it a generalist or a specialist programme?

NH: Right now it's a generalist programme and we've talked about how to make it a specialist programme, like someone going into just carpentry or just masonry and building on those skills, rather than getting a broad introduction to both.

SH: Alright and you said it was a two-year programme?

NH: It is.

SH: Alright. How many credits does it take?

NH: Sixty-one.

SH: Sixty-one?

NH: Yes. It's also certificate based to people can go for one certificate.

SH: Ok.

NH: If they wanted.

SH: So is it only one certificate within the Associate?

NH: No the Associate's Degree is made up of three certificates and general education. So one semester you earn one certificate, the second semester you earn another certificate, third semester your third certificate, then you get your general ed. And then you have the AAS degree.

SH: Alright. What general ed units are required?

NH: Math, Communications and English. I think that's it, and Humanities, yeah. Humanities as well.

SH: And how long has the programme been around?

NH: Oh. Since 2009 at Lamar Community College. With Historicorps since 2013.

SH: Ok.

NH: Yeah it is a residential two-year college.

SH: Really?

NH: Yeah and most of their programmes are residential, they have team sports. Lamar is in the middle of nowhere in eastern Colorado, so I don't think it's over 50,000 people in the city. They actually have really good sports teams, but one of the reasons that they wanted to do this programme and do it with Historicorps is that they didn't have money to build more dorms, so they wanted a programme that wouldn't be Lamar based.

SH: Ok.

NH: But at the same time that's what the President said, but the Vice President was always trying to steer us to do Lamar based projects and recruit Lamar students, and get them to Lamar area. So they kind of wanted both at the same time.

SH: Alright. So does the institution serve a specific demographic?

NH: In terms of like age, career?

SH: Age, region...

NH: Yeah. Besides our programme it's mostly southeast Colorado and rural. So their programmes are focused on developing rural America. So like they have a welding programme, they have alternative energy, they have horse training management, they have agriculture. So it's stuff that not only promotes agriculture within their region but tries to bring in some new industries as well.

SH: Ok. Do you know what the standard teaching load is prescribed at that institution?

NH: I do not.

SH: No?

NH: No.

SH: It's different for you right? You're not normally there.

NH: Yeah and we had to do weird things to do to ensure the Historicorps projects could be credit earning. And I'm listed as the Instructor of Record so theoretically, but each project could be a different credit because one project may be in Colorado and one may be in Arizona, even though they are the same class they have to be listed separately because, so yeah technically I could do up to forty. But yeah, it didn't end up being that way but in theory it could. Which was one of those hiccups into how things were working out.

SH: Yeah. So could you describe the student demographic of the Historicorps programme?

NH: Yeah it's mostly people either looking for a career change or people who had gotten a degree in something related who are looking for practical skills. And also because of our Research and Documentation Certificate there are people who are in like museum studies who want to get the Certificate in Research and Documentation but not necessarily do the hands on. And that Certificate has the most online classes, and an internship. So they could do an internship with a museum or something. Yeah, so most people who wanted additional education.

SH: Male to female ratio? Generally.

NH: I would say about half and half actually.

SH: Half and half?

NH: Yeah. In terms of enrollment and in terms of enquiries. Not higher on either side basically.

SH: Average age?

NH: (Pause) I don't know if we ever really asked age for the enquires. For the students I would say from twenty-five to forty.

SH: Ok. A little bit older.

NH: Yeah no. It didn't really appeal to eighteen-year olds. Like I went to a couple of high school fairs and they were like; "oh that's cool" kind of in a way they would look at an iPhone app.

SH: So do you guys have a minimum age when you can enroll?

NH: On Historicorps projects you have to be at least 14. And from 14-18 you have to have a guardian.

SH: OK.

NH: So we had no one under eighteen who tried to enroll. But they could technically, yeah.

SH: OK. Do you have a test or placement score to get in?

NH: No.

SH: Do your students receive financial assistance while they're enrolled.

NH: They can.

SH: They can?

NH: Yeah a lot of them didn't qualify because they used up what they could on previous degrees, but yeah they could.

SH: Okay. And your students, are they employed by Historicorps or are they volunteers?

NH: They are volunteers, but having talked, one of our ideas, which I don't think we have the capacity to pursue, is doing an actual Corps. So right now we're "Historicorps" but the people that work for us don't get paid. But we work with these other Youth Corps, where they get a stipend for education and a nominal \$500 a month or something. But their food is paid for, and it's funded by AmeriCorps grants.

SH: Ok.

NH: So we've talked about having like an actual Historicorps and getting one of these grants to pay the students, and they can use their educational funds to pay for Lamar.

SH: Ok.

NH: It hasn't happened yet, but also technically if someone wanted to be a crew leader they could be an employee and earn credit. And a few of the students have asked for that in the future. So it may happen next summer, but it hasn't happened yet, but it could happen.

SH: So do they come from a certain geographical area?

NH: No, we got enquiries from all over and one of the barriers we ran into was where we could offer online education, across state boundaries. So, we're part of the WUE programme, Western Undergraduate Exchange, so that opened it up to most of the western states but towards the east we'd have to enter agreements. So like we had someone from Texas who wanted to do it, but we would have to pay five grand just to qualify for that, and we wouldn't even earn that from that one student. So we got enquiries from all around but whether or not we could enrol them was a problem. Yeah.

SH: Okay. So can you describe your faculty and staff demographic? Where you find them, do they have degrees?

NH: Yeah. Our project supervisors, they're the ones that act as instructors in the field. I'm the Instructor of Record, so I give the grade based on their feedback of the students and some of the work that they turn in. And the supervisors generally need to have experience, they don't necessarily have to have degrees, because especially like the old school carpenters and roofers, they don't have degrees they have like thirty-forty years' experience. But one of our problems with being seasonal is that the people who know what they're doing are already employed, and they can't work like four months out of the year. So we find most people who have experience, not necessarily degrees for that. For the faculty that teach online it's generally the opposite, well not the opposite because they have experience, but they are required to have degrees, because we need to make them faculty, and I am not the Instructor of Record for those classes.

SH: You've got Candice (Leigh) teaching for you don't know?

NH: I tried. And they wouldn't let me because she's not a Colorado citizen. Or a resident, pardon me. Yeah so they didn't tell us that until we were halfway through processing her paperwork.

SH: Oh that's good.

NH: Yeah. I was really, really frustrated with that. And we might be able to get her on next semester, but we have to justify why we need to hire someone from out of state.

SH: That's alright Tech wouldn't hire Lisa Sasser.

NH: Seriously? Why? They're stupid?

SH: They said her Bachelor's from Texas Tech wasn't enough.

NH: Seriously?

SH: Yep. So, what's your student to faculty ratio out in the field and online?

NH: Online I think the most we've had enrolled is six for one instructor. In the field so far, we've only had two, no, no we've had one project that was just students, and that was four to one. But on volunteer projects we can have as many as ten people to one supervisor. So you know even if there's one student, the supervisor is divided in attention.

SH: So, we've already talked about how many hours you work, how many modules or sections you teach.

NH: Yeah

SH: What about your adjuncts? How much do they normally teach?

NH: So, for the online classes so far it's only been one instructor for one online class per semester.

SH: Ok.

NH: And then for the supervisors, I think they've done probably six credit hours over the season. But you know that's just the kind of doing what they normally do.

SH: Alright. What are the qualities that you look for in an instructor for your programme?

NH: (Pause). People who are really good at communicating techniques. Just because you're skilled does not mean that you are good at instructing newbies on how to do something. That's a really, really important thing. Because it's really alienating if someone is off-putting. I had a problem with a SCAD grad who went out there with us (laughs). I think you know who it is, I don't know. I don't know if I should name names in an interview like this. Chris Thompson?

SH: Oh yeah.

NH: So he's good at what he does and he's effective and we get the projects done in a timely manner, but he treats all the volunteers like slave labour, and has bad reviews. So although he might be very knowledgeable, he's not good for our instructors because he doesn't really teach. So yeah definitely how to teach, communicating the project, how to do it, and then of course skill too, but I would have to say number one is the communication aspect.

SH: Have you expected issues locating and retaining qualified instructors?

NH: Yes. As I said earlier most qualified people work already. So we can get people who are interested in one job, you know they can make the time for like a four-week project, but the other problem is that we can't contract them, we have to hire them as an employee. So it's really administratively heavy for us to have just one supervisor per project, and that's because our agreements with the Federal government so we just can't contract. It's frustrating.

SH: So you're not based at all in Lamar, so you have no, you don't have a dedicated instructional workspace or classroom or anything like that?

NH: No.

SH: So what do you guys do then with all your tools and equipment when you're not on site?

NH: Right. We have space with Historicorps.

SH: OK.

NH: So we have a storage unit at our office building and we also have trucks and trailers in a storage lot so they all go there and in the winter we you know winterize everything, take out what's broken, replace, but all of our units are mobile. So rather than a dedicated workspace, the project site ends up being the workspace, so we bring all the stuff and take it off with us.

SH: OK. Do you have, what kind of specialised equipment do you guys have?

NH: Mostly log working stuff. So a lot of saws, adzes, axes, some chisels, you know round, curved chisels for notching the logs. Stuff for cedar roofs too, so we use a lot of ice and water shield, and we have to use a lot of special nails when we're in certain waste areas or salty areas. I guess that's not really tools as it is materials.

SH: Well, it still counts.

NH: OK.

SH: Do you require your students to have anything?

NH: Yeah. We camp out on the sites, so they need camping equipment. We've talked about having like a rental system, but right now they have to have their own camping equipment. And then work clothes. But other than that we provide the safety gear and the tools.

SH: Do you have, well you talked about expanding your equipment inventory. Have you ever experienced any serious health and safety issues in regards to your equipment or workspace?

NH: Ah, I guess that's kind of a loaded question because all of our sites can be precarious, because we're out in wilderness so there's a danger of lightning. The last project we were on was at the top of a mountain, a fire lookout tower so it attracts lightning, so we would have to bring up all tools, but we would also have to bring them down, and we were up on the roof so we would have metal ladders, so I guess there would be height and safety risks because our remote areas make it, you know if you get injured or cut off a finger, you still have to hike down a mountain to get somewhere.

SH: Yeah.

NH: And then you have to drive down the mountain and drive another hour to get anywhere. So there's already a height and safety risk because of that. And then we have had some instances were like someone nipped their finger and they had to go to the emergency room. And we did have someone fall off scaffold before. And everyone ended up alright. So I think there's been three recorded injuries in the last five years, but nothing really serious.

SH: Has that affected your teaching at all?

NH: We put a really big emphasis on safety.

SH: Okay.

NH: So the first morning with everyone we probably spend three hours going over the project with everyone, and safety things. And then every morning we do a safety review. And we have them sign waivers and everything, so there's a lot of time spent on safety.

SH: Okay. What about your materials? Have you experienced issues with storage and...

NH: Yes. Very, very much so. We definitely don't have good space right now. We have this dank basement that's down this narrow metal stairway. So getting up the heavy equipment is just not ideal. Our storage lot is donated, and it's like this narrow thing that we have to do this Tetris to get our trucks to fit in. And it's just, the way our trucks are outfitted now with the trailers, we don't necessarily have all the tools we need out on the job site so it's like a scramble when we get there and it's a lot of like, alright we'll make it work with these tools, so definitely.

SH: So do you feel that your current equipment is adequate to teach your students?

NH: I think so, yeah. At least at the very basic level. One of the problems with being in the field is that we can't teach with certain tools like the band saw or the planer or the joiner. You know we can do like a router or a hand planer, but it doesn't who you how to use a big machine, and how

to care for it. So that's probably one of the biggest problems with that model is that we don't get to show shop tools.

SH: Yeah.

NH: So, it does certainly cater to a certain type of work.

SH: Sure. So, can do describe your graduation and placement rate?

NH: Not entirely because I don't know about the history of the programme before I started, and as of right now we have people who have completed certificates, and a couple people who are about to finish the degree. And one of them had an internship already that they got paid for, but yeah, I don't have graduation numbers beyond certificates earned. And yeah the placement rate no one has graduated to place them necessarily yet.

SH: How, the guys that are graduating or close to graduating, are they doing it in the specified time, is it taking them longer?

NH: They are graduating in the specified time frame, and a lot of that is due to us being able to adjust their certificates and their degrees. So the way we have it set up is that you spend so much time in the field and you earn your certificate. But the school needs it so your certificate once you do this class, and then you do this class, then this class, and that earns your field school credit. But sometimes we can't offer it like that or people are on different tracks so for each individual it's like you take this field school which earns you, you know switch it, so the head administration doesn't like that because they don't understand being in the field. No matter how many times trying to explain it, it's all hands-on learning and eventually you'll get all these competencies that we describe in these, they don't.

SH: Yeah they struggle with that I'm sure.

NH: Yes.

SH: So, how important are graduation rates and placement rates to Lamar?

NH: To the administration it's really important in the sense that the students care about graduating, I know this sounds kind of weird, but they're more concerned with, what they're looking for is more the knowledge and experience. And you know if you're paying money you want a certificate or a degree, but most people going in only want one certificate, which surprised me, but they really just want time in the field learning how to use the tools, what it's like to work with materials, more so than like; I'm planning on graduating in two years. And even the ones that are pursuing the degree, like the one we had a paid internship for, he was just happy to be working and doing something that he really liked and cared about. He was with Bensell Fort and doing adobe, and being at the field school, they hired him over the summer because they needed people on the crew. So he was just happy finding gainful employment from it, and he wasn't even done with his degree yet. So two sides to the coin I guess.

SH: So does Lamar have placement service for students and graduates?

NH: Actually I don't know.

SH: Do they track their students' employment after graduation?

NH: Yes.

SH: Alright.

NH: Or at least they track the rates, I don't know if they track the students. I don't know if they track the employers or anything.

SH: So those have graduating. In terms of the certificates, how many are employed after earning the certificate?

NH: Oh, I don't have those numbers. Because some of those were already employed. Like most people who are in that programme are already partially or fully employed elsewhere, so yeah I don't have those numbers.

SH: Does Lamar have a warranty statement or guarantee of student knowledge for employers?

NH: I believe so. I can double check on that for you. I want to say yes, but I'm not entirely sure, but I believe I've read it before. That's one of the problems with me not really being part of Lamar is I try and I try to find out some of this stuff, but I can't enroll students, I can't create courses, I can't advise them, I can't actually like get into the systems. We don't have a file sharing system. I've tried with Google Drive, with Dropbox, right now we're just like exchanging excel files with students. So I can't even like track students' progress through the programme or their grades. So I'm like; they can you keep me up to date on where students are at and what classes they've completed and it all relies on Lamar being responsive and generally they are not. So, you know like I'm in this position where I'm directing this programme but at the same time, I don't have those numbers. I don't know about warranty statements, I don't know where all these students are at. I don't have a thing I can pull up and be like; John Brown is this far into the programme. You know a lot of it is based on me talking to the student and knowing where they're at but having documentation of it that I can access it's...

SH: It's interesting.

NH: Yeah there's benefits to the relationship, but that's really one of the major problems.

SH: So, have you had any issues with students leaving for employment before they graduate?

NH: Not yet.

SH: Not yet?

NH: No the one who found employment he's still with the programme. He wants to finish. Found employment, had the internship. Yeah, no.

SH: Ok. The next one is about fluctuations within the building industry...

NH: Oh, yeah.

SH: So you guys haven't experienced any of that and what that does to your programme?

NH: No. It being born around 2010, what I gathered from CMC (Colorado Mountain College), was that it was begun during the bust, and a lot of people went and got the degree, but they didn't go and recruit any new students, because it was on the upswing. And it was also a small town so the people who were interested dried up, because they got the degree. So I think this was still built on the upswing, but we're not attracting a lot of, you know, out of work construction workers, so I don't really know what that says about how the boom and bust affected it.

SH: Yeah. Okay. Does Historicorps have an external advisory board of industry professionals?

NH: We have a Board of Directors, and the only one that is relevant would be the archaeologist, which wouldn't really be seem like the type, but a lot of the Forest Service projects that we work with, a lot of them are run by archaeologists. So, we're trying to appeal the programme to more archaeologists because they find themselves in roles with preservation involved and have little knowledge about it. So he's the only one, and he didn't have much to say about it, but the Board has been talking about expanding to industry professionals, both to expand our reach and fundraising and the programme too.

SH: So what's the rest of the board?

NH: It's like a lawyer and a businessman who's like, what would be the word?

SH: Advocates?

NH: Yeah he's, not a businessman he has his hands in every preservation group in Colorado and funds them.

SH: Oh, they're nice people to have.

NH: Yeah.

SH: So, what does the board do then?

NH: That's a good question. Up until now, not too much. They've become more active because we had a piece on NBC that brought a lot of attention. And there's some weird history about how Historicorps became its own 501c3, but essentially we have to pay back Colorado Preservation Inc. every year. One of our board members is also a board member of them. So, the focus of Historicorps when it first started was essentially to pay back, so I think our Board was initially not that involved, it really only cared about that board member got paid back. And when that news story hit it was like; oh we actually have something that we really need to invest in. And they kind of talked about it before, but now they're more involved. I think they had a meeting twice a year before.

SH: Yeah?

NH: Something like that. So know they're having regular monthly board meetings and stuff.

SH: Well that's good.

NH: Yeah.

SH: So does your programme operate within a national standard or framework?

NH: Like with (pause) on my god I already forgot the name. What is it?

SH: NCPE?

NH: Thank you. Yeah, we're registered with NCPE.

SH: Yeah I was your second vote. Because we did it in Savannah actually.

NH: Thank you.

SH: So do you feel that system affects your programme at all?

NH: I don't think so. In terms of regulating what we teach?

SH: Yeah.

NH: I guess, I wasn't involved in the creation of the curriculum and the degrees themselves. I know it's up to the standards and we put it for NCPE. So, I'm sure that guided it, and used it as a framework, but in terms of active involvement, in curriculum and in terms of advisement and assistance, there really hasn't been. It's more of like just the stamp, that it's nationally recognised.

SH: Alright. Do you have any agreements with any other academic partners?

NH: Not official. We have worked with the University of Wyoming's American Studies programme to where we had an intern on one of our projects as a project intern where they got credit through their institution. And I've talked with Lucien at Clatsop College in terms of having some of our projects work for credit with his students, but no, nothing official.

SH: Lucien is a good guy.

NH: Yeah. He's got the accent.

SH: He does have the accent. The Brooklyn accent.

NH: Yeah I was like I didn't know Pacific North westerners particularly had an accent.

SH: Well that's because he grew up in Brooklyn.

NH: Yeah (laughs).

SH: Has your programme shared faculty, facilities or resources with other programmes?

NH: I guess in the sense of those internships, yeah. Because we don't have the facilities, but yeah I guess the resources by having the projects.

SH: Do you feel they were positive or negative?

NH: Yeah positive. Our internship last summer worked out really, really well.

SH: Ok. What are the biggest accomplishments for your programme?

NH: (Pause). I think the national appeal and appealing to a diverse group that we wouldn't normally associate with preservation. So a lot of people in public history. I went to a conference there and a lot of people were interested and hadn't necessarily thought of that bent before. And it was kind of weird because there were a couple of preservation programmes there, but they don't have anything to do with it, but a lot of them were interested in branching out to that. I think also the notion of completing a project rather than just kind of learning a skill, students

being able to work on a project, and like put it on their resume like I worked at Canada Shay and I worked on this project. I don't know if that's necessarily an accomplishment but yeah.

SH: Any significant projects that stick out in your head?

NH: Yeah Canada Shay was a big one, national monument. And then the Claremount Farm project was another big one. It was 1872? No, 1827. Slave cabin because slavery didn't exist after 1865. But yeah 1820 slave cabin that had a lot of press. I mean I want to say all of them are big but, you know, they're not. (Laughs). But those are probably are two biggest ones last year.

SH: Alright. Has your programme won any local, national, or international awards or recognition?

NH: Not the programme itself, and it's kind of tricky to say if Historicorps has won them, because we'll work on a project, but we're contracted on an agreement for the project. So, like we won an award, well we didn't the Forest Service won an award for a cabin in New Hampshire. We did the work, but the Forest Service won the award. So we can't say that we won the award, because they were the sponsors. So, you know we've been associated with some awards, but I think we've only been designated a steward, of course I don't remember the name, like a national steward for preservation.

SH: Um, I know what you're saying but...

NH: Yeah I forget the technical thing but that is the only award Historicorps has won. And LCC's programme has not won any specific awards.

SH: Okay. So what are the biggest failures of your programme?

NH: (Pause). I would have to say with administrative difficulties with Lamar. As I talked to you earlier about the simple file sharing, that was really difficult and still remains very difficult and trying to communicate student progress and achievement, even the student enquiries, trying to get a registrar around who it was. And then I would have to say the disparity in what the administration expects of the programme and what actually needs to happen on the ground. Like the Vice-President of the College wanted all of the classes to be online, including like carpentry.

SH: Yeah.

