

„FROM APPRENTICESHIP TO MASTERY“

Creative Europe

Support to European Cooperation Projects 2016

EACEA/29/2015

Deadline 07/10/2015 - 12:00 (CET/CEST, Brussels time)

Duration of the project – max 48 month

Total budget per project: 300 000 – 4 000 000 eur (50% from Europe – 50% co-financing)

The guild system that in the Middle Ages spread widely across Western Europe, with masters, journeymen, and apprentices travelling around, acquiring and improving their skills, has stopped functioning today or, at best, operates within the borders of one country only. The rise of nation states and changes in the political organisation of the 20th century considerably prevented the spread of know-how and broke the traditions of centuries-long training.

Quite a few historical skills have fallen into oblivion and the respective know-how is fading away. For instance, in the traditional building sphere materials and building methods have been unified with the application of new technologies: locally produced oils, tar, lime, mortars, etc. have been replaced by synthetic/industrial materials, which are not suitable for restoring old buildings and can rather have a damaging effect on them. Also, the preservation of tangible heritage at museums implies good knowledge of materials and techniques available and used during previous centuries.

However, several European countries have still preserved old skills, methods of work, knowledge, and traditions. This enables us to revive and put them into practice on a wider scale.

It is especially important for practitioners engaged in the preservation of cultural heritage (museum staff, restorers-conservators, national heritage specialists, craftsmen, university students, owners of historic buildings, etc.) to acquire the old methods of work, techniques, and traditional knowledge. The professional know-how, research results and methodologies are mainly mediated on a theoretical level, by means of (international) academic conferences, scientific publications, and short-term visits. Yet, in addition to academic instruction and research in the sphere of heritage protection and conservation, it is equally important to put the corresponding methodology into practice. Building up a system inspired by the historical guild system, with several-stage training, exchange of experience, and self-improvement, would enable us to develop cross-border cooperation to acquire, preserve, and disseminate the know-how necessary for the preservation of cultural heritage.

The project "**From apprenticeship to mastery**" would assemble the existing knowledge and methodologies of practical conservation/restoration of museums and other organizations dealing with restoration/renovation/conservation as well as specialised educational institutions in different countries. The aim of the project is to raise competence in the sphere of restoration and conservation as well as to continue practicing historic techniques which could be integrated into the results of studies on new technologies.

In preserving/renovating cultural heritage it is important to proceed from the stages, originating from historical guild regulations, on the progression of an apprentice to a journeyman and, finally, a recognised master. The past experience has proved that none of these steps can be skipped.

- The **apprentice**'s level is meant for those who lack corresponding skills or whose qualification is insufficient, yet who wish to develop their competence;
- The level of a master's candidate or a **journeyman** enables people with basic skills and education, yet with little practical experience, to improve their theoretical knowledge and be trained by competent masters;
- The **master**'s level serves as a training base for specialists and offers possibilities for active exchange of know-how and skills.

The project will develop professional skills **on three different levels by way of compatible master courses** (camps, trainings, practice workshops, etc.). In order to expand the master's level, one has to do the first two levels. The more eager is the apprentice, the more competent is the journeyman, and the more effective the master. This, in turn, will guarantee that those who have achieved the level of mastery would be able to start training their own apprentices and pass down the secrets of their crafts.

The project brings together professionals from different countries, mainly conservation specialists from museums and universities; detailed publications are compiled on specific domains. A wider interested audience is involved by way of public events, short-term trainings and seminars, etc.

DETAILED DESCRIPTION OF THE PROJECT

The aim of this project is to improve competence in the sphere of restoration and conservation, to learn and practise historical methods of work and integrate them with new technologies based on scientific research. The project is meant to elaborate and exchange methodologies necessary for the preservation and restoration/conservation of vernacular architecture and other tangible cultural heritage.

The target groups of the project activities are, above all, museum conservators and museum craftsmen, renovation centres, and students of respective fields (universities, vocational schools). Still another target group is common citizens, who would like to expand their horizons and enhance both manual and theoretical skills. The active activity area of the project covers mainly the Baltic Sea countries, yet all the activities and results could also be transferred to other European countries.