NH: And you know you achieve the competencies online and then you go into the field. But that would mean reducing the field time by a lot and trying to tell her that you learn in the field that's the whole point of a tactile learning education, it's just (slaps table). And even when I think I've made progress, we're so low on their radar, then a month later when we finally get a meeting again, it's back to the same (slaps table). It's just, it's very frustrating to actually try to get them to understand. They've never been on a project, they don't really want to be on a project, that's I think what's partially detrimental to it.

SH: Any significant issues with budgets in the past?

NH: Not in the past but currently yeah. So, the last two years it's been funded by a grant, but I'm not sure what grant it was, and they expected a certain enrolment number to be solvent, and we haven't had that number. They also only focus on just full-time students, and most of the prospects are only interested in part time, that part of the appeal of the programme. So right now I would say we have an equivalent of eight full time students and we're supposed to have twenty by July. So know there trying to work out that we get paid per student, but they have to run it through the state legal department, and what I'm understanding is that's not legal.

SH: Yeah. Doesn't sound very legal.

NH: No, no. So yeah there is problems with that. So they say they don't have the money to fund it anymore. Whether or not that's true, I don't know.

SH: So is the programme threatened with closure then?

NH: Not yet.

SH: Not yet?

NH: Yeah and I don't, I really don't know the status right now because the last we heard it's in the legal department. And Historicorps is still running it with another grant that is semi-related.

SH: So Historicorps is still running even if the Lamar thing messes up?

NH: For now. Yeah.

SH: So, what are the future plans for the programme? Expansion, contraction?

NH: Figuring out the funding (Laughs).

SH: That's a big one.

NH: Yeah that's the big one. Yeah and I think there is promise in it, and I'm still going to promote it because it does register with people who can go part time or want to you know just add a certificate to enhance their public history degree, museum studies, archaeology and think this is really good. Or if people have historic preservation degrees but no skill, you don't necessarily need to be a carpenter but when you're talking with contractors you know what the hell you are talking about. But yeah, it's the fundamental how does it work is not figured out and I don't think the big players agree on how it should work out. Yeah.

SH: So, we talked about your grant funding already, we've talked about your equipment, how do you feel about the future of heritage craft training in the US?

NH: (Pause) I don't really know. That's kind of a tricky one because one of the first things I looked into for the programme was getting it listed as an apprenticeship. And talking to the Department of Labour person was very infuriating (Laughs).

SH: They always are.

NH: Yeah. And trying to tell them there was not a master historic building technology person, that is was an eclectic mix of different skills and sometimes people would specialise in one thing but there's still the underlying tie-in of preservation, so like a preservation carpenter is not a

framing carpenter, is not a cabinet builder, so the standards for that are going to be different. So like the timber framers already have an apprenticeship, and some of that would apply to a preservation one, but not to, like we would also include masonry and roofing and glass, and there's a few different things. And what her hang-up on it was that, for an apprenticeship listing was can you guarantee for someone from the programme in the apprenticeship, once they complete a ten-year employment from the apprenticeship. Because her equivalent was a welder. Once they get theirs, they become a welder and can work with a company for forty years.

SH: Yeah.

NH: And it's like no because most of the people who are craftsman are independently employed or small business. And she's like well that's one of the problems with it we can't sponsor it. And I think that's kind of the step next with it. Like we were talking about earlier with the business of it, is if we are going to keep trying to promote craftsmanship, then there also has to be the business side. I don't think it's too far away from an artist. Like my friend went to art school, and half of her classes were about business. And one of her instructors said if you're not spending half your time on business, then you're not going to make it. So I think recognising that it's not going to be a major industry and most people are going to be self-employed or employed by small businesses that has to be a part of it too to make it viable. Then you also have to wonder with traditional academia, you know all these small Community Colleges are trying to make it work and they keep closing down, but then the four-year colleges are just cropping up everywhere with Masters, and those students also don't get employment so how did the Masters get funded and the Community Colleges don't. It's just, I don't know.

SH: Well, this is going to take me to the last question, which is something that I'm only asking the US people, the UK people have their own question, you look at Lucien up in Oregon, Bill Hole was in California, Dave Mertz in Ohio, you guys in Colorado, technically in Colorado, and the big programmes in the biggest cities are Charleston and Savannah, well my neighbourhood in Philly had more people than the entire city of Savannah.

NH: Yeah.

SH: Why are these programmes places in these tiny rural areas?

NH: Right.

SH: Where there is problems finding work and there is problems finding projects, so why isn't there one in San Francisco or New Orleans or Chicago, New York, Philadelphia. Boston has the preservation carpentry programme at Bennett Street.

NH: Right that's one of their multiple classes.

SH: Yeah you can take like violin making or bookbinding.

NH: Yeah.

SH: So, why do we put these in these places and what does it do to the future of these crafts?

NH: It is a good question and I've wondered that with Lamar. I think initially when they did it they wanted those people in their town, but I don't think they thought about the saturation after so long. And they were anticipating a bigger market. Like their horse training programme, that attracts people from across the country even though it's Podunk Lamar. But that's also a residential based one, and it's thirty years old, and we were being compared in a two-year programme to a thirty-year programme. So I don't think it's not necessarily not viable for rural areas, and I think one thing they realised is that a national reach would get them more students, but the administration still wants the focus on Lamar. So I think these towns have their own investment and recognition of the heritage of their area, but at the same time I don't think they want to financially support it, or actually support it either.

SH: Yeah.

NH: You know, they say they want a preservation person but when it comes to bidding a job at a preservation rate, you know they're going to go with someone who is going to slap some Portland on the bricks and it will be fine, rather than paying for what really needs to be done. So it's kind of the recognition of heritage tourism, but in a way where they keep the pretty brick wall but tear down the inside and make SODASOPA. I mean I really think that is kind of it. Because the bigger cities all have the master's programme in preservation, not the trades programme.

SH: Alright. Well that's all I got. Is there anything you want to add?

NH: No not that I can think of.

SH: Alright, well if you think of anything, shoot me an email or let me know.

NH: Okay.

End recording

Total recording time: 46.38

Interview Form-Educational Provider

Program: American College of the Building Arts _____

Institution: American College of the Building Arts _____

Address: 21 Magazine Street, Charleston SC 29401 _____

Interviewee: Colby Broadwater _____

Occupation: President _____

Interview Date: 10-1-2016 _____

Interview Location: Steve-Savannah Colby-Charleston _____

Interviewer: Stephen Hartley _____

Consent Form Signed: 22 December 2015 _____

Note: Technical Issues with recording software caused only interviewee being recorded.

Responses are set within question and probe interview framework

Begin recording

Colby Broadwater (CB): More than happy to do it.

CB: 21 Magazine Street.

CB: Charleston. No, 29401.

CB: President

Please describe your program

CB: Simply put, we have a concept that we would consider, it's called educating artisans. It's give a young man or woman a liberal arts background and degree, blended with an education and training piece of it that teaches them one of the six classical building skills that we currently teach. So when they leave here they know both the art and the science of preservation or quality new construction.

If specialist, what type of specialties do you offer?

CB: We have Stone Carving, Plaster Working, and Masonry, and those three are wrapped up in our Traditional Masonry Programme. And we have our Wood Programmes which consist of the

Timber Framing and Carpentry. And then we have an Architectural Iron Programme which basically focuses on hand made wrought iron.

How long does your programme take to complete?

CB: Well you can take two years and get an Associate's Degree or you can take four years and get a Bachelor's Degree, and most, all of our students are completing it within the four years. We don't have people hanging around here.

What general education units are required for your programme?

CB: Okay. They take Mathematics, Science, English, Literature and Composition, Foreign Language, a requirement for all of them to take two semesters of Drawing and Drafting, then they have a semester of Computer Assisted Drawing subsequent to that. They're Leadership, Philosophy, Business and Construction courses. And Accounting. That probably pretty much wraps it up.

Why was your programme founded?

CB: The genesis came after 1989 and the destruction to Charleston by Hurricane Hugo. And people started figuring out subsequent to that disaster, natural disaster that quality craftsmen that understood, you know, classical techniques didn't exist. Some people say, you know much like after the earthquake of 1886 that more damage was done to these historic structures than by the storm or the earthquake itself. You know that's a debated historical question, but you know, more to follow. It took about ten years of people working, getting together, figuring out, studying the French Compagnon, basically your ten year programme that you're talking about, American college programmes, understanding that the American parent understands a four year college degree, they don't understand a ten year programme like for example the Compagnon which is basically the government is involved, you've got industry involved and people go back and forth between the classroom and industry for the better part of ten years in that programme. With no degree at the end of it. So the people that put this school together took the basics of that ten year programme, without the back and forth, the industry, and put a four year academic programme that was integrated to support the classical building skills including three years of internships so you get the, you know the business end of it working in the real world and getting the connections that you need you know to get a job when you leave, and the school opened ten years ago. This is the eleventh year.

CB: That's correct. It was licensed by the State of South Carolina, and we don't know of anywhere else, anyone that does what we do.

Please describe your student demographic

CB: Student demographics tend to be a little older than your normal college students. This year's class went from sixteen to I think thirty-eight or something. So our normal student is somewhere in their early to mid-twenties. Significant percentage with some college. A smaller percentage of college graduates, and we've even had some people that come here that have advanced degrees that came here, you know come here and taken the full programme.

What is your male to female ratio?

CB: We're probably about one-third women right now, that has grown a little over time, but it seems to be holding for the last couple of years to be about thirty-three percent, something around that number.

Do you have a minimum age in which students can enroll?

CB: We don't have, what you have to be is a certified high school graduate and take an SAT or ACT. We asked for a portfolio if you have it and go through a process but to answer your questions there's no minimum age. The youngest we've had is sixteen.

Do your students come from a certain geographical region?

CB: Obviously more from the southeast because of the vicinity but we've had people apply to here from as far away as Alaska. We have had foreign applicants, but we cannot take them because of the accreditation process.

Do your students receive financial assistance while enrolled? If so, how much of their tuition is covered?

CB: About half our students receive financial assistance of some kind or flavour of another while they're here.

CB: That's correct.

Are your students employed during their studies?

CB: Some of them have work study programmes where they do work here for the school. It is to work off student loans primarily. Some of them get work on nights and weekends while they're students here. They all have three summers of internships that are paid while they're here so they, all of them work in some manner or another.

Please describe your faculty and staff demographic

CB: I would say pretty much like any other College of our size in the United States we have a number of female professors, male professors. When I came to the College, the people that taught the skills, all except one or two, so you're talking about eighty percent or so were foreign trained and born. We still have the foreign trained and born but that's much less now than what it was. We have hired more American craftsman as people have rotated in and out. We have an American architect that teaches the drawing and drafting, we supplemented that with the professional artist in town who teaches the freehand drawing. Our Science Professor is skilled in materials, she has worked out preserving the Hunley submarine, Fort Moultrie for the National Park Service, that sort of stuff. We have a number of, you know the foreign language instructors tend to come from the College of Charleston on an adjunct basis. We, I don't know what other kind of things you want but, you know a typically kind of makeup where we have people with varying talents. We have industry, that what's I was going to say. In the construction classes and stuff we have people who actually come in from the construction industry who are trained to lead those classes and get the young men and women trained and out on job sites and see that kind of stuff. So we have very varied faculty. Probably almost a one third to two third split between permanent faculty to adjunct faculty. And we can check those numbers if they are important numbers but that's kind of a guess.

What is your student to faculty ratio?

CB: The school model is built on, in the workshop, it was designed around an eight to one ratio. We're not at the ratio schoolwide. We're about six point eight to one you know if you take faculty, student to faculty ratio we have today, because some of the programmes don't have the numbers. And if you go down specifically to the Iron Programme in the freshman class, it's eleven to one. But we, you know and in some of the academic classrooms, it's more. In the drawing class it's more like fourteen or fifteen to one. But if you take aggregate is right around our model of about eight to one. Even in the new building we are designing classes that only hold about twenty

to twenty-five students because we don't want, we don't even want large student to teaching ratios in the academic classrooms.

How many sections or modules do you instructors teach per term?

CB: Well it depends first of all if they are an academic or trade because the number of hours are grossly different. The, you know basically it would be one day a week per year group or so for a trade guy. So if he's got, if he's teaching freshman and sophomores, as an example, he's full up two plus days. That might be broken up over a couple of different days but that's two eight hour or you know days or so. The academic Professors normally have you know three to five sections, if they're full time people here, and they, that's because they're probably teaching a couple of different courses. And then the adjuncts usually have one section a week of three hours.

What qualities are desired in an instructor for your programme?

CB: Well first of all, like any school you want to get the most highly qualified and best teacher you can get, I don't care if you're talking a skill set or an academic set. So we go through a process of interviews to find the person that's the best fit here. The academic people need to have some appreciation that what they're doing is supporting the hands on, and the hands on need to have some appreciation for the, that they have a relationship to ensure that, you know that they're supporting the classes. So, you know the bottom line is we want the best qualified person. Obviously, you know you work in there their background, their experience, their academic credentials, all of those kinds of things.

Have you experienced issues locating and retaining qualified instructors?

CB: I think every institution has some. Early on I think we had more, but we still have a number of original professors here, I think the numbers four, of the full-time professors that are from original. So I think actually, I consider that fairly stable. We use a number of the adjuncts year after year. So, you know we had some turmoil, like a lot of young organisations early but, I think for the most part it's fairly stable.

Please describe your physical plant

CB: I'd much rather describe the one that we're building. When I got to this school they had some very nice facilities at the navy base. Modern, well light, you know, classrooms up there, and

shops. As an economic necessity, the school owned the 1802 Charleston District Jail downtown and was not using it, so a good bit of time and effort went into, you know a million dollars of effort went into making it a temporary home with you know, adequate at best classrooms, library, drawing and drafting, which we've approved slightly you know over the, you know seven years or so that we've been here, eight years, seven years I guess. But never was the, you know, never was the long-term solution, we're about to outgrow that but, we are currently putting together 38,000 square feet of modern, well lit, well ventilated, you know right kind of technology classrooms, office and laboratories up in what was the old Charleston streetcar barn on Meeting Street, which will be, should be available for us the summer of 2016 to move into. And then we will have the facilities that are adequate to, and appropriate for even the accreditation process. You know what we have now, we'll just say minimally adequate.

What equipment do you require your students to have?

CB: They buy tools freshman year and in some cases, in some of the trades, add tools to them over time as you know the teaching progresses. But yes, and then they leave here with those tools.

Have you ever experienced serious health and safety issues in regards to your equipment and/or space?

CB: The accreditation agency questioned whether or not we had ample ventilation, which is a part of health and safety. We have bought over the past few years the best, most modern equipment that is available, in fact I don't know if you've been out to the wood shop recently Steve they've got some fantastic stuff out there. We have bought enhanced safety equipment like, you know the saws that stop if you get your fingers on it and all that. We have had the ones and twos a year where someone will cut their hand with a chisel or a blade, which you know requires a few stitches, but I think we've been very fortunate with the health and safety area. No we haven't even lost any digits so we're doing good (laughs).

Saw stop discussion

CB: We bought one this year.

CB: If you have to use it then you're going to have another big expense to get it going again, that's right.

Have you experienced issues with material storage?

CB: Material storage? No because we don't store that many materials we kind of buy materials semester by semester other than the stone people, but that stuff can sit in the stone yard for years.

Please describe your graduate placement rate

CB: We would like to say it's everybody. It's close to everybody that graduates from here has one or two job offers, or more, and goes to work with the skills that they've learned here. We know of a couple that have subsequently kind of gone into some related businesses, but you know the, it is well, it is ninety percent or more.

How important are placement rates for your institution?

CB: That's what the institution is about. We're producing something for the America workforce that is needed and if we were to find out that the students, the graduates weren't finding work, then we would have to you know re-evaluate what it is that we were doing. We don't want to be producing people that can't, you know aren't needed in the American workforce.

Do you have a placement service for you students and graduates?

CB: We do that, you know individually with the Professors here, with the admission staff get involved a bit but a lot of these people make the contacts they need during the internship, which were set up by the Professors, which allow them to find work, but there's no formal process or any outside agency helping us out with that.

Do you track your students' employment after graduation?

CB: We do that best we can. Some of them are really good at letting us know. A lot of that is on our website, where our students are, what are graduates are doing, some of that is in the social media stuff. There are a few that we lost track of, but not many.

Have you had issues with students leaving for employment before graduation?

CB: We have had some issues with that. And when I first got to the school, a lot of the employers were trying to hire them away out of their internships. We asked them not to do that, to let them graduate. Colonial Williamsburg did that about a year or two ago with a young lady who was number one in her class, so we made some arrangements where she could work up there during their peak periods during her senior year but get her degree and go and work for them, but you know, it's an issue we have to watch, but it's not a problem.

How has your programme reacted to fluctuations within the building industry in regards to training and placement rates?

CB: Well as you remember in 2008 we hadn't even graduated our first class, so some of that would be purely speculative. Our students are going into some skilled areas that I don't think see the fluctuations that you do in your standard, you know stick and you know, brick veneers houses. Some of the quality construction continued even in the worst of the, you know, the recession that we went through. And so I think of you've got the skills, and the other piece of it is, four to five years after they graduate, a significant number of our young people are starting their own businesses. We're not a good test of that question because we were actually born during that recession, but I can tell you they were getting jobs when they were leaving here even during the depth of the recession.

Please describe your industry, government and academic partnerships

CB: Well government is minimal, without accreditation. Although the Federal government gave the school, long before I got here, from the Department of Labour, a start-up grant of \$2.75 million dollars. But again, a long time before I got here. Most of our work has been, you know, individuals, and foundations that have supported our efforts as we've worked to get the College through the accreditation process. We have, we did get for the new building a, you know quarter million dollars from the state of South Carolina, but that's a construction project. That's not directed at "academics". We do work with the South Carolina State Parks, in what was Westvaco, now West Rock, in support of the State park up at Colonial Dorchester. We have industry like the SCM woodworking equipment that we got, you know this past year, they supported us with a significant cost savings/cost sharing programme on you know a lot of new equipment for the workshops this past year. The Milwaukee Tools has given us a significant amount of hand tools as has, oh who's the other one, Makita, yeah gave us a number of tools and continues to support

you know the hand, the smaller power tools kind of stuff. Obviously, the governmental agency known as the City of Charleston gave us a million-dollar building for ten dollars. So you know they've been supportive in that aspect, so you know we've had adequate, you know government and you know private philanthropic support to get us to this point. As you know, and this is important for part of your thesis, if your trying to start an organisation, and educational organisation from scratch, the single most difficult thing is the accreditation process because of the penalty strokes that the government imposes that you cannot get, you know any education support, even though your educating American citizens. It's almost impossible to pull out and do what we have done, you know the way the system is currently set up.

Discussion about accreditation process

CB: Yeah it was an organisation called AALE; the American Academy of Liberal Education. And then they got de-certified, so they had to start over.

CB: No we're going through National Association of Schools of Art and Design in western Virginia.

CB: Yeah. We are responding to the 2014 request for some clarification on the eight questions that they sent. And every time you get one of those its two years to respond to those questions. That goes in in February, the response to those eight questions. Now there are subsets to those questions, but there are eight question areas. We have, just between us, we sent a draft response to them after Thanksgiving, about ten days later they gave us their thoughts on that and told us to submit, make some minor changes and submit that in February for their April-May board meeting.

CB: Then they say we have five years of accreditation.

CB: If it works out right, yeah.

CB: Right. You're fighting the system. Because you're the new guy, and you're probably the only guy in the world that's trying to get accreditation for the first time. And is a chicken or egg thing. They won't let you talk about what your financial changes will be after accreditation, which are immense by the way, and then you know, they want you to have strong financials, but you can't get the money, because you're not accredited. So it makes it, it's a chicken or egg thing.

CB: Well we're going to do everything we can to get a new building in 2016 and get accredited. That's our goal this year.

Do you have an external advisory board of industry professionals that assist you in designing the learning outcomes of your programme?

CB: Not for the individual programmes, our advisory board is more a collective thing. It is currently being reorganised into a Guild structure, which will have smaller groups of advisors for specific areas, whether or not it will, I think it will be more collectively for the trades but no, that remains to be seen but, you know they'll be a Guild for the library, they'll be a Guild for admissions, you know that kind of stuff so.

Do you have agreements with other academic partnerships?

CB: We have some level of cooperation with the Preservation Programme with the College of Charleston, we have exchanged Professors back and forth through there and the students socially, and we have library agreements with the College of Charleston, Clemson here in town. We have a, you know very early agreements with Notre Dame with their Masters in Historic Architecture, Classical Architecture, for their students in the future spend some summers with us, to get material skills, experience with materials. And then there's some even less firm discussions with the Clemson Lowcountry preservation stuff that wants to include us as a piece of their programme.

Have these agreements been a positive or negative?

CB: No they're absolutely positive. I mean when people start coming to us for areas of expertise, that could be nothing but positive. I mean these people have reached out to us and asked us to provide something that they can't provide.

College of Charleston discussion

CB: No, that one's not positive, but the one, you know if this stuff works out with Notre Dame and more to follow on Clemson, it will be big for the school.

What are the biggest accomplishments for your programme?

CB: The biggest accomplishment is that we've done a business turnaround. This school was significantly in debt when I got here. It's done a total turnaround business-wise. Which has opened up the chance with accreditation this year, the new building and growth and all that other kind of stuff. So being here is one, having turned it around financially is the biggest accomplishment, other than the fact, most importantly, the young men and women that are graduating from here are skilled and well-spoken and adequately employed, which shows what we're doing is the right thing.

What are the biggest failures in your programme?

CB: Just that it's taken a long time. And it's been, with the failure of accreditation the first time when the students thought they were, they had been promised that we would be accredited by the AALE, and that didn't happen, that was a huge setback for the school. Right after I got here, not long after that. That's probably the biggest, single most failure. But I'm going to tell you, when we stopped and took an assessment of where we are and how long and where we needed to go, I would just say it took longer than I wanted, but the state of the economy had to be a part of that.

What are the future plans for your programme?

CB: 2016 is huge. We have to get accredited, we've got to get our new building, get moved down there which is going to make the education a lot better, a lot better to sell, a lot easier to recruit. With accreditation comes funding, for students and their families, which will be a big boom to the school and how we've had to manage financials in the past. At some point in the future we need to add some more majors. And, you know the first will probably be decorative finishes, and we're in early conversation that maybe by 2020 teaching undergraduate architecture.

What do you feel is the future of heritage craft training in this country (US/UK)?

CB: Personally I'm a believer in it. Most everybody I talk to, when they figure out that most of our college graduates, they may be well educated, but they don't know how to do anything. They say the fact that they're coming out of here educated and knowing how to do something I think is something more schools ought to look at doing. Not necessarily knowing how to use hammers and chisels and things like that or whatever but the American education system is not producing exactly what is required in industry right now.

Why are heritage craft training programmes typically placed in rural settings within the US?

CB: First of all I can't, I really don't know. Charleston's grew out of a need. Charleston is the birthplace of preservation, and the mayor said; this is a significant part of preservation. And you know he says one day this school is going to be Charleston's gift to America. You know Boston is a large centre, they've had that one school up there, Bennett Street for a long time. Now, they do something a bit differently than we do, but it would appear to me that most of these Guilds and crafts kinds of places are located where they support these Guilds and crafts kind of mentality. You mentioned North Carolina, and up around Asheville and up in the mountains and there's some around east Tennessee, you know there's something about those time honoured skills and traditions that fell out of favour in, you know, modern America in the beginning of the twentieth century where people worked with their hands were looked down on. That may be why you don't find them in Washington DC or New York City. You and that's why you, in fact I think Redwoods has gone out of business I think. Yeah but you know, it's not necessarily, in the cities, why they haven't done it nationally, we don't appreciate skilled artisans, because, you know, get a machine to do it. That's about the best I can tell you.

CB: No. I wish you good luck with it. And if you need any clarification or something didn't come through clear or you know you say; let's talk about this one again, you know where I am.

End Recording

Total recording time: 1.03.52

Interview Form-Educational Provider

Program: Construction Technology-Carpentry _____

Institution: West Kentucky Community and Technical College _____

Address: 4810 Alben Barkley Drive. Paducah, Kentucky 42002 _____

Interviewee: John Moore _____

Occupation: Associate Professor/Programme Coordinator _____

Interview Date: 7-11-2015 _____

Interview Location: Steve-Savannah John Paducah, KY (Skype) _____

Interviewer: Stephen Hartley _____

Consent Form Signed: 7 November 2015 _____

Begin recording

Stephen Hartley (SH): Well, I appreciate you doing this. It should only take an hour, hour and a half, depending on how long your answers are. Basically, it's ten questions, and inside these questions are what we call probes, and there just there to kind of elicit more of a response. Some of the probes won't apply to you, so we'll just skip right over them. And a lot of the time what happens is people will answer ninety percent of the probes in the initial answer, so things will go rather quickly.

John Moore (JM): Okay that's great.

SH: Okay first off; what is the name of your programme.

JM: The name of my programme is Construction Technology-Carpentry

SH: Okay. And you're at West Kentucky Community College?

JM: Yeah, West Kentucky Community and Technical College.

SH: And Technical College?

JM: We shorten that to WKCTC.

SH: Alright.

JM: And that is part of the Kentucky Community and Technical College system, so it's tied in with sixteen other schools.

SH: Okay. What's the address over at West Kentucky?

JM: Its 4810 or 4810 Alben Barkley Drive. That's in Paducah, Kentucky. And the zip code there is 42002.

SH: Alright. And what is your title over at West Kentucky?

JM: I'm Associate Professor. I'm also Programme Coordinator. I'm also the teacher, the secretary and everything else. (Laughs).

SH: (Laughs) I know that one.

JM: Programme Coordinator/Primary Instructor.

SH: Okay. Alright, so question number one; please describe your programme?

JM: Our programme is designed to be an entry level vehicle for young men and women to get into the construction trades. So it's all inclusive. It usually takes two years, maybe plus another part of another semester to get what's called the Associates of Applied Science in Occupational Studies, the AACOS Degree. We also offer individual certificates within that Programme. One of them being our Historic Preservation Certificate, which is, unfortunately no longer in effect. But we also offer, at the promoting of our industry partners that NCCER certificate which is, let's see National Centre for Construction Education and Research, basically. So, out of necessity I've had to add that to my curriculum and again, with everything that is going on, not only within our state but on a national level, tied to trades educational and making sure people get placed into what is known as a high wage, high paying, high demand job, that's where I've been forced to take my programme.

SH: Okay.

JM: I think I've mentioned to you before in the presentation that we're unfortunate that the city is a relatively small city but we're fortunate to have several contractors who are very active in historic preservation, particularly in the building stock that is in and around Paducah and our region so, I'm now expecting, I'm not expected to just teach preservation carpentry but a more holistic approach so that the students are more well versed in all aspects. We let them then hopefully choose the employer they're looking to work with based on their individual interests.

SH: Okay.

JM: It is mostly a hands on programme. So we don't deal a lot with management, you know construction management or theory. We are really there to provide boots on the ground basically. So we're dealing with mostly hand skills and techniques.

SH: Alright. So, let's see here, you've already answered that one and that one, how many credits is your programme?

JM: Well, if you're going for the full ASSCOS programme it's about sixty credits.

SH: Ok.

JM: There's a slight, there's a range there. But the full degree requires something like fifty-eight to sixty-four or something like that. But roughly sixty hours.

SH: What kind of classes are involved in that?

JM: You want kind of a list?

SH: Yeah just some examples.

JM: In the Carpentry Programme we have classes that deal with, first off Introduction to Construction Carpentry, which deals with tools, materials, safety, which is a huge component in that. And you know we start them out in construction math and all of those things we feel are

necessary for them to use as tools in their trade. From the introductory class it goes into Floor and Wall Framing techniques. We cover not just platform framing, but we make them aware of for instance; timber framing, balloon framing and how that has evolved into modern platform framing. From there we go into Ceiling and Roof Framing, we do talk about roof trusses since they're so, everywhere in construction today. We also teach them the basics and the math involved in laying out and cutting common rafters, hip, jacks, intersecting roofs. Then we move onto Exterior Finish, Interior Finish, etc. So the carpentry classes follow the same progression that you would follow if you were starting from the ground up. We also have a class which is a site layout class that we call Survey and Foundations, which is pretty math intensive, but we get to show them how to use the tools. We use mostly optical instruments at this stage, and we don't have enough time to take them through a full surveying course.

SH: Yeah.

JM: But we talk to them a lot about elevations, contours, making sure things are square, level, etcetera. Let me think what else. Blueprint reading is a very important class that we teach in that as well. That's a separate class, I'm sorry. The Blueprint Reading class is a separate class. And then they will have their general education courses which will consist of a required Math course, English, Communication, they're required to take a Humanities class which may be an art class, history class, Social Sciences class, and a Natural Sciences class. And those five categories satisfy the general education part of the course. The rest is made up of the carpentry core and some of those technical electives. We also encourage our students to take possibly a welding course so they learn a little about metals and welding. I don't know that's pretty much it without having the curriculum guide in front of me. That's, that's about how they go through it.

SH: Awesome. So, how long has the programme been around?

JM: The programme's been around, gosh, before it came West Kentucky Community and Technical College it was part of the Kentucky Tech system which was the group of technical schools, two-year technical schools that were sometimes attached to the local high schools, in Paducah they had their own building, West Kentucky Tech. Oh gosh that was formed, many years ago. I don't think we have a hundred years of history but that has always been part of technical education. I think it was in the year 2000 possibly, 2000-2001 that the Technical Colleges were merged with the Community Colleges to form that West Kentucky Community and Technical College.

SH: Doesn't make sense to have both.

JM: Well, I guess not. You get people who will argue that, but I don't think it's unique to that State of Kentucky. I think a lot of other states have also done that, combined their Technical and Community Colleges, into that larger system. I forgot to mention we also have Certificates, separate Certificates for Green Building Construction. Let me think of some other ones. The

Historic Preservation is still on the books, we're able to draw from that. That will be totally dependent on funding, which is always being cut. Funding and participation. But these courses, that I spent a lot of time developing, are waiting in the wings. I did hear, you know Jim Turner and Bob Yapp?

SH: Yeah.

JM: They're actually using my curriculum, my preservation curriculum in Louisville, Kentucky right now, I don't know if you've heard about what's going on there right now but the fact that we have those on the books and in the system those classes can be used, or adapted rather, you know, and that's a good thing.

SH: Yeah. So what kind of institution is, you talked about it a little bit, West Kentucky Community and Technical College?

JM: What kind of institution?

SH: Yeah is it regional, what kind of...

JM: Yeah, I would say its regional, we do pull some students, you know far western Kentucky is kind of where Kentucky narrows down close to the Mississippi River, so we are not far, and Paducah is just across the river from southern Illinois. We have eastern Missouri, western Tennessee, we do serve students from that four-state area.

SH: Okay.

JM: I do think we do have some reciprocal agreements with the State of Illinois so that those students, those regional students don't have to pay out of state tuition. I hope I'm not wrong on that, possibly even western Tennessee, so we do draw students from I would say a seventy-five-mile radius, something like that.

SH: Okay.

JM: It's a fairly nice campus. It's, I'm sorry I didn't think about this, if you would like to get back to me I'll give you an exact count on the enrollment there. I'm going to say, please don't quote me on this, again I'll get back with you on this, but I think it's about 3500-4000 students, something like that.

SH: Okay.

JM: There's also, a big component is the Allied Health component. You know back before 2000 you have Allied Health in the Community College and you had West Kentucky Tech. And those have all been merged together.

SH: Okay.

JM: We have some off-campus sites, some satellite locations, one of them not far from me in Graves County, and again to try to reach out and serve the surrounding area.

SH: Alright. Let's see here, you talked about the demographic. What's the standard teaching load as prescribed by your institution?

JM: (Laughs). The standard teaching load, I think they want you to teach around 18 credit hours a semester. I think my teaching load is around 23 or 24 hours this semester. But again, being a single person programme it's hard to get around that, it's hard to teach everything. Yeah, you're standard teaching load would be somewhere between 18 and 20 credit hours, something like that.

SH: Okay and a credit hour is one hour in the classroom?

JM: A credit hour, we have 15 to 16-week semesters and a credit hour requires, shoot let me get this correct, 15 contact hours for the gen ed, or for the lecture portions, and then that's doubled, so 30 contact hours per semesters for a credit hour for the lab portions. So you're spending about twice as much time in the lab than the lecture.

SH: That's the same with Tech, it was the same way.

JM: Right.

SH: So in terms of your programme itself, could you describe your student demographic of your programme?

JM: Oh gosh. It varies of course, semester to semester, but it's a wide demographic. I would say 25 percent of my students are right out of high school. I have another portion of my students who have been out of high school for a while, they may have even gone to the local university, and kind of fooled around and figured out it wasn't for them, they kind of knocked around for a few years, so I get that 25 to early 30 age group. We also, unfortunately in our area have suffered a huge loss in some of the manufacturing sectors. So I know when I was hired in 2005 it was directly as a result of one of our huge plants closing and there was a lot of retraining going on. So I would have students, and still do today, anywhere from their mid-30's to mid-50's, and not quite as many of those. I would say that most of the students are made up of recent high school graduates and that other demographic of recent vets, other people that have kind of just knocked around and finally decided they want to figure out what they want to do, and that would be that 25-35 age.

SH: Okay. Do you have a minimum age that a student can enroll in?

JM: Not that I'm aware of. Again most of them have graduating from high school. We do have some dual credit agreements with our local area Technical Centres. I'm dealing with right now, and some of those have dropped off too, unfortunately some of those Carpentry Programmes are no longer in existence. I used to have seven programmes in the high schools, the area high schools that I was working with, I'm down to about four now. They're able to complete the Introductory Class the 126, CAR 126, 127 class. I can send you some of that information via email if you'd like me to.

SH: Yeah that would be great.

JM: Okay. And we like to try to limit that. I've found that in the past some of the high schools didn't have the time that we have with the students to take them much higher than that. Some of them will take them through the Floor and Wall Framing class, so if they complete the 126, 127 and pass the associated modules in our curriculum, then yes, we will allow them, yes we will give them credit for those classes and they won't have to take them again and get bored listening to me all day long. In the past that was offered free to the students, now we're requiring them to make a minimum payment, I think its fifty dollars a credit hour, something like that. We've had quite a bit of resistance, this was just instituted about a year ago, we've had quite a bit of resistance to that, and actually my dual credit numbers have fallen. I mean there are other, there are other reasons as well. Sometimes it's hard to verify the credentials of any given teacher. I'm required to do visits and peer observations of those instructors, The ones I'm working with now, I'm pretty confident they're doing their jobs, given what the students know when they reach me, but we have one new teacher in one of the schools that we are working with that is not credentialed in the way our institution would like to see, they have a lot of field experience but I think they're still working on some of the education classes that they feel that he needs to complete before they feel that he is allowed to be considered an instructor in one of our classes.

SH: Okay. Do your students have a test or a placement score to get in?

JM: I wish (laughs) sometimes. No they don't and that is, we're working on that now because I've found that I lose quite a few students because they don't, they have unrealistic expectations of what's going to be expected of them. And many of them are not prepared, don't get me wrong, it's not rocket science, both you and I know that, but it can be a little more rigorous than a lot of, particularly the younger students, are prepared for. We have talks about this all the time across campus, how surprised we are about how ill-prepared many of the graduated high school students are in terms of applying the knowledge they are supposed to have learned. Math in particular is one. But still reading skills. Our students, in entry into the school are required to, even today, I believe it's starting to change, but are required to take the Compass exam, are you familiar with that?

SH: Yeah, we had the Compass exam.

JM: Alright. And depending on the results of those test scores those students are supposed to be placed in appropriate classrooms. That however doesn't prevent them from sitting in on one of my carpentry classes. And I don't know how we're going to resolve this issue because again, were so concerned with completing students, making sure students continue through the programme, and classes that they're placed in don't count towards college credit, they do get frustrated, many of them will put off taking the gen ed classes until the last semester, and then, you know, and then they mess up. It's something that we've been dealing with. I feel pretty confident that with repetition and working with these students that I'm able to kind of bring them along, and

help them out, but I'm finding that I'm spending a lot of time in the classroom catching up a few students while the other ones are getting kind of bored so. You know I don't know what the answer to that is, and since we've switched to the new curriculum, the NCCER curriculum, that, our employers are expecting a little more of a higher level of ability, in terms of applying math particularly, and being able to communicate effectively with other workers. So, we're looking at them to have to complete some kind of core content material, and typically were doing that kind of along through the programme. So, and it was kind of a mess sometimes because I would be teaching three or four of those classes at the same time throughout the semester, so now we've broken it in, it's a little more accelerated, so it's a little harder on the students, but we're doing mini-terms, we're doing five week chunks out of those fifteen weeks, that the students are with me for much longer periods of time. You know the contact hours for five weeks, and then we move onto the next level, then onto the next level, theoretically that's great, I know it's hard to keep students awake in a class for a two hour long lecture four days a week, or whatever it takes but you know, most of them are hanging in there, and it's challenging but I think that may work out better for us in the long run. We'll see. I'm going to modify it a little for next fall for the incoming students.

SH: You know there's some studies out there that say that if a student if a student has to take a remedial class to get in, there's only a, when they get into college, there's only like a twenty percent chance they're going to graduate.

JM: Yeah I know.

SH: And when you've got someone who's got a really low math score and they have to take three remedial math classes before they get to the regular math class, that student, unfortunate to say, that student's not going to make it.

JM: Yeah, we are trying to address that. The math class that we like our students to take is a MAT 116, it's called Technical Math. So it starts out like an applied math course, but it gets into a lot more geometry and trig at the end of it. And what we're doing is we're developing modules for those classes that will be incorporated into their regular classes, or will be presented in the core classes, working with the math instructors, over in our building there so that the instruction is designed to mimic an applied approach to teaching it, and we're hoping it will get, this will be my first semester, this spring semester will be my first semester in participating in this, but we've had some pretty good luck in some of the other disciplines where we've had a student that is maybe not testing into College Algebra but with the modules that are presented in the classroom, in the core classroom, and then working together with, we have two tutors that we're hiring to work with the students as well, and I believe the modules are online modules, then it's being supplemented by not only the work that's being done in the classroom but also the work that's being done in the Math 116. So yeah, I don't know how that is, we're repeatedly trying to attract

students. The reality is that most of the students we get on the Community College level are not prepared for college level work, and that's something that we're being strongly encouraged, I don't want to say forced but we're having to deal with that in order to keep afloat in some cases.

SH: Do your students receive financial aid?

JM: (Laughs). Like eighty-five percent, ninety percent sometimes. Oh yeah. Most of the students are on some kind of financial assistance whether it be Pell grants, student loans, I'm sure we're not alone in that respect yeah.

SH: Are they employed during their studies?

JM: And again, that's all, all over the map. Some of them are. If I'm fortunate they are employed in a related field, but most of them are working at the local burger joint, or you know whatever to try to make ends meet so, yeah it's a struggle for a lot of the students. I would say, now this is not based on research I would say this is purely an empirical observation, I would say the students directly out of high school, most of them are not working. Most of them their parents said; you're going to go to college. So they're in my classroom. But, again that second demographic, the ones that have been out knocking around for a while, yes most of them I would say are also employed.

SH: Okay. Can you describe your faculty and staff demographic?

JM: Gosh (Pause).

SH: Just for your programme, not for the school.

JM: Yeah. Okay. I would say for most of us in the technical building, the old, in the tech building, I would say a majority of them have a good deal of industry experience. You know I can speak for myself because I'm the only carpentry teacher I had up, in Kentucky I had twenty-six years of carpentry experience before I took that position. And all up and down the hall we do have some younger faculty members in some of the other programmes, but most of them I would say have a minimum of five to seven years of industry experience, for those younger ones. And that's part of the interview process too, I think that we strongly believe, and I hate to speak for the entire institution, but particularly in the technical trades that if you're being interviewed for a position in one of those programmes, if you have no industry experience, you're going to have a hard time. You're going to have a hard time getting it.

SH: Yeah. So what's your student to faculty ratio?

JM: I would say that, for myself, I would definitely, I usually have cohorts of about twelve students. So it is about twelve to one. My classes are capped at eighteen.

SH: Alright.

JM: Which is kind of funny because I only have twelve seats in my classroom. (Laughs). But I guess that's wishful thinking. If I get eighteen they're supposed to find me a bigger classroom. But for a lot of those technical programmes, it's kind of hard given the equipment that we're using, it's kind of hard to keep an eye on more than that. I think that's a pretty good size, twelve

to one. It's a little different in gen ed, probably where you are too, where they might have thirty to forty students in a classroom, in a lecture hall, but we're, anywhere from twelve to eighteen students per instructor is what is considered optimal in those technical situations.

SH: Okay. Do you employ adjunct or part time faculty?

JM: (Laughs) I wish I had some adjunct or part time faculty. Yeah we do have a procedure in place for adjunct or part time faculty. Quite frankly it is difficult to get someone qualified who will work for adjunct pay.

SH: Yeah.

JM: I mean I'm sure that's not unusual. I do, we do have a running list of people that we can vet if necessary but right now I've been told I'm not going to be able to hire any adjunct or part time because of the budget situation.

SH: Okay. And that was actually one of the questions; do you have issues locating and retaining qualified instructors.

JM: Absolutely.

SH: And it's not just you guys with the issue either. Everyone has said that.