The project covers three major spheres:

1. RESTORATION AND CONSERVATION OF TANGIBLE HERITAGE

Collaboration of conservators both on the state and international levels is essential, in order to exchange information about developments concerned with the technologies of methodologies and restoration materials. Although the preservation of cultural

heritage is regulated on both global and state levels, conservation/restoration techniques and safe materials are always cross-sectional.

The keyword of the project is **practice**, and the main **collaboration forms** are **workshops, seminars, and fieldwork**. At practical workshops apprentices and journeymen are presented with a concrete restoration/conservation task, which has to be performed, proceeding from the concrete object and suitable methodology. The master is supposed to observe and analyse and, if need be, also involve in the process and supervise. This kind of training form requires an existing operative methodology, and its best solution is exchange of know-how between different masters. It is also essential to share information about mistakes made in the course of work, as well as inefficient techniques and methods.

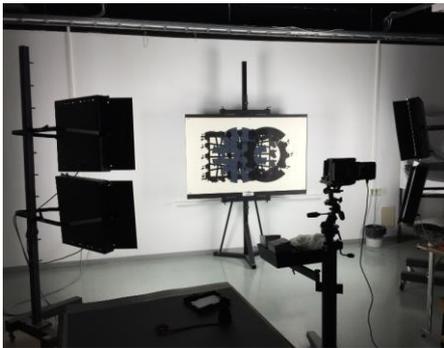
Working on different museological objects poses a great challenge to an apprentice, yet necessary experience is gained under the supervision of an experienced master. As partners come from various countries, it is possible, within this project, to work under the supervision of masters on extremely diverse objects from different materials. Experience exchange on international level provides a good foundation for elaborating new methodologies.



Uniting the fragments of an object into a whole seems to be similar in both cases seen in the photos above, yet different materials and techniques are used to restore a porcelain vase and a mammoth's bone, so two different methodologies are needed.



The greatest challenge on all the three levels of training is field studies. Learning and sharing knowledge can be done most effectively through practice, which involves solving complex problems. The master is supposed to suggest a suitable methodology and supervise work.



Documentation is an essential part of each project. A specific methodology has been elaborated for recording the conservation/restoration of cultural values, dictating how to photograph different materials, forms, and damage. The recording of the whole conservation/restoration process provides indispensable material for educational films and other study materials for apprentices and journeymen.

2. TRADITIONAL BUILDING SKILLS

Earlier on, many manual skills related to vernacular architecture largely depended on local natural resources (stone, clay, etc.) and the availability of timber. So, different

parts of Europe feature wooden, stone, and clay buildings. Although tools and methods of work may vary by regions, basic knowledge required for building is generally the same.

In today's globalising Europe standardisation is unfortunately a frequent phenomenon: no matter whether log houses have been erected in Norwegian mountains, in the Alps, or in Estonia, the industrially manufactured log buildings have unified roof pitches and the construction has nothing to do with local traditions.

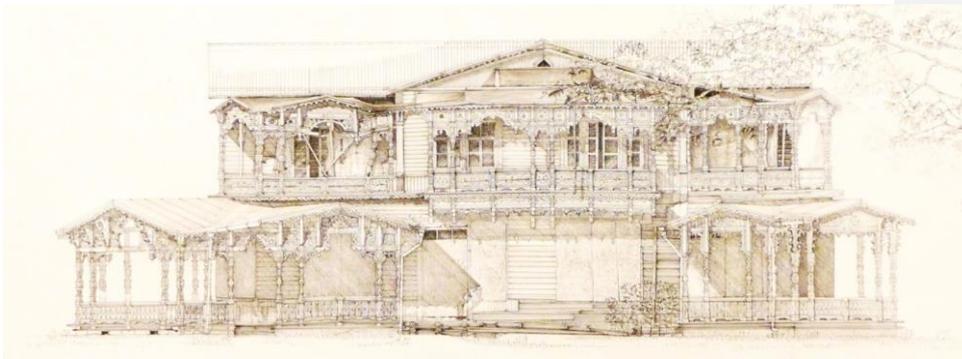
Local peculiarities and perception of the era can only be reached through more profound knowledge of European cultural history. Therefore, masters have to see, touch, and perceive the distinctions of different cultural backgrounds, land use, and materials, still detecting their common features. By preserving local identities, old universal building traditions can be taken into use across different regions, just like it happened when masters travelled around in medieval Europe. Certain building methods and other handcrafts have spread from one country to another throughout history, being adapted to local conditions. Locally, the tradition has been kept alive by experienced masters, who have handed their skills down from one generation to another.