JM: In my case I was ready to come out of the rafters pretty much and I came into it with my eyes open. I'm thinking that in any skilled trade it's always nice to have someone that you know, has many years of experience, maybe ready to retire, who is ready now to start passing on some of their knowledge, I think that's where we're going to draw most people. Now there are some younger folks that would possibly consider it because of some of the benefits or whatever that might be offered for the position, but not part-time or adjunct. The benefits are practically non-existent for that, so I'm just thinking, although I haven't drawn on that, I've asked a couple of my former associates if that would be interested in taking a class. I don't know everything, and I do frequently depend on some of my local industry partners to come to the classroom and speak to the students, just because they get tired of listening to me all day long, and that's how I've been able to cover some topics that maybe I didn't feel quite as versed in, and they get to see someone who's maybe out in the industry. They're typically more than happy to give up maybe a half a day or a day to come in to speak to students. Because they're, right now they're in recruiting mode so right now that's their incentive. They're not getting paid for that though.

SH: Can you describe your physical plant? Your lab space and your classroom.

JM: Yeah I wish I has a square footage, I don't have that right off hand. I can get that to you as well Steve.

SH: Yeah that would be great.

JM: Let me make some notes here. Because I'll want to send you a copy of our curriculum, would you be interested in the square footage that I have?

SH: Yeah absolutely.

JM: Okay.

SH: Any information that you think could be beneficial I will absolutely take. No such thing as too much information.

JM: Okay, I can help you out there. We have a fairly well stocked wood shop. We have some really nice industrial quality tools, some real nice table saws, couple of real nice Powermatic table saws, some real nice 14" band saw, also Powermatic. I have a couple of planners, a real old dinosaur Powermatic planner that's a 25" blade, and I have a newer Powermatic that is a little bit smaller, 16" I believe that has that new helical knife on it that's much quieter and much nicer. I have a nice lathe. I have a mortising machine, and I have accessories for the table saw that allow us to cut tenons safely. I, let me think of what else, drill press, and very nice drill press. I may just take a couple of photos. It's not a huge shop, I have a little bit of space. I would say maybe 24x12x12 that we can build small structures for practice. I wish I had much more, but I have a little bit of open area where we can practice on a small scale. Assembling different kinds of structures. Gosh, a table belt sander, just your typical, what you would find in your typical wood shop.

SH: OK. Do you require your students to have any equipment?

JM: Only basic hand tools. In our syllabi we require that they have a tape measure, a hammer, (laughs) tool belt, chalk line, pocket tape measure, speed square, tri-square or combination square, whatever we're a little loose on that. We don't require them to purchase any power tools, we have plenty of portable power tools for them to use. Sometimes we have to take turns, I don't have enough circular saws, portable circular saws for everyone to use, but when we're doing those kinds of operations.

SH: I wouldn't want 12 people cutting on circular saws at the same time either.

JM: No, no. We like to keep that at a minimum. But yeah your basic hand tools are what's required for the course. Just before I got there they also required a construction calculator, a pocket calculator, which is, I don't know, I like them, I never used one myself, because I know how to convert decimals to fractions and fractions to decimals. But it does all that stuff for them. But in the classroom we still teach the basic math. It just helps speed things up a little bit. We've got other hand tools that I'll let the students use. I don't require them to have any sharp cutting tools other than a utility knife, we would supply chisels or whatever and make sure that stuff was used properly.

SH: You know I replaced, every year, at the end of the fiscal year, I would have money left over in my budget, not a lot, and I would end up buying thirty utility knives. Every year. And finally my purchaser went; why do you keep buying utility knives? I said because they keep disappearing.

JM: (Laughs).

SH: And I had an old car that broke down over at Tech, and I went to get it towed out, and I was like; well I have to clean it out, and inside my car there were like a dozen utility knives. I was like; oh so it's not just the students fault.

JM: (laughs). That is funny. Oh gosh. The other thing that we require them to have, this is another thing that, utility knives for use, safety glasses for me. If I have anything left over in my budget I'm going to, and that's also listed in the syllabus, that they have to have that pair of safety glasses. But it is funny, it's like; oh I left them in my car, oh they're in my girlfriend's car, okay whatever, go grab one of them over there, you know then it goes in their pocket or on their forehead and then they're gone.

SH: Case upon case of safety glasses. Do you have any plans to expand your equipment inventory?

JM: Gosh my budget is so small. I was able to, in the last couple of years to take advantage of some grants that are out there. It's funny because when I started there we didn't even have any work surfaces. They had taken these beautiful 5-foot 60x64 inch 2 ¼" maple work benches with attached bench vices, and taken them out of the classroom, and left them outside until they ended up in the landfill.

SH: Oh.

JM: (laughs) Believe it or not. The theory back then when I started was get rid of all this old stuff, get those students some cordless screwdrivers and pneumatic nailers and get them to work. So I was able to replace those tables and get my planner and a nice, a nice lathe. Right now, although I would love to have more equipment available, in this climate, budget cutting, it's going to be hard for me realistically imagine that I can expand my shop. And honestly, I would have to have a bigger shop to put more tools in it. So, I don't really have any plans for adding much more. I feel pretty comfortable with the equipment we have here.

SH: Great. Have you experienced any serious health and safety issues in your shop?

JM: You know fortunately, everyone, from our maintenance and operations staff to my colleagues, I think that, I don't think it's unusual in a technical school situation to have everyone pretty actually aware of the dangers that are inherent in any kind of situation like that. I personally have not suffered any more than occasionally a cut, you know that fixable with a Band-Aid, or maybe someone busting a thumb. I found that any now working in industry is actually aware of those kinds of precautions that we take. Are you talking about those physical safety issues or maybe more environmental situations?

SH: More physical than environmental.

JM: I'll tell you one thing that I had to address; when I first got there, our dust collection system was not functioning.

SH: Oh.

JM: And no one seemed to, well I don't know, no one else came in that shop besides us that worked at that time in the Carpentry Programme. So that's was something that I had to deal with. Fortunately we were able to get that under control. There was, one of the other things, the larger tools, particularly the table saws had no guard or safety equipment mounted to it, and it was just scrapped when you got the tool because it's just a pain in the butt.

SH: Yeah.

JM: That the other thing, at the same time I got the grant for replacing the work tables I was also able to get some additional safety equipment for some of the, for the larger stationary tools. Just to make sure everything was guarded properly. We're pretty tight, and most of the instruction we have around here revolves around, particularly the power tools whether it be stationary, portable, pneumatic, we have a pretty good regiment of inspection of power sources to try to minimise those issues. Knock on wood I've been pretty lucky, because I've heard some real horror stories, some, and most of those originate in the high schools, where you might have one instructor and you'll have 30 to 35 students, and I don't know how they get around that. And a lot of the area high schools have switched to the saw stop system on their table saws, which is terrific. Again our Powermatic table saws are not that old, and they're not going to spend the money right now on me to retrofit, well you can't really retrofit them, I think they're working on it, but they're not going to spend that money on my programme right now.

SH: Those things are 5 grand a piece.

JM: Right, right. So yeah, if there's anything I lose sleep over at night would be thinking about the possibility of one of my students getting injured, physically injured over something that wasn't proper in the shop.

SH: So do you have issues with material storage?

JM: Yes, I do that's another thing, because of the fact that I have a shop that I consider not quite large enough, it's really hard for us to stock materials. We do have a shed across the drive at the back of the shop there that's protected from the rain, but it's not enclosed in the front. So I am able to store some materials, but it's not, you know depending on which way the wind is blowing, so that's always a challenge for me, absolutely, material storage, having ample material. Or just procurement, because I do have sometimes I'll have people; industry partners or sometimes private individuals that may want to donate something, and many times I might have to refuse it because there's not a place to put it. So yeah, it's funny that you should bring that up but that's something that I deal with almost constantly.

SH: So, can you describe your graduate and placement rate?

JM: Yeah I can. Actually it's getting a little better. I would say probably, realistically, it's probably about 20-25 percent at this point. Hopefully that will grow. And again, that fluctuates a little bit, but I would say 3 or 4 out of the 12 students are going to get a job in a related industry. This has

been a problem for us, particularly since 2007. I had, of course those students that were good and wanted to work, worked. But it was difficult. And one of the reasons that they were threatening to close my programme was because of that placement rate. And in the eyes of the powers that be, if they're not going to work in a related field after going through the programme, then what are you doing. And I do agree with that, and I had become kind of complacent, I was really comfortable in what I was doing and really enjoying what I was teaching. And those students were real receptive, and it's really rewarding to teach students like that. So, and that's another reason why the Preservation Certificate was not successful at the school, because of the fact that not only we were not only not able to place all of them, we had low enrollment as well. And I think that also has to do a lot with the size of Paducah and all the rest of that stuff. I mean there are a lot of demographic considerations that we deal with that you might not in be able to overcome as you would more easily in a major metropolitan area. I am looking for forty percent. Forty percent this year is good (laughs).

SH: Alright. How important are graduation rates for your institution?

JM: Oh yeah. I think I just mentioned that. They're essential. They're essential.

SH: And then placements, you've already talked about placement. Does your school have a placement service for your students?

JM: Actually, again, starting this fall semester, I have, we had one of the instructors who had a little lighter load, who has been assigned into that position of assisting in those co-op, internship positions, on the job training that we've been trying to overcome, and re-instituting. So we're very, very hopeful that with his help, because it's very, very difficult for us to make all those trips, you know with our class loads to visit employers and visit your students who are on the job. And I think that probably that is something that we've had to change out of necessity.

SH: So do you track your students' employment after graduation?

JM: Yeah we're required to do that. But only those who wished to be tracked, let's make that clear. You know there's a letter sent out, and an email sent out to each student, each completing student. Sometimes they choose not to respond, there's not a whole lot we can do about it. And really we don't have anyone on staff that's dedicated to following up on that. I do keep in touch with my most successful students. Most of them I keep in touch with, and they're happy to come by. I also find that they're really good recruiters for my programme. Those successful students, especially if I have them come into the classroom and talk about what they're doing now, I think that helps a little bit. I'm trying to do a little more of that. So yeah we do, obviously that's an institutional directive we do have an office that does that, that send out those letters, that does that tracking, then its reported to the Council for Post-Secondary Education here in the state.

SH: It's funny we used to have to track these students, and then they would have different cell phone numbers, they would move, and we would come back and say; well we can't get in touch with these people, well you have to get in touch with them.

JM: Yeah, oh yeah.

SH: I don't know who to get in touch with them. What do you want me to wander the streets of Savannah.

JM: Why don't you get in touch with them (laughs).

SH: Yeah. Why is this my job?

JM: I'm busy. I'm teaching.

SH: The I would actually do the reporting, and I would find some of the students, and two months later I would get the same sheet back, and would be like, oh you need to find these students, and I would be like; I just found them for you. Did you even do the data entry, this is not my fault.

JM: Oh, I know.

SH: Or the other one; you need to find this student, and I would be like; that's not one of mine. I don't know who that person is.

JM: Sounds amazing familiar to me Steve.

SH: You know what, it is a country wide problem.

JM: Yes it is.

SH: Do you have a warranty statement or guarantee for student knowledge?

JM: Not that I'm aware of. Like a warranty if you don't learn what you think you're supposed to learn we give you your money back or....

SH: A lot of times what is was for the employers. If they got a job and they said oh I can do roof framing, and then they get on job site and they can't frame a roof, within two years of graduation that employer can call us and say; this guy passed your roof framing class, but he can't figure out a valley cut.

JM: Ok. I have a real bone of contention there. And I'm going to bring this up because this is something I feel very strongly about. We have students in our classes usually for about three semesters. An apprenticeship is 8000 hours of on the job training. Employers have to pull up their big boy pants and take on the responsibility for that on the job training. Now they've been reluctant to do that for the last couple of decades because they think it takes too much time out of what they are doing. My argument to them, now the climate is changing here in western Kentucky particularly with the commercial, with the commercial contractors, they have had a come to Jesus moment and they, and you know I tell them right off the bat, this is not an apprenticeship. You are not going to get a journeyman carpenter out of this programme. I think somehow in their minds they thought that somehow those three semesters equated to some

type of accomplishment. So in my advisory committee meetings for the last several years we've gone over and over this. Look guys, what happened to you training our guys. And honestly, I get pretty angry. If they're expecting us to produce a productive worker that can just hit the ground running with just a few hours in the classroom, with limited resources, and basic knowledge. If they're not willing to take that person and pair them with someone who...I think they just thought; well we don't have time to do that. Well guess what, now we're facing this critical shortage of people who can actually do this work and do the job. And by golly they're going to, like I say they're going to have to step up and if we want trades training to continue then there's going to have to be an on the job, maybe it's not going to take 8000 hours if they've got some of the knowledge that we've given them, but they're going to have to take some of that responsibility. Oh god I'm glad I don't have to sign some warranty like that because that, I mean, it's just not going to happen. It's not realistic.

SH: Have you had issues with students leaving for employment before graduation?

JM: Yeah. In fact some of our good ones, and I was at our local Association of General Contractors office the other day and I was talking to one of the people there, and I was talking about a particular student that I had in mind. He's a recent grad, he's a real go-getter. He has some experience in construction, he's really anxious to go to work, and they said; well; don't tell the members, they'll take him from you. Those students who want to go, I haven't had a lot of trouble with students leaving the programme to go into some other field. I mean that does happen. It's not for everyone. I do have some students who say; you know this is not for me, I just got a job at such and such, but that doesn't happen a lot. For me, and that's another thing that contributed to my completion rate, my low completion rate is that my good students, they would rather be making money than paying money to sit in my classroom.

SH: Yeah.

JM: So yeah that is an issue. I can see you thought a lot about these questions because these are things that we wrestle with all the time.

SH: Thanks. So how has your programme reacted to the fluctuations within the building industry, in terms of like training and placement rates?

JM: Yeah and I think I've tried to address that a little bit when we talked about before. We've had to adapt. I've had to drop some things that I'm very passionate about to prepare them for what our market is demanding right now. I'm just, again I'm just really thankful that I have a couple of contractors out here, larger contractors who are not afraid to get into a project where they might be dealing with National Register, they might be dealing with grants or what is required to take advantage of tax credits. I think several of them, and these are some of the bigger employers, they really understand that a lot of these projects wouldn't even be completed without those standards and without the availability of those tax credits. I know that our recent election here in

Kentucky the gubernatorial election, a lot of the folks at the Heritage Council were worried and reaching out before the election to the perspective governor; hey are you still going to be supporting our tax incentives? Do you think it's possibly you may even raise the cap? Both of them, in word anyway, also, they profess to understand the value in that. Kentucky, we get a lot of dollars from tourism, and I think they understand. Also because we have corporation like Brown-Foreman and other you know fairly wealthy entities that are also involved in preservation projects and know the value of preserving heritage, know that that's a money maker for the State of Kentucky. That's a good thing. But again, we have to provide bodies for what's in demand in our area.

SH: Alright. The next question is can you describe your industry, government, and academic partnerships? You talked a little bit about your advisory board.

JM: My advisory board, and again from 2007 until just a couple of years ago, I was lucky to get an industry partner to come to an advisory board committee meeting. I would get one or two. Most of the time it was made up of some of my other, my high school partners. I would get maybe one or two industry people, people I knew personally. I said; you need to come here and tell me what you need me to do for you. With the threat of closing the programme though, when I went to the Association of General Contractors, and they're not the only ones. I've recently made contact with the new carpentry local rep, the union rep. It's a young guy, very proactive. I always had a problem getting the old guy to come over and talk to my students. So the AGC in our area represents both signatory and open shops, so I get a mix of those. And they've been very good and very helpful. In fact they were the reason, those industry partners, are the reason I'm still teaching there. Without their support and without their agreeing to take on, to take my students in their intern and co-op apprenticeship roles, I wouldn't be here. And this is still a work in progress. They've given me a couple of years to turn this around, and I've been working very hard with them. Without their help, we don't have a programme. I mean that's the bottom line.

SH: So you talked about NCCER a little bit. Do you feel that system affects your programme and how you teach?

JM: Yeah it has. Basically it's the same information but we're able to teach in those modules and in that sequential method, it has, it's been challenging for me. It's, I'm sure it will be easier next year but there's been a big learning curve. We started it this past fall, fall semester, so I've been learning along with the students basically. I knew the old textbook forward and backward through probably three or four editions. So whoever your change your circuit there's going to be some slightly different terminology. Again, I'm sure you're aware of it regionally someone might call a fly rafter a barge rafter or a rake rafter you know there are these different terms I have to catch myself within the lecture that I'm using the terminology that's used in the current textbook. You know usually they do a pretty good job of letting you know that depending on who you're

working for or where you're working some of these, you know and I tell my students many times is because of the tradition that you're coming from. Did you, are most of the people coming from, that are carpenters in your area are they coming from England, are they coming from Germany, are they from Japan or whatever, so they have different terms for some of these same operations. So I would say that's, you know that's the major hurdle that you would have to overcome when you change your curriculum more, when you institute some new certain material.

SH: Okay. And you talked about your partnerships with the local high schools, can you elaborate on that a little bit more?

JM: I guess so. You know, traditionally they were all one entity. The Tech centres at the high schools service not only high school students but also they took on, in fact I can remember when I first moved to Kentucky in '83-84, I actually went to a couple of different ones to get my welding certification. Because, you know I was kind of interested, it was relatively inexpensive, there were quite a few adult learners. Now the area Technical Centres, that portion of it has been kind of removed from them and consolidated and concentrated in the Community and Technical Colleges. There are a couple of exceptions still in the State, but most of them are, well gosh, I guess I have to say it's, a lot of those Tech Centres for the last couple of decades been the dumping grounds for the high school students that were not performing and not college prep let's say. I have a great respect for my partner teachers in the high schools, I think they do a great job with what they have, I think that even now parents and high school counsellors are not aware of the opportunities for young people in the trades right now. I think for some reason they think that if everyone in the United States had a Master's degree, then we would all be rich. And obviously the math doesn't work on that. So, you know I think people are starting to realise, they're starting to realise that there is some value. They realise that while there's value in trying to entice some big company to come to this area, there has to be someone to build that facility who's skilled. There has to be someone to rework that old facility, to adapt it for use depending on who, you know, depending on who wants to take over that property. And we tend to think that that stuff happens by magic, for the last few decades we've kind of taken a lot of that stuff for granted. They don't realise that now it's all old guys like me out there, we need some young blood to continue those traditions.

SH: Absolutely. So do you feel the agreements that you have have been positive or negative?

JM: Pardon me, say that again?

SH: The agreements that you have with the Tech Centres?

JM: Yeah, I think so. Again we're going through a little rocky time right now. Not, it's only administrative. As far as my relationship with those guys, some of who I knew formerly, you know in the field. Again, I have a great respect for them, but I think that there is, they're also

overloaded. With paperwork, with data collection, with administrative tasks, and with just keeping an eye on their students, and they, quite frankly, are not happy about having to do the extra, put in the extra time and the extra paperwork to get a student successfully enrolled in dual credit, and making sure all of that stuff is tracked. We do have staff at the school that are supposed to be helping the teachers with that but, in reality it's very difficult for them, just like it's very difficult for us to find the extra time. It takes us out of the classroom. Right now because they're asking for, what they consider a minor monetary commitment, for some of those students fifty bucks is, you know, fifty bucks.

SH: Yeah.

JM: And the parents as well. It's like; what? Fifty dollars? Didn't that used to be free a couple of years ago? I mean, it's a hard sell. But as far as my working relationship with them, I'm visiting high schools. In fact, most of the students I saw today were high school students. I was at, not far from there I was at, just the other evening, Thursday evening when we had originally set this up I was at, I had forgotten I had an advisory meeting at that local area high school so, I try to see, I try to see all those area high schools, I try to make an appearance not only after hours with the teachers but during class time. Our Fridays are usually, I don't teach classes on Fridays. If I'm not involved in a faculty meetings or a division meeting, that gives me time to go to those high schools and talk to those students and promote the programme. So I feel pretty comfortable in with what I'm doing at least, I'm making those connections. It's hard sometimes. There are some semesters where I skip one or forget. But, yeah I enjoy that, I enjoy going to the high schools. I love preaching. I love preaching skilled trades. So, for me it's fun.

SH: Well you're good at it too. So what do you feel are the biggest accomplishments for your programme? What have been the biggest accomplishments?

JM: Well, to date, my biggest accomplishment is preventing the programme from being closed. Again, that's a work in progress, but I feel much better prepared now. You I did, you know the fact that I reached out to them with the ultimatum, that kind of woke them up a little bit too. At the same time, that they were closing my programme, for the last couple of years for the first time I had any of them contact me like; hey John, we've got some big jobs coming up, do you have anybody? And you know, I didn't really have anyone to turn loose then with the qualifications they were asking for, so I would say that yeah, the fact that the programme is still there, and believe me there are several other carpentry programmes that were just left by the wayside in the KTCS system.

SH: So what do you think the biggest failures then?

JM: Pardon me?

SH: What do you think are the biggest failures then?

JM: Biggest failures. When, you know I have a (laughs), I'm very disappointed that I wasn't able to

get the Preservation Certificate up and running the way I had anticipated. And that's starting from 2005 when I first started there. I really, I worked very hard on that. And I was very disappointed that I was not, in my mind, the administration may look at it differently, but I really didn't feel that I was truly given the support that I need to make that, they didn't seem to understand that I couldn't teach both programmes at the same time. That we did need, and at that time I had looked into NCPE and they require that on an associate level that you have a programme director and you know all of those things, and I had several meetings with the administration, pointing these things out. Oh yeah John, no problem, but when push came to shove and when it came down to it, you know I was responsible for another programme at the time because the previous instructor was terminated, so it all fell on me. So yeah, I'm very disappointed in that. I have to believe, and when I teach my students I think it's important to teach them the history of carpentry, of woodworking. I think ultimately now my students will have to make that choice for themselves.

SH: Yeah.

JM: And I try my best to prepare them. I think that a lot of people don't understand that you can't just go to Lowe's and get everything you need. So it's important for them, I think it's, if the students have the basics, if they know how to measure, mark, cut, if they know how to source their materials, if they're aware of different building traditions, some students that really sparks a lot of interest and they want to know more. Those students I will be pointing in a certain direction. I think it's also important to have knowledge of modern building materials and methods as well. So I would like to think that I'm providing, given the circumstances that I'm in, that I'm providing, at least I'm providing those opportunities. That they can come to me if they want to know more, that I know the people that I want to send them to. Really pleased I had a student that graduated a couple of years ago that is working for a contractor, because he did. He liked that stuff. So I said listen let me introduce you to Chris Black, and has working for them now. And has making more money than I make and has working on restoring some of these buildings in downtown Paducah and he loves it you know. Then I have other students who say; I can't stand doing that work, I don't want to do that work, so you know I'm sorry that programme didn't develop like I thought it would, but I think there's a lot of factors that were beyond my control. Including the demographics, the population, the demand, all that stuff.

SH: You know it's funny I met with the President and the Head of Institutional Effectiveness for the Kentucky school, the Technical school right outside of Cincinnati. And they came down, they had a SACS meeting in Savannah. And they were moving into this urban campus and they asked the neighbourhood what they wanted. And the neighbourhood said they wanted historic preservation. So they figured they were in town, so they figured let's go talk to Steve. I don't

know how they found me but, it's funny my Vice-President and my Dean would not leave me alone with them. They were terrified that they actually came to steal me (laughs).

JM: (Laughs)

SH: So we're sitting in our conference room, and the President pulls out this sheet, and she says; well we have something in the Community College System in Kentucky, and she slides it over to me and I said yeah John Moore wrote this from Western Kentucky. And she said; how did you know that? I said because I know John. I was like; he still works there. You have someone in the system that actually knows this stuff and is here. They said we didn't know that. I said look there's not that many of us, we all know each other. I don't think that programme ever picked up but...

JM: Well I think it's funny, I got a call from the folks in Louisville, at Jefferson Community and Technical College. And it's like John Moore is the one you need to talk to about this. Of course I also know Jim Turner who they hired to run that programme up. I also know Bob Yapp, so. And that's another thing too. I mean this has nothing to do with the interview I don't think, but they had asked me if I would serve in a consultancy manner, and boy did that throw up some red flags. They needed someone who review student work. I gave them some parameters of what I would need if I were to do that. Of course it raised all types of conflict of interest issues. Of course I can't be working for them while I'm supposed to, I'm already working overload at our school, I've not, I've made a trip up to Louisville, I've talked to Jim, I gave him some, they were really desperately looking for some rubrics that would allow them to assess. These guys don't have a lot of experience in education and they don't know what needs to be done to proper assessment, so I provided them with some of those materials. They were kind enough to pay my lodging and my travel time, and we worked out an agreement that I could come up on some weekends and during the summer months, I am a ten-month employee, so during the summer months I'm not contractually obligated to be on the West Kentucky campus. But their Provost and our Vice-President of Academic Affairs are having a hard time. Again it's like; we don't want John Moore to be working over here. So I haven't heard back from them. You know I got a call from Jim asking me to look at one of the matrixes he provided, but quite frankly, I'm busy. And I really don't feel that I have time to do that uncompensated. And again they agreed to compensate me but it's that grey area of; how do we pay him? He's already an employee do we pay him a stipend, do we pay him as an independent contractor? So it will take them three years to figure that out. In the meantime, the three-year grant will be over.

SH: Yeah. Hey in the meantime, tell them to call me, I can do it. I thought about actually applying for that job. And to be honest I don't want to, and not that he's not a good guy, but I don't want to work that closely with Bob Yapp.

JM: I can totally understand that.

SH: And it makes me a little bit nervous. Like John Leeke, same boat. Like I think has a really great guy but, he's in it for the dollar all the time. Which I understand, he's trying to run a business but, it like, I can't pay you for shit.

JM: They got some huge egos there.

SH: They really do. And Bob Yapp and I would have butted heads.

JM: Yeah, we already have. Only on paper. He wanted to strike a lot of stuff from the curriculum. Oh we don't need this, and we don't need this, and he doesn't understand that it took a whole process for curriculum vetting and committee meetings to say; well you need to add this.

SH: Yeah.

JM: So you can't just pick and choose. In higher education you can't just pick and choose what you want to teach unfortunately.

SH: Exactly. It's not running a two-day workshop. You know you have to get these guys ready. And I was told originally that Duffy Hoffman was hired.

JM: I thought, I hear some of that. In fact when I saw him, where was that? I saw him in St. Clairsville, that was the last one I attended, he came up to me and said; oh John we need to get together, but I never heard anything more about that.

SH: That was probably a good idea that Duffy didn't do that because, I like Duffy, but since he's stroke he's been, and he's a hell of a teacher, but he's been, but he can snap in a heartbeat. And that's all you need is to have Duffy snap at a student. Jim Turner was a very good choice.

JM: I think so as well. I think he'll do fine. I think he's kind of like a duck out of water a little bit when it comes to dealing with the administration and the whole KTCS system. I'd love to help him out. I love Louisville. I would love some excuses to go up and visit. It's a terrific town if you haven't been there.

SH: Yeah Louisville is great it's been a couple, it's been about eight years, but it's, I love Louisville yeah.

JM: It's a great town and there's a lot of stuff happening right now. I met another one of his instructors, and a real capable guy. I would love to work with those guys but so far they haven't offered me a position up there. So I'm stuck here. (Laughs)

SH: Still in Paducah then. Alright, last question, and at the end of it there's a probe specifically designed for American interviewees, the UK has their own but, what are the future plans for your programme?

JM: Again, my future is going to depend on my continued partnerships with those industry partners. I don't see how it can happen without that.

SH: Yeah.

JM: I would like to think that as the demand for skilled labour increases, that so will the programme, if I'm successful placing them with these guys that quite frankly, they pay great. I

mean even the trainees I'm giving them, they're getting \$15-18 an hour, just as trainees. If it's a prevailing wage job they're getting \$24 an hour, but they're not taking that home as a trainee, that's being put aside in profit sharing. They also, these guys that are members of the AGC they provide full health insurance, they provide retirement benefits, and if you're getting, as a trainee, if you're getting \$15 hour, and in three or four months you're getting full health benefits, particularly if you're young and looking to start a family, a maybe stay in the area. And they're telling me this is a career choice. This is not fly by night. We're at a point now that we need to supply, at a regular basis, young trainees. We're hoping, in talking with the industry partners, and talking with my Dean, we're hoping this will be the catalyst for attracting new students. We're working very hard to get the message across to parents and high school teachers, they've been very resistant to this. High school counsellors, you'd be amazed. They never let their students know there are opportunities in the trades. It's all college prep. That's what they've been taught to do, and that's what's going on. So, if we do, if the programme does grow, then I would have the opportunity to hire another instructor, hire an adjunct, to re-institute some of those other programmes that are a little bit nearer and dearer to my heart. If I live another few years anyway (laughs), I would like to think I could spend another few years there. If I could get that programme back up on its feet, I would not be hesitant to turn over a majority of my responsibilities to someone younger with more energy. Quite frankly, I'm getting tired (laughs).

SH: Alright. Well all this stuff you've answered pretty regularly throughout the time. So, if you got that expansion you would think about getting more equipment and, well you would have to get a bigger shop.

JM: Bigger space, yeah. Yeah they're very good, if the numbers are there, for instance our welding programme, has always been very successful. They have two locations. On our campus they have a large shop. They have another huge shop in our satellite campus. There's a lot of shop space down there that I would love, it's closer to my home, that is easy to adapt, but not without the students. Not without the participation in the programme. So if the enrollment is there, if the demand is there, then the money is there.

SH: Yeah.

JM: And that's my fight. That's what I'm trying hard to do, to let people know of the value of working in skilled trades. There is an opportunity now, it was a really hard sell for the last decade, it was real hard since the economic collapse. But it is turning around in this area, and the future looks bright for the State of Kentucky and for my region.

SH: Excellent. So what do you feel is the future for of heritage craft training in the US?

JM: Gosh (pause) I hoping, well that depends on a lot. It depends on a lot of things. It depends on the mind-set of the population, first and foremost. You know we live in a society that loves stuff that we can throw away and buy something new. I think that heritage preservation is ultimately

going to be driven by the demand for those projects, and the need for people who can actually do the work. It's funny because when you go to Europe, and I've got a friend who, I've got acquaintances that live in houses that are probably older than this country, you know that have been continuously lived in, I know that economics can change that somewhat. Just in talking to some of our buddies in the UK I know that they're suffering from similar problems in finding qualified personnel. I think the key is first of all is there a demand for that, and apparently here is, because there's a pretty big shortage. I think in this country, at least from the higher education standpoint, most heritage training has been a little bit more academic. And that is absolutely necessary. But right now there is a need for people who can actually do the hand work. And I don't think that can be done with two-day workshops. I think that it's important that young people going into the trade know the history of the trade that they are going in, and that I think, still you would have to be viable. Unless you live in a larger urban area where you could just do that exclusively. Those people that do that work, particular in small rural communities like we're in, have to do both old build and new build. I don't know if that answers your question or not. I really don't know what the future is. It really depends a lot on the political climate. But right now there seems to be a shortage of people who can do the work properly and the older guys, they're getting tired. And looking at it, from the conferences I've been to, that we've both been to, and you hear those guys and looking around, saying where are the young people that want to do this work? So that is something that we're going to have to be dealing with.

SH: So the last question I have for you, which again is specialised for the US people but, if you look at the programmes that exist, or did exist, so you've got Bill Hole at College of the Redwoods, Lucien up in Astoria, you're in Paducah, St. Clairsville, Edgecombe in Tarboro, North Carolina, and the you have College of the Building Arts and Savannah are the ones that are in the biggest towns. And Savannah has 150,000 people in it. I had more than that in my neighbourhood in Philadelphia, than the entire city has. Why are these programmes put in these rural places, but there's not one in New Orleans, there's not one in San Francisco, there's the high school programme in New York but that's faltering.

JM: Yeah, gosh that's really surprising to me. That's a really good question that we are going to have to address aren't we. Is there something in San Francisco? Did they just kind of assume that there was just some old guy out there that knew how to work on these buildings? Did they, obviously there's been a disconnect of those people plying the trades and the passing on of that knowledge. I really don't know. I'm sure there are many, many reasons, but yeah in a small rural area like mine you do have those people who are very passionate about history, the history of the region, the history of the area. Often those responsibilities fall on those folks who are the drivers of saving the old schoolhouse or saving the old post office, and I know they have a terrific challenge in finding those people who want to take on those projects. They also have a huge

problem in financing those projects like that. I'd like to think that we could, utilising incentives we could, and training people to work effectively we could, and I think from my point of view, and I see this a lot, that the common perception is that if you work, using traditional methods, and you work on older buildings, then it's going to take ten times longer to complete. And I have to tell them that that shouldn't be the case. If we're using properly sharpened tools, if we're utilising basic principles of proper management and proper conservation of movement and energy, those projects should not take much longer, and they should not be that much more expensive. In fact we have a good case in point here in the City of Paducah where Ray Black and Sons, I talked a little bit about this in Lincoln, we had an old crumbling antebellum mansion that had burned basically. And we had a local contractor that stepped up and they've turned that into the welcome centre for the interstate. They came in several thousand dollars under what the proposal was, when the bids came in, for tearing everything down and putting up one of those brick restrooms. They brought it in on time and under budget and actually added a few things. Because that's what happens when you have people who know how to do the work. So, and a lot of people aren't; aware of that. Most people in Paducah, that if you just pulled someone in off the street it would be; yeah I really like Whitehaven but man I bet they spent, they should have torn that down and built the new one for cheaper. That's the common misconception when we're talking about preservation carpentry and re-utilising buildings. Not even bringing in the whole green factor. And we really need to debunk that. We really need to let people know that these things can be done effectively and to specification, for a reasonable price, and until we get that message across, and I know it's hard. When you've got a bunch of people who are just playing on the weekends, and don't have all the skills that they need to have, and that's where I'm talking again about the industry people taking some of these young people under their wing and giving them some of this job training so they can understand, so they can be ribbed for not moving fast enough. And not sacrificing quality. I'm not talking about sacrificing quality. I think if you look at any one of the buildings that one of our major contractors has taken care of, particularly Ray Black and Sons, I don't want to pitch them necessarily, but they do a terrific job, of sourcing materials, of getting the job done, of getting it done on budget, and on time, and that's what it's going to take in the states. It's going to take kind of a seed change of people's perception. We fight that because in our society we are fighting those people who are selling product. And telling you, you know it's going to be cheaper and it's going to get done quicker if you use this or that. They're not really concerned about the end product as much as selling you a product. And I don't know, I don't know how we address that, how we overcome that. I think that anyone who walks in New Orleans, the French Quarter, or comes to Paducah, and see the riverfront, the downtown area, they like it, they love it. It makes them feel like part of a community. But ask them to actually live there or why don't you take one of these houses, in

most people minds that an unobtainable, whether it be financially or time-wise, oh it can't be done, you know. So I don't know I think the future, in those terms when we showcase successes like that, it certainly makes the future brighter, but I still have a lot of worried contractors out there who are again, short-handed. How do we address that, how do we get the message across? I working as hard as I can to get that message across (laughs).

SH: Yeah. It's a tight one to get across.

JM: It's a tough one to get across sometimes but when the money's there though. When they understand that hey, you know I could be working for this guy and making enough money to support my family. Our population has declined significantly over the last couple of decades, because the jobs aren't there anymore. Now these jobs are available. And the work will get done. I tell my students they'll go to Missouri, they'll go to Tennessee, they'll go to Alabama, and they'll go to Illinois to get the workers in the shop. I would rather it be you, sitting in my classroom. I want you guys to get these jobs.

SH: Yeah. You should be doing that. Awesome, well actually that's all I've got for you is there anything you would like to add?

JM: Oh gosh, probably. I'll tell you what Steve we'll keep in contact. You're email address is, oh in your email that you sent for the interview do you have a UK contact that I can get material to you, really it's not even necessary anymore right? Could you give me your contact information, send me an email and maybe I can forward you some of that information about the demographics of the College, I would like to get you, like a firm number of the students who are actually attending and all that kind of stuff, if that would help you out.

SH: Yeah absolutely. My UK address is my primary address now. That ac.uk, which confuses people to no end, especially since I'm sitting in Savannah right now, I'll forward it to you again.

JM: Yeah please do.

SH: And any physical stuff I'll give you my Savannah address as well. So if there's anything like, oh we don't have this electronically you could send it right along. But if you come up with anything, like if you wake up in the middle of the night and say; oh crap I should have said this, just email it to me and what I'll do is I'll just add it in at the end of the interview. Tom Russack sent me about four messages after I interviewed him.

JM: Yeah I'm kind of jotting some stuff down, but I'm getting a little hungry too so.

SH: Yeah I've got oysters to eat.

JM: Oh, shame on you.

SH: I know I'm a terrible person. Well John I really appreciate all your help.

JM: Hey, it's always a pleasure to talk to you Steve.

SH: It's always a pleasure to talk to you too.

JM: Yeah. Safe travels.

SH: Oh. It's going to be nine hours on the damn plane.

JM: Hey listen we just got back from Indonesia for my son's wedding that's 33 hours of air time so.

SH: Yeah no thank you. Well awesome man. Well you have a great night and I hope to see you again soon.

JM: Bye Steve.

SH: Bye.

End recording.

Total Recording time: 1:50:29

Interview Form-Educational Provider

Program: Historic Preservation and Restoration Technology _____

Institution: College of the Redwoods _____

Address: 7351 Tomkins Hill Rd. Eureka CA. 95501 _____

Interviewee: Bill Hole _____

Occupation: Director _____

Interview Date: 27/10/2015 _____

Interview Location: Bill Eureka Stephen-Savanah (Skype) _____

Interviewer: Stephen Hartley _____

Consent Form Signed: 17 October 2015 _____

Note: Inferior wireless connection caused several interruptions within the interview. No recording lost.

Begin Recording

Stephen Hartley (SH): Alright we are rolling it looks like. So, what this whole thing is, what I'm looking at is, I'm looking at the way the UK approaches heritage craft training and how the US approaches heritage craft training. And it's broken into three sections. One is the actual historical background on how craftsman were trained. Another one is the interviews with practitioners to see how they field about the changes in the field since they came in. So I interviewed Gerard Lynch and Jeff Orton, Rudy, and Lisa and Ken Follett. A few other people you know, Henry Orton, the littlest Orton, who lives here in Savannah now.

Bill Hole (BH): He does?

SH: Yeah I brought him over as Visiting Artisan with his dad, and he met a girl, and it's kind of, they got married, so he lives here, lives up the street from me actually.

BH: No kidding he got married too.

SH: Yeah. And I was kind of seeing what they were dealing with. And now I'm looking at educational providers, people who either do or have taught preservation, or as they call it in the UK, conservation, in an academic setting. Trades based, only trade based. So since you have been in this field for many years now, your opinion, and just your background is really vital for me to understand really how we're in the position that we're in, and what we can do to make it better.

BH: Yes.

SH: So, and just so you know your colleagues on this end are going to be John Moore, I'm going to interview someone from ACBA, I'm not exactly sure yet, Lucien up in Colorado.

BH: He's in Astoria.

SH: Oh, yeah, Astoria. Natalie's from Colorado, she's doing the Historicorps programme. And if I can get a hold of him, I need to talk to Dave Mertz, but I cannot get a hold of Dave. And we've got a couple on the other side, Building Crafts College, Weymouth where Simeon went, Glasgow College and a few of the others as well. So what we're going to do is that there actually ten questions in the interview. Inside those questions are what we call probes. And probes are there to sort of elicit some more information from the questions. Some of the probes won't apply to you, so we'll skip over them, so will, and there's a specific question that I ask at the end for US people, and there's going to be one I ask for the UK people as well, that's actually not in the ten questions.

BH: Okay.

SH: It should take about an hour, maybe an hour and a half, depending on what you want to say. And I know you have strong opinions on the matter. But before we get started, what's the name of your programme?

BH: Well before we get started, you know the College closed my programme last year.

SH: Yeah I do, unfortunately I do.

BH: Okay. Well it was HPRT; Historic Preservation and Restoration Technology.

SH: Okay. And you were the department head, director, what was your title?

BH: I was the Founder, Director, Chief Custodian, Grant Writer, yeah all of that. Director yeah. In all the traveling that we do, that's what people relate to; Director. I'm the Founder of it yeah, but I was also the one that kept it all together yeah.

SH: Yep. I know the feeling.

BH: Yes, yes you do, I know that.

SH: Well can you describe your programme?

BH: Yeah. The programme was pretty comprehensive theory and hands on based programme. Basically, you can't do a good job teaching hands on preservation without the theory behind it; they why, the what, the who, the when. And you can't really do a good job developing a preservation plan unless you teach people how to properly assess what they're about to go into. So building assessment became a part, architectural history, I actually put that in in 1996 when I first started the programme. I almost immediately was accepted by NCPE. So I was almost following, I started it following their guidelines, I actually travelled out to Dave's programme and took tips and everything from people were doing, basically anything I could, from the great list. I went through university programmes and those that would talk to me and give me feedback, I kind of based my programme around a; not reinventing the wheel, and b; as a tradesperson realising that you need a strong trades component of any hands-on preservation programme. But at the same time, my hope was always that my students would want to go forward and to go on

to get academic, go on and get a Master's or in my case even get a Bachelor's because we are a Community College with an Associate Degree as the outcome.

SH: Well, how long did it take to complete your programme?

BH: Two years.

SH: Two years? Alright, how many credits was it?

BH: Sixty-four.

SH: Sixty-four. Any Gen Ed classes in there?

BH: Eighteen.

SH: Eighteen.

BH: Eighteen units.

SH: Eighteen units.

BH: Yeah, so definitely you could do a one-year Certificate which was, I'm stretching my brain. You could do a one-year Certificate and a two-year Degree, and the Degree encompassed the Gen Ed, and you could get an Associates in Arts degree in Construction Technology- Historic Preservation. Or, you could, actually they took the Construction Tech out of there. The problem, the actual disconnect was always from the state level. The state accounting of programmes, they don't have one in Historic Preservation. So it's, I've always fallen under Construction Technology. But anyway it would either be a one-year Certificate option or a two-year Associate's option.

SH: So, why did you, why was the programme founded?

BH: I was pushed into it by my local historians who were picking on my then President of my College and who also owned an 1885 two storey, oh see what style was it, kind of Stick-Eastlake that they bought with some bond money, local bond money. And they were in a pickle because they needed to show something was going on, and the historians who were in the chamber mixers and the rotary clubs, that the president was frequenting, the two women in particular, and again imagine the women pushing the point, really just kind of thumb screwed him to a point where I was, I had been side shifted from a seniority situation in the new Home Construction Programme that I'd been hired into. And after 5 years into it, after I was tenured, right after I was tenured, I got this push to go away. Because I had a senior colleague that came out of administration and pushed back into the classroom. So, this was kind of a dilemma in the school, so they decided; hey Bill, we want you to go out and start a preservation programme.

SH: Are you happy that they did that?

BH: I told them right away that they couldn't afford it. I told them right away that I know the business enough that, as a tradesman, from boats to structures to houses that this is high end complex training that we're doing. This is upper level education. And we're teaching people coming in at the ground level. And this is way up the ladder, like you really should have a couple of years of residential carpentry and you really should have a couple of years with woodworking

and stuff under your belt. And at first I wasn't, I guess I wasn't because I had to learn everything, I had no background. I had no theory of preservation, I had no building analysis, no research and documentation. I just crammed. And I had a couple of locals that had Masters in preservation. Both of them we're scheduled to teach a couple of classes, and two weeks before my Dean pulled me into his office and said; hey we're not going to hire them we're going to make you do this.

SH: I know that one.

BH: Yes. So that wasn't really, yes I wasn't really happy at first, I was really muscled into it. I kept a one-year Certificate until 2002. So six years it took until I realised that you couldn't do this in five classes. You couldn't do a material science class and cover all the materials. You couldn't do a field, a carpentry class and not have other courses that went with it. So finally in 2002 I added curriculum. I think I was up to about 18 courses over the time that I had written. And it allowed that to attach that and turn it into an Associates of Science degree.

SH: Okay.

BH: Which was, then I was happy. I was happy when that day came, because it felt like we were finally getting some respect. And it wasn't six years later that it turned out to be otherwise.

SH: Well when you started, you didn't have any grant funding or anything like that when it started.

BH: (Pause) I don't think necessarily other than that's when I first learned how to write grants.

SH: Yeah.

BH: No I take that back. I had already written things like gender equity grants and CalWORKs, California Works which were retraining unemployed people. I had done some small grants in the residential carpentry programme to add some of that together. But I got a kind of a, I got a little bit of credit from the College to buy some initial tools and instructional supplies that I needed but I almost immediately started grant writing just to get tools and equipment that I needed.

SH: Alright. So about the College of the Redwoods, can you describe the school at little bit? You know the mission statement, does it serve a certain demographic, that kind of thing.

BH: Yeah I could I, I'm going to have to jump over to get some guidance on this. (Pause) Well it, it basically if you go online to redwoods.edu that you could probably go right on there and cut and paste it. Basically it's on the main, just redwoods.edu and right there about CR and the vision is simple; College of the Redwoods is a learning community where lives are transformed. Then it goes into the mission. The mission is; College of the Redwoods puts student success first by providing outstanding development; career, technical and transfer education. The college partners with the community to contribute to the economic vitality and lifelong learning needs to its service area.

SH: Ok.

BH: This makes me all laugh by the way. We continue to examine our performance and practices to improve upon the programmes we offer. College of the Redwoods was.

Transmission disconnect.

SH: Alright we're on. So you were talking about the mission statement?

BH: Oh yes. I don't know what point you got cut off but; it partners with the community to increase economic vitality and lifelong learning needs of its service area.

SH: Yeah that's about where I got cut off.

BH: Yeah, and then we continually assess student learning performance and practices to improve upon the programmes and services we offer. Well the interesting thing is over the years of continuing rewriting, which everyone does, in '68 when the school stated it was very much a logging and fishing community. This Community College was sold to our community for a strong vocational ed programme. Across the board applied technology and college transfer. And today it's completely, I would say its 2/3. 1/3 where we've been completely minimalised. It's funny how they say, they of still say outstanding developmental, career, transfer and technical education that's still the three kinds of main focuses of who we're, what kind of programmes we're teaching. But there's their mission. I don't know, what else was the question?

SH: What kind of degrees do you offer, you said the certificate.

BH: In HPRT?

SH: Just in general, the school.

BH: Well in general we have certificates of completion, or certificates of achievement they're called now. Then we have certificates of merit which are smaller, like typically 12 units, 16 units or less, they're not approved by the state, they're a local, just a focus certificate, typically in career tech stuff. And then we have an Associate of Science and Associates of Arts.

SH: Alright. What's the standard teaching load for an instructor as prescribed by your school?

BH: We're prescribed by what we call faculty teaching units. And we're supposed to teach forty-five teaching units at year as a full load. We're on a semester, so that works out to twenty-two points five TLU, teaching load units per semester. And that ends up, oh it could be five lecture classes for somebody, or in my case it could be a combination of lab classes. We actually get a credit and a half for lecture, and one credit for lab.

SH: What?

BH: Oh yeah.

SH: That seems backwards.

BH: Hey, welcome to the real world it's like, so you know if we teach an hour of lecture we get a credit and a half, if we teach an hour of lab we get a credit. Well, that's life.

SH: Yeah. So what is the student demographic, in your programme, what was your student demographic? Male to female, average age kind of thing.

BH: Well, the College, I was not too far off it but its fifty-five percent female-forty-five percent male. Average age twenty-seven.

SH: Was there a minimum age your students could enroll at?

BH: I had a student a couple of years ago who was fourteen.

SH: Fourteen?

BH: Yeah.

SH: Wow they would never let that fly in Georgia.

BH: Aw he was sharp. And I had another girl, no I've had two fourteen-year olds. We have a high school, special high school programme at the College of the Redwoods. And so the high school, one of the local high school districts actually has a campus on the College and students can actually come, take classes and get credit for high school as well as get their Community College degree at the same time.

SH: All right. Do your students receive financial aid when enrolled typically?

BH: Yeah.

SH: Yeah.

BH: But most students are working.

SH: Most are?

BH: Most are.

SH: That was my next question. Are they employed in the field or are they just working?

BH: I would say seventy-five percent of students are working to bring money in. Now I can't say the population, the percentage of financial aid, but it could easily be thirty percent.

SH: Yeah. Okay. Do your students come from a certain geographical region?

BH: It changed over time. It started very local. And then by the time the programme ended I was getting people from all over the country. You know it became a destination place.

SH: Ok. Excellent. Now in terms of your faculty and staff, where did you find your faculty? Did you have other faculty besides you?

BH: Oh yeah, no I had five others in all over the years. But I had kind of a core two to three depending on how many classes we, local. Local expertise of just absolutely the best grade, one had her Masters, two actually had their Masters in preservation. And one is just an absolute master artisan of plaster, graining, painting, finishes. I know I'm cheating him but such a master in those crafts. The other general, a millwork, cabinet millwork contractor, he was really good at teaching the architectural millwork for me. And then I had another contractor that actually went through the programme, through part of it, he went through basically documentation training and intro class. A well-seasoned and actually, I kind of feel embarrassed because he came and

took my classes and he's such a gifted builder. But his point is that he wanted to learn about historic buildings. He's already spent a lot of time building log buildings up in the Orkney Islands in Puget Sound and general carpentry. But, as it turned out, learning about historic buildings is something that has just springboarded him. And that's kind of where I get a lot of my demographic locally are builders. Anyone the one I was just talking about Bob he ended up teaching the field school and he's now a really good, he's qualified, he's excited, at first he was like: oh I can't teach I'm not like you. But one I threw him into class one time and he has never really looked back. He's super good, he's in his mid-sixties and absolutely focused and fun to be around and just a go getter like; come on let's go get this and let's move this. So I get my faculty, my faculty local.

SH: What was your, well what desires or qualities did you desire in an instructor when you were looking for them?

BH: (Pause) Just great quality, great skill, good presence. I mean quality was always the first thing in my mind with anything in this programme was we're going to have the best. And I think we actually raised to that point, I think we actually got to that platform. I really believe, I never could Steve, I could never say; yeah we're one of the best in the country because I'm just too humble for that. But actually, of all the programmes, but 09-10-11, we really were hitting all these benchmarks of people just coming because of this programme. People coming out of Master's degree programmes and moving here to get the hands on. Especially after some of my students went out and started working in the East Coast area and Masters students going; where the hell did you learn how to do that and so jealous that some people would actually move here. You know and what we were able to do, What I was able to do by traveling to, the times I went to New Orleans and with Historicorps before they actually started and they were Mountain Associates, I've worked with some different projects and bringing in the knowledge out and about in different parts of the country is what I had to do but I don't know. We got to a place where College of the Redwoods Preservation Programme was solid. Outside of here.

SH: It certainly was.

BH: Outside of the actual College (Laughs).

SH: (Laughs).

BH: Yeah I still have people in the community that, today I was at our County Planning Department today and I was working with the, I ran into the Director of Planning who's just about to retire, and he used to be the Director of Planning for the city and I've work with him for decades and he was just still, he was shaking his head and he said: I just can't still understand what the hell they were thinking. You had one of the best thing that our county. And he's right. I mean in a lot of ways, we have about eight local governments here in Humboldt, small cities. Every one of them has somebody who's taken a course. We have a demonstrated change of

buildings and their beautification over the last ten years. We have a constant conversation that goes on, when you go to the building departments now you just talk about the state historic building code and it's just a no-brainer, where it used to be a fight. And you know it's like the awareness, I think one of the best things I can say we're gifted to the community is the basic knowledge.

SH: A lot of times that's what they need.

BH: Yeah.

SH: Well what was your student to faculty ration typically in a class?

BH: Anywhere from one to eight to one to twenty-five.

SH: One to twenty-five?

BH: Well in a lecture. No in building assessment class I had twenty-two people which was a challenge. I would take them out at night and have them climb through buildings.

SH: That's a lot. I always capped mine at fifteen just because.

BH: Yeah. I'm going to shift my location real quick.

Transmission disconnect.

SH: Well, we're actually at question number five sort we're about halfway through. Can you describe your instructional workspace?

BH: Instructional workspace always varies. I mean it depends from classroom, regular classroom setting, where I have, I used to have a slide projector that I used, originally it was all slide projector then it went to digital, then only in the last five years you know with whiteboards and the overhead projector, I mean the projects. So basic classroom setting where I would need to have desks for students. And then out in the field I typically found a house or building somewhere in the community where we would go and set up camp and work on. And I, the setting was very varied, so basically it depended on the site we were at. And I brought tools and we basically set up in wherever it was, and that was out classroom.

SH: Alright.

BH: And that's how, I basically ended up rolling that into the field school concept that most, many university programmes talk about their summer field schools and I just thought that was great and I had an actual site for a field school and that's what we came to talk about at the College.

SH: Awesome. Did you have any specialised equipment in the programme?

BH: Yeah. I had all, I had all the carpentry equipment for woodworking, for house building, for field, I basically, okay here's how it started. I started by taking a lot of my own tools and lugging them in my truck every day. And then as the years went by and I started writing grants I started supplanting that, so I could leave my tools at home. So I had the, basically all the tools, chop

saws, table saw, and your two skill saws, heat lamps and scrapers and on and on and on. Your two of anything we needed. And in the classroom I had, working in the, one of our classrooms, I didn't finish that part, is our woodworking class where we teach several of our woodworking classes, cabinetmaking, and that's where I did the material science classes. So the classes that were like, material science was a series, so I had one in glass, one in masonry and plaster, I had one in interior finishes, I had one in casting and mold making, so those went on in the actual wood shop with big benches and stools, and I had big cabinets where I kept all the supplies and parts and pieces. And all of those, all of that stuff, all of the instructional supplies of casting and mold making, you know how it is all the mixing cups and scales and then you have the supplies themselves, all that stuff I ended up buying with grants. And every once in a while, the College would throw me a few bones, but mostly it was me, especially when I rolled into the Associates Degree I was able to get maybe \$5000 from the school to start some of the material science classes.

SH: What equipment did you required your students to have?

BH: Basically, I mean beyond graph paper, a pencil and a camera, students didn't have to, there were two things that I learned that students didn't have to have. One was pre-requisites, and the other was they didn't have to have their own tools. Because my population was such that back in the nineties and even into 2000 if I, it was before 2000, within the first three years I realised if I was going to have pre-requisites, which actually the programme should have had construction residential carpentry as pre-requisites, but since that wasn't realistic, I just accepted anybody because it was the only way I could get twelve or eighteen students. Otherwise I would get three or four because they took the pre-requisites and these others are doing that now and classes are only offered once a year and it's like, the only way I could figure it out is that is, the only thing you needed was the desire and you could come in, I didn't care what class. The other one with tools, a lot of people didn't have money. It was hard enough to buy their books but, so they're textbooks is one of the things they had to have and what that, what I did there is I made sure to buy paperback versions and I got, I've got really good textbooks I use. And modelling after everyone else in the NCPE programmes but more than that I was really against \$150 books. I was more about \$35 and \$45 books. And all of them that I used I think we're really great. The only exception is Hall's *Historic Millwork*, which is \$90 or something.

SH: Yeah but it's great.

BH: It is great. But it's probably the most expensive book I had. I mean all the other ones, I was using all the textbooks that all the university programmes were using for the lecture classes. And quite proud of it, because I really believed that the students, what we were able to deliver here, I really believe, over time was on par with what was going on elsewhere. It was solid, no doubt about it. I was just solid training.

SH: Fantastic. Did you ever experience any serious health and safety issues in regards to your equipment and your space?

BH: Well everything was based on safety tasks, it was based on you don't use equipment without a safety test. I had field safety tests and written, multiple choice or whatever. But the equipment, I was pretty picky about people using power equipment that we did one on one training and if people were okay then they could use them. Of course around historic buildings the biggest problem you have is when you start dealing with lead paint or any asbestos, which I would just steer away from. But the lead paint I never did. I actually took lead paint on face first and never worried about it. I was really responsible. I think, and believe I was really responsible with it. Any EPA type person, and I would pretty commonly argue about shit because I just think a lot of people that would critique what I was doing wouldn't know shit about what they were doing you know. My use of hepa filters, gloves, Tyvek, and housekeeping, washing stations it was pretty impeccable. I had no tolerance for sloppy work. I had heap vacs on site. And if we ever did any paint work, stripping and the like, it was always done with silent paint removers, heat guns or steam. And that was it. There was no dry sanding, no dry grinding, no dust in the air, that was my attitude. And encapsulate and gather whatever fell on the ground and encapsulate whatever fell off the building. As soon as I could put latex or oil-based primer over the top of it but as far as equipment safety, no because, I mean the router, it's kind of hard to get hurt with it but it's got a good bite to it if you're not paying attention.

SH: Yeah. I always said the drill press was the most dangerous tool in the shop.

BH: Yeah it is.

SH: People become complicate with it.

BH: Yeah it can be if you go to drill a piece of metal and you don't have it clamped down.

SH: And I've seen it happen unfortunately. So, your actual graduation, because you've actually answered all the probes for question Five, so your graduation rate what was it when the programme, or what was it through the years?

BH: The rate? Oh, one or two or five a year. And I actually, well you know I actually have, I don't know if I have it, let me check, because I just switched rooms. Let me see. I actually have, when I was going through the programme closure I actually gathered all this shit. I was just like (laughs) I gathered everything.

SH: Hey I helped the fight I wrote a letter. And I got a very polite and very form-based response from your President.

BH: A very polite and a very what?

SH: Form based. It was just basically like a form letter. And I read it and was like as soon as I opened it I was like uh-huh.

BH: Yeah that's was, it was pretty much standard. But year I, here we go. Let's see; 09, 04, 10, yeah, I actually over the years I can't say it was over a couple dozen.

SH: OK.

BH: So I had Certificates of Completion, ten Associates, ten to fourteen ratio so ten Associates to fourteen one-year Certificates. And then there was probably another twelve that did the, what we call the Certificate of Recognition which was less credits, it was at a point in 2007, it was discovered that the college never really applied correctly to the Chancellor's office for my programme.

SH: Oh that's good.

BH: And it took three years to get that reversed. And meanwhile anybody that graduated or finished the programme didn't get an official degree or certificate. How's that for shit?

SH: Yeah. I would be livid if my school had done that.

BH: Yeah. Well that's kind of what went on. But this is only, actually my records here are only demonstrating back to 04 because I know I gave out, I know I had a from 99 to 2002 I had a Certificate of five courses and I'm pretty sure about twenty people got those. You know Steve it's hard this is just looking at a summarised sheet I compiled of completers, and I don't really, I never been good at keeping, maybe that was part of my problem, I never really cared. I mean I paid attention and I had to fill out these grant summaries every year and we certainly, we put numbers together in the columns, but it was interesting sometimes somebody would be here for four years before they got a degree. They were working, they were a single parent they, or they were working in the Planning Department full time and coming to take classes at night and after two and a half years they got a one-year Certificate you know. And they would sacrifice a Saturday to come and work at the field school, that kind of stuff. I don't know if I helped you or didn't help you.

SH: No to be honest with you that helped a lot. Well how important was graduation rates and placement rates to your school?

BH: Interesting, stupid.

SH: Yeah?

BH: Actually, the HPRT programme, relative to the Construction Technology which probably had, I don't want to say twice the numbers, they had a better completion because they had people, most people coming in for the Residential Carpentry Programme went through cabinet making, and some of them took residential wiring and wired the house too. And they were kind of, they were there for two years and they built two houses from scratch. The guy who was running it, my colleague and I were absolute oil and water I mean oil and water of new construction and historic preservation that we live in. We are just a waste of money and eccentric and just full of hot air type stuff where new construction is where the world should be. So the problem with that, it was

interesting because when I did, I looked at a, I actually put a little graph together if I could figure out where it was, I was impressed that we were actually on par with the Residential Carpentry Programme at our school.

SH: Really?

BH: We had fewer numbers, but we had as good as a completion and certainly as good as, in terms of grades we were, it was pretty much a B above average, excellent retention. I really didn't have slackers. I had some slackers that were trying to get grant money to go to school you know, or Federal, what do you call that?

SH: Pell?

BH: Yeah just trying to get, not unemployment, but Pell grants or something, I don't know. But I had some people that after 10 weeks they'd disappear. And most people came for a purpose. And there was a distinction between those, typically those who took the residential carpentry and those who came to take historic preservation. What I really enjoyed was from the beginning I always believed that the two were completely dovetailed and should be. So I ended up getting, once I got into the two-year certificate, the two-year degree, I ended up getting a number of students. I bet there was probably a dozen over six years, fourteen maybe, who got, spent an extra year at the College and got a Certificate, both an Associate of Science in Residential Carpentry and Historic Preservation. And most if not all are actually working with the field today. And, I'm trying to think, some of them have fallen out of touch but at least half of them have their contractor's licenses and are doing great. And I think they're doing great because they get remodeling, they get restoring, they get new build, they get the fact they have to have just varied skills to make it in an area like this. That it isn't one or the other.

SH: Does your school have a placement service for graduates to help them find work?

BH: Ask me that again.

SH: Does your school have placement service to help graduates find work.

BH: No.

SH: No? So they didn't track their students after graduation?

BH: No.

SH: No? Wow.

BH: No that would be me.

SH: That would be you?

BH: Yeah.

SH: So you were responsible in trying to find them jobs?

BH: Yeah there were times I would push someone towards people who were looking for someone but no that was a real flop. That was something that we never did well. Yeah that was

never a good thing. Because we lived, I lived on Carl Perkins grants for fifteen years. What does Carl Perkins want? Do you go after Carl Perkins money?

SH: Yeah, we would go after, we used to have a set amount of Perkins money we could spend every year between all the Departments.

BH: Right. Well you have to prove things. You have to show measures, you have to improve every year. You know they just don't want to be staying the same, they want, it's not supplanting what the College should be putting into programmes. However, at our college, it constantly supplants what the College won't give us. And then as far as data, data can be (pause) it can be pretty dumb and nobody really checks it. So it's kind of meaningless, and the College itself doesn't have somebody who follows and tracks, although they say they do. They really don't track and follow students. Because it's expensive.

SH: So your school doesn't have a training or warranty or statement or anything like that did they?

BH: No.

SH: No. No warranty statement?

BH: No. You mean like come and take the programme and you'll get a job?

SH: No more like if you said someone could do like, alright if you had a plastering class and you said someone could carve a medallion, you know sculpt a wet medallion. And then they went out in the field and they couldn't do that, there was no way the employer could come back to the school and say; look what you said this guy could do, he couldn't do.

BH: Oh no, no. Not at all.

SH: No? Wow. That was our big thing at Tech that warranty statement. You had two, no three years, and if the employer came back to you within three years of that student taking that class and they said they couldn't do that, you had to retrain them for free.

BH: Wow.

SH: Yeah and if you got that, if you got a warranty statement called against you, I never got one but my colleague in new construction had several, and oh man does the shit hit the fan when a warranty statement comes up.

BH: No, we never had that. And I personally felt that was really a weakness that we weren't being held accountable, we weren't holding ourselves accountable. But I never, I really believed we stayed, I really believed, well I believed in what we were doing. But I had no data to back that up to be honest, so I can't make any statement because I didn't do any research on that, because there was no support for it. I didn't have any staff, nor did I have any release time to make that happen, and it takes a lot to follow up on people. And it takes a lot to follow up on employers and do employer satisfaction surveys and go out to actual workplaces. We have a programme at the

school, but nobody really uses it because the employers don't like to be pestered. I don't know if it's just here locally or it's national.

SH: No employers don't like to be pestered anywhere.

BH: What's that?

SH: I said employers don't like to be pestered anywhere. It's like; look we hired your guys now leave us alone.

BH: Yeah. I pulled up a degree. This is in '13. This was starting this demise when the school put together this data which is programme analysis on quantitative data. For 08-09 it was one hundred twenty-four students, '09-10 was one hundred sixty-four, '10-11 was one hundred sixty-four, '11-12 was one hundred twenty-seven and then '12-13 was one hundred twenty-two students. And we had an average twelve classes, section, offered in a year. And I, let's see here. The fill rate, that's what really killed me, the average fill rate for the district was sixty-six percent, and I varied anywhere from forty-four to eighty-five. But I didn't have the map of what they were looking at. And then retention; eighty-eight, ninety-five, eighty-eight, ninety-five, eighty-nine and the College average retention rate was eighty-seven. So I was always above retention. The College success rate was sixty-nine percent and my success rate was seventy-two, eighty-four, seventy-seven, eighty-three, and eighty-two. This is from '08 to '13 school years.

SH: Those are pretty good numbers.

BH: I thought, I think they're good numbers, and it also does have Associates, I should send this document to you.

SH: Yeah, I'd love to see it yeah.

BH: Let me just see if I can do this. I can attach it to an email.

SH: Alright.

BH: No it's not letting me. I'll see if I can do that. It's not letting me attach this. So anyway I'll have to work on that because this computer is stupid.

SH: Okay.

BH: Other than that the cost per FTE which was full time equivalent student fee, my instructional costs ranged always where from \$3000 to \$4800 and the average for the district was \$2100. You can see where the problem starts happening.

SH: Yep. Definitely. I know that problem very well. I had one of the highest expenditure rates in the state per student.

BH: Yeah.

SH: I mean that's just how it is. It's what you need to make the programme work.

BH: Yes.

SH: And you know it's hard for someone who was looking at a purely numbers standpoint. You know every year we would have to do these, you know how much tuition dollars did you bring

in, and much did you spend out, and what was your costs for your faculty and we were always in the red. I mean I think two years ago which was probably our highlight year we were \$85,000 in the red. And that's a huge number and I got called into all these offices and they said; look you're \$85,000 in the red what are you going to do about that? I said well I'll lay off all my adjuncts, which means we're to going to get any graduation rates. I'll pull back, I'll cancel some of these classes, and I always threatened to cancel stained glass because that was their favourite, I cancel stained glass, I won't do any more of these projects in the community, and then finally our marketing person says; how are you going to get your press releases? I said I'm not, I'm going to be like everybody else. And the room got quiet for a second and they said; just manage your money a little bit better. And that was it. The next year I came in I think \$75000 in the red, and they were happy.

BH: Yeah.

SH: That's when I found out pretty quick that I just had to whore myself out all the time that was the only way I could make that thing survive.

BH: Yeah.

SH: But, the building industry obviously, being in it for as long as you have, it fluctuates in sometimes wild fluctuations, how did your programme react to those kind of changed in the building industry?

BH: (Pause). Not, we really didn't relate to it because we were very specialised and we had a Residential Carpentry Programme side by side that was teaching to build new homes, new residential cookie cutter kind of homes that the students designed so, they're basically a tract home in a neighbourhood. But what I was doing not at all because I really, I really was coveting the market of materials conservation and building conservation and coveting the fact that Humboldt County has such a per capital of historic buildings that I was teaching to, and as a Community College we are, I was teaching to our local population and being one, the only one in a state in a Community College district where there is 110 Community Colleges in California, I was the only programme that had ever been in historic preservation. I kind of was not dealing with, I mean I was dealing with the local building community and trends only in teaching good skill and tool use and being how to creatively demolish or deconstruction stuff and reuse them. But I got nowhere, I couldn't say I got any relationship to new builder trends.

SH: Ok. Can you describe your industry, government and academic partnerships that you had?

BH: My industry, government and?

SH: Industry, government and academic partnerships.

BH: I mean the best I could say to that is the advisory committee process that we had.

SH: Well yeah can you describe your advisory committee?

BH: Yes. Let me back up one here and see if I can find this. Yes, I can. Hang on a sec. I pretty much had, I pretty much had a diverse local advisory committee which was made up, here's the membership list. (Pause) So I had a realtor, let me start here. I have a, she was an ex-mayor of Arcadia, who was a major historic property owner in Arcadia, north of here, who actually started in the 70's in historic properties. She actually, she's the one that spurred the President into starting this. So she was always on, she's still on my advisory committee. County planners, I had a planning engineer, a PE, and engineer who does watershed and general engineering, but he came through this programme to learn about how preservation relates to the historic district and sites and cultural landscapes, and very instrumental on my committee. And then a couple of my faculty that I talked about; contractors and millwrights. Eric Hollenbeck with Blue Ox, just an expert, a master in historic materials. And then I had a realtor who was also, she was the woman who had the Masters who also helped to start a lot of the classes, the theory classes way back. Here's the Head of Planning for the city, so I had city and county planners, a couple of past students, I had several past students. And then we had a house museum, and that was through a local non-profit, an arts organisations, so the Executive Director was on the committee, and also I had the Head of the Carpenter's Union.

SH: Ok. Awesome. So, you talked about NCPE standards and how those work. Did the NCPE standards affect your programme at all positively or negatively?

BH: No because I got into to them soon enough. When you were trying to start yours, there were conversations and issues I think wasn't there?

SH: I believe there were yeah.

BH: But you were trying to jump into this thing, I just my problem with NCPE is, the only thing with NCPE is their dues. The fact that they raised their dues astronomically and they just drove me right out of the market because the school, it was already costing them a lot to staff the programme, and they're like; no, no we're not spending \$500 a year for a membership, that can cover eight memberships in other people's Departments so forget it. So after a couple of years, you were at that meeting, it was Spokane I think,

SH: Yeah I didn't make it to that conference, but that was the year I got voted in.

BH: Yes, but that was the year I got voted out (Laughs).

SH: (Laughs).

BH: I had tried to weasel through for like three years, and they finally; Bill, you're done, you're not a part of us anymore. And you know the standards when I started, I only had five courses or six courses, but I got into NCPE right away. And I did it out of really good, I let's see what did I do. I followed what their standards were, and I believed in it, because I didn't, I didn't know how to put together a historic preservation programme. I followed their standards, and I made sure my curriculum and all of my language in, that's what I was doing. And I didn't just say it, I did it. Like

we had architectural history, that was the biggest problem the architectural history. But I didn't make it a problem we just solved it. I ran the class. Other than that, no.

SH: Did you have any agreements with any other schools or anything like that?

BH: Any agreements?

SH: Yeah any agreements or partnerships?

BH: Oh agreements, I thought you said grievance I was like no I'm not grieving anyone (laughs). Well, no. We tried really hard with ACBA, Simeon and I worked for a long time trying to link my students and I almost had one or two go over there but it was before they ever got really established and the other agreements like the University of Oregon really didn't relate because anything out of the Community College, the student had to go get a Bachelors somewhere before they could, most of the University programme they're embedded into a Master's degree, or they were so, or they had to get higher architecture and get their bachelors so to was very difficult. Technically, NCPE was very, not very useful as far as a bridge to get students easily to go from here to there. Especially when you look at the theory of preservation, building analysis, conditions assessment, architectural history, I mean any professor, and you're going to become one of these one day so I've got to be careful about what I say.

SH: We'll see.

BH: (Laughs). But you know anybody, we all have our different way of doing stuff. And when you've been around long enough you're convinced you're the only game in the world. And that's one thing that would always, you know it would always rub me with some of the NCPE members, because I could talk it, but I could do and some of the members can talk great but when they get out on a site it's like; hey how do you tear this out, how do you fix this window, how do you re-plaster? It's like; I don't know I call a tradesman. I get you to do that. So you know it's like the holistic training that we put together here was awesome because I had theory embedded in everything we did. I had the trade skills embedded in all of the theory lectures. It was always conversations in how did people make these things. How did people know to do this and what are the skills that people brought to the table that made these historic buildings. You know all that kind of stuff was, to me, that's what I brought to the table in the classroom. And my colleagues that taught with me weren't too far off because we kind of agreed on certain things and everyone did their own thing in their own way. And I never went and sat in on colleague's classes, and critique them harshly, because I didn't need to because they're all professional in their own way. And that part of the education world that it's really hard to have a standard that if students finish my programme they can go on to another school and that everyone there would go; oh wow they came from College of the Redwoods, they're at this level, they should enter as a junior in the programme. You know what I'm saying?

SH: Yeah I completely agree. I mean we sat here with another major school in town that will remain nameless, but had a Bachelors and a Master's programme in preservation and I remember we did an event where we ran a plaster cornice, Henry, myself and two of the students, and a bunch of those students showed up and were watching us, and finally one of them went; who are you guys? We went, well we're Savannah Tech, we're the H.P., this is part of the H.P. Department at Savannah Tech. And the girl said; wow you actually get to do things? And Henry who had been teaching, I hired him as an instructor, was sitting there putting the finish coat on the wall, stopped and he turned around, and the look on his face was hilarious. He was just like, he finally went; yeah, and went back to work. And the students eventually walked away and he said; who were they? I said; well those are Master's students from that other school. He said; I wonder what they're going to do for a job, and he just went back to work.

BH: Well you know as well as I do where that ends up. Those same people that got through graduate only programmes and academic based programmes end up becoming, I am working with an architect right now on a really awesome local project, she's bright, she's sharp, absolutely clueless as to redwood building and construction techniques of what would be the best adhesive or fastening technique or finish for this climate and this type of material. She comes up from L.A. and I've been working as part of their design team, I'm on contract with this huge project, \$8.5 million-dollar restoration, beautiful building downtown. And I'm actually out there working with tradespeople, teaching them how to work Dutchman, I've looked over their epoxies, their systems of doing what they do, I'm constantly out there massaging their craft. Not criticising it but trying to get them to do the right job. And here's this young architect that's smart as a whip, and sharp and draws great and produces, she's good, but she doesn't have that. And she doesn't like, know the difference because that's all she gets, that's all she, she's come up through the ranks and that all she will get. And the times I went to New Orleans, probably five different times I did rebuilding work. Spring Greening was one of them, you know if your students ever go down and don't get involved in Spring Greening that's too bad because there's so many great opportunities to meet people down there over the spring break when they work in Holy Cross and stuff. I don't know Historic Green, how strong they are, if they're still running that, I think they are but the other I would say is Historiccorps. Right now Historiccorps is doing great things and I've got past students who are, actually have gone to become job supervisors on jobs and they're what they call, they're not the top on but they're project managers, overseers, they're working on the project side by side. Historiccorps is a great place. And New Orleans events I always went to, graduate students would show up, especially Historic Green, unbelievable. I think my students, I think the most I had maybe five students, over the years several of them have gone, some of them, the last time four of them went by themselves, totally not connected with us. And

they always, they got it. They took a tool belt, and they had sharp chisels and a 5 in 1 and their file and yada-yada, and they always ended up running projects. And here you have the Savannah College of Arts and Crafts and you had, oh what's the one in New Orleans.

SH: Tulane?

BH: Yeah Tulane and Florida. And you had all these graduate students showing up, and they were the same thing. It's like; where did you learn how to do that? And here's my students just barely a year of good solid training and they come back and they were just glowing like; wow. I have a young girl who was a past student Steve who's down working in the Presidio in the masonry district. Came here from the University of Colorado with a Bachelor's, joint Bachelor's in Real Estate and Construction Management. Never fricking used a hammer. I had a job on this house we were restoring, and they had all these wood gutters, and I as like today we're going to make all these wood gutter and merge them onto this piece, on the fascia up there. So get yourself set up and she climbed up the ladder with nothing. I was like; hey Megan get down here. Get a tool belt. Get a hammer, get a chisel, yada-yada. She said; Bill, I've never used a hammer (laughs). Well, she actually left here with her Associates, she went to New Orleans for a couple of years, and actually got really well employed project managing. She worked for a pair of ladies down there doing stained glass, great business. Also another couple of ladies doing tombstone restoration and in lime work. Now she's in San Francisco, she's working for a construction architect and she's managing the legion of honour, she just sent some pictures over of some of her colleagues or her past projects on Facebook, and they're taking of capitals of these old columns, and she's sending these pictures like; yeah this is my job now and I'm overseeing, and she beat up contractors, she beats up workers. She's like; you can't do that, you stop right now. (Laughs). Don't you dare do that, you know. And this is what you're talking about training in an academic setting in such a short time of hands on training empowers everybody to a point where they're actually worth being on sites because they stop and think before they, and they have the smarts before they ask the questions before they start and do.

SH: Absolutely. I absolutely agree. So what do you feel the biggest accomplishments were?

BH: Community awareness. Training over six hundred people. Actually let me change that, training over eight hundred people easily. And then really one of the biggest is a local house that is now the home of the Eureka Heritage Society. And it was, you've seen pictures in some of my shows, it was an 1892 Queen Anne cottage designed by the Newsome brothers, a little two-bedroom cottage. We spent eight years, from a twenty-three-year-old abandoned building to now it's their home and office and it's completely beautiful and I think that's the greatest accomplishment that I can say tangibly we had. You can drive by and there's been over six hundred students that have worked on that building.

SH: Wow.

BH: Including our new residential carpentry but also our electrical wiring student that wire the new houses. For about four years I had them tearing out three generations of old wiring and putting in new wire, coming back and doing new service upgrades. I mean everybody, just across the board working on an existing house and actually repairing it and fixing it, and in our words, restore it in a lot of ways. It's a beautiful place now, and it's only in the last six years that the historic, the Heritage Society has had they're members have taken on sponsoring the individual rooms in the house to finish them. We got all the lath and plaster restored and all the wood surfaces fixed and all the trim that was shot, we remolded it with molding planes you know. Finding knives, completely making new molding where needed, you know it was a pretty beat up house. And it's an absolute treat and it's still it's a treasure in Eureka and I still think that's probably the most fun tangible, but really I think it's the community awareness in Humboldt County and, Eureka, Arcadia, the understanding they have, it never was here and it's really implanted now.

SH: Awesome. So what do you think the biggest failures were then?

BH: The biggest variables?

SH: The biggest failures.

BH: Oh Failures. The biggest failures I think was probably my lack of kissing ass.

SH: Yeah I couldn't really see you doing that.

BH: Yeah I don't know how you write that up but, biggest failures is the disconnect between academia and the trades. And my not willing to succumb to academic ignorance.

SH: Yeah.

BH: The lack, and I don't want to say it's a failure but, when I look back and reflect how did I not survive, and if I look at the numbers alone (pause). Although I have a document, in fact I might send this to you too, it's a graph I put together. That the cost, the state revenue for courses coming into the school was, in 2008 to '13 was about \$360,000 for this course, for the programme. The cost for the courses was only \$357,000 dollars. It actually cost less when I did the data search on this then the College kept saying. So one of my failures was not being able to challenge their poor data that they used to squash something that was actually successful. The other component here which I brought to the school, and you'll enjoy this. It turns out actually the field school, at what I was talking about the Annie B. Ryan building, it was zero cost to the college. They didn't pay any rent, any lease, any portable toilet, any power, anything. And I wrote all the grants and earned all the tools that went there, and I got the community to donate, oh \$130,000 and the property costs was donated by a couple of past students, \$185,000.

SH: Wow.

BH: And went I went down to the Presidio, fifteen years ago I commuted down there and did a training for two years with the Presidio which was kind of in the big time growing of this

programme, we brought \$156,000 in contracts in from the Federal government because I was teaching their Federal maintenance guys and they all got one or three or six college credits as well as being there for their work. So I brought in that money for the College and then grants and custom training income that went to programme tools, marketing and all that kind of stuff; \$605,000 that I wrote and brought in. So about a million dollars that I brought into the programme, while working for eight years, actually the whole time the College never paid for that, what I call classroom space, the field school.

SH: Yeah.

BH: This graph actually, I dug this up while we're talking, in this one folder because, I'll send this to you too because this is real data. But it doesn't matter how much data I had. My failure was I couldn't communicate with the bureaucrats at the school. I just couldn't do it. It was like; well why you can't have a programme as strong as the fine woodworking programme, Crandall's programme down at Fort Bragg at our other campus. And always have twenty to twenty-three people and always bringing in international students. And I said, well why can't you market for me? Why do I have to market, grant write, find projects in the community, haul all my damn tools around, and then do all this data shit for you. Why can't you guys kick out a little bit and get me someone to help? I mean that was always, I guess that was always a revolving skipping record that was always a failure of mine. Because I didn't, I just couldn't get beyond that I guess. Over the years we had six different Presidents at the College. And it went everywhere from Bill how can I help you to hey you're costing us too much money, let's get rid of you. And then I had Deans at different times that, during Presidio, oh my god he was my champ because he has a place to meet his girlfriend who was a flight attendant, and it was in San Francisco which is 300 miles south. He had a place I could stay for free while I was down there for three years. And everybody else up here in the Applied Tech Department hated the guy because he never gave, he never helped their programmes. I loved him. He gave me so much money for tools or whatever when I needed it and to the last couple of Deans that I've had that have been absolutely; well now Bill, if you're so, if you're as good as you say and this programme is so good like you say it is, why don't you have more people. If you're such a recognised expert in this, why aren't their people flocking for you? That kind of shit. You look at someone like that and you go; fuck you.

SH: Exactly. Just so you know I'm on a skype subscription and it's going to reload here in a minute, so if I lose you I'll call you right back.

BH: How close are we?

SH: We've actually got one more question from the list and its only probably fifteen more minutes and we should be done. And by the way you've been giving me fantastic information.

BH: Ok good I'm glad I can help. I'm always been glad to help you because I know what you've been going through, are you still there?

SH: Yeah I'm still here.

BH: I heard the big buzz and I thought; bye-bye.

SH: Yeah it will be any minute here. It's weird because I have two subscriptions, and one has a set amount on it every month and the other is wide open, but it always goes to the set amount one first. And I thought, I've got plenty for this interview and I forgot I did two calls earlier this week. So it's a little bit of a pain in the ass but it's part of the PhD process. I keep trying to get them to give me money for this and they keep saying now you have to do it yourself. But yeah in my school I went through four Presidents and six Deans in eight years. And I have to go because I'm winning the Adler Award, which is a pretty substantial award here in Savannah on Saturday. And the school has actually sponsored a table, and it's going to be interesting to see because I haven't seen any of them since I left. And Ben's going to be there too, and I haven't really talked to Ben since he started the programme, since he took over my job. And it would be interesting to see what Ben says about how things are going.

BH: Yeah.

SH: I pushed real hard for Ben to take over the programme because I really like Ben, but I have this pang of guilt that I just threw him to the wolves.

BH: Well you did. I'm sorry but that's the way it goes. You have something you have to do right now and that's the way it is.

SH: Yeah and my big concern for Ben is that they're not going to give him time to get his feet under him.

BH: I hope they do too but are they allowing you any input, are they referring to you at all on this, or have they disconnected from you?

SH: They've disconnected from me. Which in one respect is fine, I kind of want Ben to make that programme his now.

BH: Yeah.

SH: I don't want him to have the pale of, because I've had several of the advisory board members, because I see them all the time, and they're like; oh I've met Ben, he's going to have some work to do. And I'm like guys just give him a chance, he's going to do fine. And they say: I know, but we're just so used to you doing it it's weird to have someone else. But that's kind of how it goes. The other thing is that some of them, particularly my President, is still fairly upset that I left. She thought she took care of me and really the only reason why I left is that I found out that people came in after me that had less degrees and worked way less than me and were running failing programmes were making \$10,000 more than me. So I said; look all I want is, I've got to finish this PhD, it's killing me, I'm working sixty hours a week here and I'm doing that work and these guys are going home at thirty hours a week and their programmes are faltering,

Our air conditioning guy had one hundred thirty people in his programme when he started, when he left he was down to twelve.

BH: Wow.

SH: And its air conditioning in South Georgia, everybody needs air conditioning. And I said all I want is comparable to my co-workers, and they said; no you're not getting it. And I said well fine then I'm leaving. And they didn't think I should leave.

Transmission disconnect.

BH: Well, I started my career, and it was only three years later I divorced. And out of it I never, I mean part of my daughters they still, it's a known thing that my teaching absorbed me. And from my point of view I was trying to be the best I could, and I thought this is what I needed to do. Once you get into the game, you can't do like half or three-quarters. And nobody gets that's and it's really a challenge. We just hired a new guy that is like thirty, he's the same age I was thirty-three, five, something like that and he's wife pregnant, and they're both local they moved back to the area and he got this job because of it, that's why they moved back. But I was just thinking, I was out on the job site today, where they're building a new house, doing a safety test on skill saws, cutting the chords and all, and I watching him and I so remember back twenty-five years and I'm thinking; god I hope these two don't break up over this. I hope that having a child in the family and she realises how much damn time it takes to do the right job when you're doing carpentry and trades and craft work it's just, and working in the school system, at the College it's just; oh it's terrible.

SH: I mean I've got three of my friends right now that are all separated, and they're all teachers. They're all academics.

BH: Yeah.

SH: And I'll be honest, I wouldn't ever want to be an academic spouse. I mean you've got Colleen and she's an absolute sweetheart and she knows how to deal with it, but a lot of people don't. And you come home, some nights and you're teaching three nights a week until nine o'clock at night.

BH: That's right.

SH: That's not easy. And for me I would come home and she'd be like; you're supposed to be in a board meeting, what are you doing here? And I'd be like; oh crap I've got to go. Or hey do you want to go to this fundraiser tonight that I have to go to? And you've got someone with real bad social anxiety, who is dragged into these black-tie affairs all the time, I mean she couldn't stand them. I if I was her, I couldn't stand them either. Because it was all people I knew, and we'd talk shop all night. So being an academic spouse is not something I would wish on my

worst enemy. Anyway, the last question is all about the future plans for your programme, and we both know what happened to your programme, but in lieu of that can you kind of describe that last, what happened and why they decided to shut down your programme?

BH: It was kind of a series of events between the College. It started in 2007, when I told you the Chancellor's Office realised, my programme was only one but there were about thirty-seven degrees or certificates that had never been formally applied for, and we were giving them out. And the Chancellor's Office, the accreditation overseers, they actually started in '07 but in 2010 we were under this threat of losing our accreditation and we were also going into an almost a bankruptcy. We were like, I don't know, the whole budget and everything was just totally wrong. Whoever was running the ship for the years up to it, we had a President who was just, he was a bad apple. And he slanted the budget to the board members and made it look like we were in great shape, and you know redirected funds, whatever the case is, we almost went broke and we almost lost our accreditation. We then got a new President, and she just left in May. She was here for three years, since 2012, and her, when she got hired, the convocation her first day; hello I'm Kathy, I was down the road 150 miles at that other Community College for a number of years and I bailed them out and then she said oh; I just learned yesterday how bad our budget is. I don't know if I would have come here had I recognised that but, we're going to fix it, we're going to see what we can do. And her next several years, I mean she was a CPA by background, business, business brain. And I think really it was a business decision. A line was drawn in the sand and everything below the line I think all division chairs, the deans were instructed to; look, if we're going to right this ship we've got to dump some of this stuff off. We've got to get rid of some of the baggage. So, you guys figure it out but ten to fifteen percent whatever you guys have, get rid of it. And I basically, in a Division of Applied Technology, where I think right now there are eight full time faculty and there's seven different programmes, basically everybody is a single programme, the drafting, the machine tooling, the automotive, the welding, there's like one full time faculty in each Department or Programme. And I guess I was the one pissing off the Dean the most because I wasn't kissing his rosy butt. Whatever the case, it was drawn up, it was decided, it was a whole programme discontinuance process that just somebody started, and really just a bunch of wrong data was thrown on the table, and it didn't matter. I went through the process of, the bureaucratic process, the academic process of programme discontinuance because you don't have enough students and it cost too much to keep your programme alive. And there was nothing I could do. I spent a solid year, and there was nothing I could do in the slightest to turn that course around. It was already predetermined. Any meeting I went to was like a witch hunt. Anything I did, it was already a done decision, and it got to a point where it was like; Bill, don't take this personally, we are getting rid of the programme, but we'll take care of you. They had no backup plan. They had no strategy, no exit strategy for me. There was no exit

strategy for the community. They basically, this time last year I was teaching the last classes, the last theory classes. And trying to get those few students who were in the degree programme, that challenged the college, they made me teach all these classes just to get these students through, to give the students alternate classes, and we gave exceptions you know so they could at least get their degree.

SH: Man. Well, what do you think is the future for this type of training in the US?

BH: You know I come at it from a very optimistic point of view but, we have a very dumbed down viewpoint of trades' education in the US. We have a sad disconnect between education and business. In a sense that business, the corporate mind has really, corporate mind-set has really infiltrated the education world which should be world of pushing the envelope, of teaching people to use their brains and expand on things that they never would have done otherwise and take them places they would never be. And I just think in the field of historic preservation it's just goes without saying. We talk about green building and sustainable building and carbon neutral society and it's like in the last six years, since 2010, it seems longer, since 2006, no nine years, I've been enjoying going to the Trust conferences, I've been enjoying having the conversations about green building and how the dovetailing is, but the actual reality is, it's cute to go to the National Trust and it's cute to go to some of these schmoozing socials with the top dogs in the ties and the jackets, and it's cute when people are like; wow what a great programme. And even in our state, our state preservation foundation, the California Preservation Foundation, I've been to so many conferences where I'm schmoozing with the tops. And yet at the end of the day when this programme was going to get cancelled, I even had a letter from our Congressman, Mike Thompson is his name, you know on his congressional letterhead to the President of the board; this is such an amazing programme, well done, you should honour this, all the way down the line. When it really came to it, there was absolutely, and even NCPE, I mean, there was nothing, and I called a couple people, and I won't say who, but I called a couple people it was kind of that academic; well the decision must be made I don't think it would be any help if I wrote anything. It was kind of like; really? We're like this happy band of brotherhood and when it really comes down to it, bad luck dude, take care. And it's challenging as someone who developed what went on here, and I still say very successfully, what we created and what we grew to be HPRT, it's hard to be excited right now because all the hands on training you want to do get foreshortened and cut off by budget, by lack of support, by lack of, well I say funding, budget, lack of staff budget, I mean everything there like you can't put good trades people into a training setting and then tell them they have to be the academic and the grant writer and the marketer, but that's it. That's the only way, the only that this stuff goes forward. And Lucien knows this. Lucien actually is like you in he has been gifted by the community in getting behind what's going on. I was gifted that way for a good fifteen years, don't take me wrong, but the bottom line was when it all came

down to economics and there is no solution that I, in our hands, there's no real solution because we don't own the business, we don't own the school, we don't make those decisions. And I go out into the community and get support, I can get that. I can find materials, I can find money, I can talk up a great storm, and I can go to Rotary Clubs and go to building collaborative meetings with builders locally and historic society luncheons and everybody loves it, everybody loves it. But at the end of the day, it's just like, something that was. And we've given up, we don't have, now it's interesting Stephen because I'm talking after having gone and spoken four times at the ITES conference, and I still remember in Sweden, and I still remember in England talking about the same predicament I was projecting, and sure as shit enough, I was right. And I said, I go back to the paper I wrote, the last one, I think it was England, and it's amazing because, I called it. But it didn't matter, because all those people I was talking to; yeah, yeah, yeah that's cool. But there's not support mechanism. Because we're all in our own little world trying to scrounge together what we can to try to cobble their own programmes and keep them alive. And if you don't have students coming, and you don't have money that produces, you know students who produce the money to keep it all paid for, the business, the College, the school, whatever it is you know, will look at you and say; look, it's not economically viable. We can't support this.

SH: Yeah. Trust me I know. There were several years where I thought; yep, they're going to ask me to leave this office any day now.

BH: Well if I were going forward still, if I were still running this, I wouldn't change much. I think that I would really stress for, and you hit on it earlier was actually investing into surveying students, completers, and the second part of that was developing a much better employer relationship that, and I live in such a small community that once people have employees, they don't go away. It's not a place, if I was 300 miles south in San Francisco bay, oh my god, I'd be booming, I'd be busting at the seams, and I would have great links. But this region was not the right place to sustain, and that's the funniest thing, let me put this out there, here we talk about sustainable building, and HPRT was not a sustainable programme. And what is historic preservation? It's the most sustainable act of building reuse there is. And I couldn't even prove it by keeping a programme alive. And I don't take that personally, because I gave that up, I'd rather think about if I was still going. If I was still going strong, if I still had people coming here from around the states and we'd still be on par for what the school averages are, and above average with completers and such, but it isn't, it's just not a sustainable business. But it's not because of historic preservation as much as it's the school systems are not focusing yet, maybe it will swing back up but we're not focusing yet on training ourselves to be proud of made in America and fixed by Americans and restored by people in our communities. We don't want, we don't talk that way. And we keep thinking someone else will do it. We keep thinking; all that old building is

going to be too expensive, we just need to throw something up that maybe will be half the cost. We get rid of all that. Same story. It happens where you are.

SH: Yeah. Well, here's a, and this is the question that is geared at US folks. And you kind of touched on it a little bit when you talked about San Francisco, when you look at your programme in Eureka, you look at Dave's programme in Belmont, Edgecombe in Tarboro, North Carolina, the ones that were in Colorado, Lucien up at Clatsop.

BH: In Astoria.

SH: In Astoria yeah.

BH: Mouth of the Columbia River.

SH: Yeah. And then you have Savannah Tech and Charleston are in the biggest cities, and I had more people in my neighbourhood growing up in Philadelphia then there are in the entire City of Savannah, why are these programmes, but there isn't one in San Francisco, there isn't one in New Orleans, there isn't one in Chicago, why is it that these programmes are placed in these smaller communities where these programmes are going to struggle with, you know getting people there. I don't know what the students that go to Edgecombe, I don't know, Tarboro, North Carolina is in the middle of nowhere, I don't know what they do. Like, for work, how they support themselves. Why are they placed in these areas? Why aren't they placed in these bigger cities?

BH: I think from my experiences is that it comes down to us Stephen. It comes down to the faculty that have the knowledge, the faculty that have the desire, and for nothing less, I'm a spitting example of faculty getting shoved into a corner and forced to do something. (Laughs). But I stood up and said this is not the right place to do this. I should be down in the Community College in San Francisco. We have one hundred ten Community Colleges in the state. I don't think there's one Community College I can think of, that I could have just gone down to and said; hey, I've got this great programme, how would you like to sponsor me, and I'll move down from Eureka and we'll develop this into a cool business, education platform that you'll be so stoked, and your community around here will just thrive, because you can't do that. There's no way to walk into something like that. To end up in a place with the school or the board or the President, the historic community like in my setting, you know hounded the administrator, the chief administrator long enough it was like; hey, get these ladies off my back. Hey you, you work for me, go do this. And they go away and they're actually crooks and crims and criminals and several Presidents later you get the full ebb and flow shit, the full tide shift and then eventually it comes down to just ownership of it. It takes a community to own a programme. It's not a teacher, it's not a faculty, it's not a skilled master craftsman that can just like jump into a classroom, jump into a school setting, in a classroom setting in public education and take off and make it work because the system is so fucked up, there isn't a chance to succeed. The best feedback you get is

the reason why you're failing. The reason why you're not doing enough. The reason why; hey how come you don't have better student numbers, when's the last time you went marketing to different parts of the state, when's the last time you put an ad in one of these magazines, I don't give a shit if they're 2500 buck an ad. I mean really. Well why don't you write a grant and do that? Well fuck you (laughs). I don't know if I'm answering, I'm getting a little bit on a rant.

SH: Hey rants are important. I lot of good information comes out of rants. Yeah I think, and that's one thing I've noticed in the US is you know I think the biggest problem we have on getting these programmes up and running and just getting students in and the big part about getting students in is how do you get them to where the programmes are? If I'm eighteen years old, do I really want to move to St. Clairsville, Ohio?

BH: Well if you're eighteen years old you don't have a clue what historic preservation is. We don't market it well. We don't take it, actually it's academia. We screw up from high school. We don't take kids, we've allowed our school system to close up industrial arts, to close up theatre arts, to close up art programmes, we've allowed ourselves to not train our fifteen, sixteen, seventeen-year olds. And then, we've allowed ourselves to not have Community Colleges where we have them. To actually take that next step in the trade programmes. You know, Europe has trade programmes. Are they all successful? No, but the model is there. We don't do that. So you can't just take an eighteen, even a twenty-two-year-old and say; hey how about historic preservation? They're like; what? What's that? And we don't even have it labelled right. We're teaching carpentry and woodworking and glass working and plaster work as materials in relation to material science, we're not doing that as a craft skill. And they say; hey now that you have some skill lets go over here and show you how to restore this, or preserve that, or let's take you under this cool historic building and lets redo this running plaster over here where the water damaged the whole ceiling or you know yada, yada, yada, because it goes on with all the projects. In every community we have, and we can train our own youth in, we don't have that. We don't have that brain. And people like you will stand up and talk about how stupid are we? And that's the same when I get into conversations in the wrong place, I become like, the problem. People are like; what the hell is he talking about? (Laughs). Hey Bill, is great you've got passion in you, but we've got to go we've got things we need to get to this meeting. Everything goes beyond. But again, if you're marketing an educational business, you should be marketing it with pictures. You should be marketing it with field trips for students in high school to cool projects that are going on with other students. You should be enticing teachers to work extra and pay them and hire other people than just your key teachers to do field schools and workshop settings around communities to embrace that. We don't do that enough. I had great experiences here with youth, with high school age doing field projects around town, fixing things and women in construction and Girl Scouts, young girls doing, open up the shop and having all these tools and

all these processes going on, and everybody walks away like; wow that was so cool I want to do something. And yet, not everybody wants to do that. Like most of my colleagues are like; I don't want to do anything, I don't get paid to be there. So even the attitudes of the educators themselves, unless you, you're carrying yourself and you're willing to carry the ball, you're not going to see programmes like this in cities where they should be because it takes a shitload to carry that ball. You know that. And there isn't enough knowledge or support, with all those philanthropists, all that damn money in the National Trust and the local governments, the local preservation worlds around Charleston for example, or Savannah or San Francisco, all these people that have so much money, and they're so proud of their diamonds and their fancy friggin houses that are classy, historic, but they don't, they don't have enough smart to invest in institutes. It's like you have to create a preservation institute or something. And I'm using the word institute just to break out of public school, to break out of universities or college because I really don't think the success of this can carry on, it definitely can't carry on in a public school setting because our society is just dumb.

SH: Yeah.

BH: And we're not getting any smarter. And we learned this, we learned this over in Sweden. I totally remember this, with the diversity of people that showed up and in fact, it happened in St. Clairsville the first time. And it costs them. We're not the only ones that suffer this. This is an international problem. And we're talking about it, you're bringing it up in a limited platform in terms of country exposure but, what you're doing is you're bringing it up and putting it on the table. And I think it's important because even the NCPE programmes that are getting so, some of them are getting wedged into fitting the club thing, you know what, they're not doing enough. Because by god all their students should know how to pick up tools and turn on tools and have a practicum that is practically part of their training. And to not do that is not pushing their university academically, their university, oh what's that, they're not pushing the university system and the college system. Nor are they willing to because they'll get kicked out of a pretty cool chair that they live in.

SH: Well the other problem you have with academics is the higher up you get in degrees, the less likely you are to work with your hands. And then the next generation that comes up was trained by people who don't know how to work with their hands, they get the upper end degrees, and the whole process starts all over again. So I'll just teach documentation because I got my PhD in documentation because everyone I've learned from, that's what they do.

BH: But then, I'm looking at the time, I've got a time thing I'm going to have to deal with pretty soon.

SH: I understand.

BH: When you said, that is the rhetorical question because it's always that way, and it will be that way, and the fact is how can you do a really good existing condition assessment of a building when you can't understand the different techniques used over the years in that building. How it was originally built, how it was fixed, how it changed over the years, because you don't even recognise tool marks, you don't even recognise distinctive features, you can't even really recognise the difference in wood or stone or mortars. You can, but you really are just scratching at your head, then you're writing your report and everybody says; well that an official report because that person has a Master's in that. And we're all wrong because we keep buying into that shit.

SH: Yep.

BH: I'm working on a project now, it's been a whole year. It's a huge preservation project in Eureka. It's one of the biggest we've had in this city. And an historic architect out of LA., Great company, big company, done lots of, Page and Turnbull, done lots of projects, and you know what? We did a training, the principal hired me to do a training with the workers, back in the beginning of January, and the point was, I even had a binder for all of these people with excerpts from the standards, and the history of the building and the National Trust for Historic Preservation and outlining what is a private organisation like this responsible for and what do they care for, and then the National Tax Act because there's huge tax credits on this job. The point was, you need to do this well. This is you're A game time. This is when you're going to learn more things than you knew because you have to, you want to do this one right. You own this one. And I still today, the architect's firm, they're down in LA, I'm up here, we've still got two months, and everything's delayed a month at least so probably three months, I'm running out of time. My budget's done. They're saying look we budgeted you for so much time, so many hours, you're going to have to par back, you're going to have to down to two hours a week now. Well hell, every time I step onto the job site and put my hard hat on, I am that company. (Laughs) You know there's just shit that's going on constantly that's not following the standards, it's not that I'm that picky, it's just my god, how can you say that's okay, look at this, no that's not all right. And then the whole thing is so disconnected, this is a typical big project where the players are disconnected. The engineer firm, the structural engineer is one of the best historic structural engineers in California, he's in Sacramento. The head architect, the over-arching architect, their office is in San Francisco, and LA is the historic architect. So, I'm the one up here, and I was hired by them because they know me, he knows the programme, he knows what I do, he knows my background, and all the exposure. But then, when it comes down to it, it all comes down to this budget, time, and the reality that preservation is expense. And that is the way it is. And I'm dealing with that right now. I think at the end of the day it's all going to be a successful thing but it's funny because all that academic knowledge and all the training of architecture and all that

skill, these guys are running more projects across their plate right now just to keep their practice open, that they're not putting in the percentage of time they need to on this project. And they're not working with the trades people, especially the general contractor, who was hired to oversee this, who clearly said, day one; hey by the way we've never worked on historic buildings before, but you know that right?

SH: That's good.

BH: But that's the business world. That's the actual field of historic preservation today. And it's like, the people working on that, and the trades guys working on that project treat me like most builders do. It's like; oh its him again, he's going to tell us we're doing something wrong watch. (Laughs). And I always throw the guys a wrench when I say; oh that looks great. But you know I've been over their shoulder the last couple of months. The training we don't give ourselves. It's the training that the trades don't give people. It's the, the words historic preservation are two words that just repulse a lot of people. It shouldn't. We should honour it, not be afraid of it. And we have the opportunity, as you know, to train all these generations, in all sorts of aspects from painting that cute fence around that historic museum to hey let's take that historic wood shed apart and rebuild it traditionally or whatever. I don't know. I haven't lost all of my energy, trust me on that. But, this programme closure has put me in a different realm because I don't have anything to offer, and I'm not asked. Here I've been asked in by this company, in the private sector to do quality control and be the site overseer. To check mock ups and materials and to ensure things are done according to the plans. I'm excited because I'm not getting picked on, I'm getting paid, I'm having an opinion that means something from the building owner down to the people working on it, and I love that. And my own school, it's like, it's almost like Peter Pan's shadow. Nobody wants to talk about the programme, nobody at the school even looks me in the face and wants to, and nobody even wants to remember that we had historic preservation. You don't see it. It's not marketed. They've taken it off, everything, if you go on College of the Redwoods, you'll be hard pressed to find something, other than the things I've buried in the internet that if you query it you'll still see some things come up. That's a sad statement. That's only a year ago. And that shows, I mean that just speaks to what I was saying. We're in the new world of sustainable building and green, and we're so full of shit, because we can't even keep a preservation programme alive, which is teaching building reuse and so many different venues, that you understand. There's my short answer to whatever we started with.

SH: (Laughs). Well awesome. That's actually all I have for you. Is there anything you'd like to add?

BH: No. Just good luck on what you're doing and thanks for including me. I'll be excited to see what you end up with and I hope a lot of successes, and I'm sure you will have a lot of success.

And again, I'm a little sad with yourself and Kelly, and I know what that means and I feel that with you.

SH: Well thanks man I appreciate it and I really appreciate all the time you spent talking to me and rehashing something that obviously something that is fairly painful with the closure of the programme. I know it's not the easiest thing in the world to talk about. So I do really appreciate you, you know, giving me your opinions of the field and giving me your ideas and it's been really, really helpful.

BH: Good. Well look for your email later, they'll be a couple of attachments coming through that I was talking about and we'll be in touch.

SH: Fantastic. Thanks man. Give my love to Collen.

BH: I will. Bye.

SH: Bye.

End Recording

Total Recording Time: 2:07:28

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