Unfortunately, in the Baltic states, the process of handing down traditional building skills was ruptured for 50 years. Today, as a new generation of masters is gradually emerging, they would definitely need an opportunity for self-improvement.

3. TRADITIONAL DOCUMENTING BY HAND DRAWING

In the course of time, we have practically lost the skill to document historical buildings and objects by hand drawing. Today's photographing technique is a very direct method of documentation, yet drawing skills, due to specific abundance of details, are still irreplaceable. Young specialists – architects, designers, etc. – acquire the skill of computerised drawing already early in their studies, but this is not sufficient for recording historical buildings and nonstandard single objects, and the outcome may be distorted. Therefore it is necessary to reacquire hand drawing skills. Architect Markku Mattila, who has worked at Aalto University and Tampere University of Technology in Finland, has, since 2002, organised international

vernacular architecture documentation camps (VERNADOC) in several countries all over the world. In Europe, drawing camps supervised by him have taken place in Rumania, Portugal, Sweden, and Norway. In 2014, this camp was also organised in Estonia, on the initiative of the Centre of Rural Architecture at the Estonian Open Air Museum. Within the framework of this project, such drawing camps recording architectural heritage are organised in all the partner states.



Panteleyev's villa in Narva-Jõesuu (Estonia). Drawing by Nathathai Chansen

RELEVANCE OF THE PROJECT

The project will contribute to deeper knowledge about the European traditional architecture and material culture. The traditional architecture and tangible heritage in a wider sense constitute one part of the common European Cultural Heritage, so that the claim of our proposal is to promote common cultural values of tangible heritage shared by EU citizens.

The project intends to popularize and exchange ideas and experiences about the built heritage as well as items preserved in museum collections. It enables to introduce different methods of work with different materials; the problems which have arisen in practical conservation have induced the need to elaborate effective methodologies.

The project promotes cross-border mobility of specialists and traditional craftsmen, because beneficiaries will actively take part in project activities. At present, we lack the three-level training process with long historical traditions. Many professionals lack possibilities of complementing their technical/practical skills, which have formerly been similar in the whole project area. One acts only on the local basis.

Therefore, an analogical system needs to be re-launched, so that specialists can develop their skills by means of practical workshops, peer learning, etc.

One of the priorities of the project is to increase public awareness and make the new conservation methods more efficient. Conservation of tangible heritage has a great cultural impact; conservation of built heritage is an important factor in improving the quality of life.

Besides regular tourism the project will also increase the mobility of specialists and help to develop the network of professionals on the international, regional, and local levels.

The network and knowledge base formed within the project considerably enhance the quality of the levels of apprentices and journeymen and help to increase the number of potential masters, who in turn would pass down the effective methodologies to the next generation.

The major targets of the entire project are as follows:

- Create an international network of partnership, extend national and international collaboration;
- Improve professional skills in traditional building;
- Improve skills in conservation and restoration of furniture and historical objects of different materials (wood, metal, paper, plastic, stone, textile, etc.);
- Work out suitable methodologies for conservation;
- Exchange basic knowledge of the history of art and architecture as well as the specific fields of restoration and conservation (theory, chemistry, construction physics, engineering);
- Revive traditional documenting methods – drawing by hand, drafting;
- Educating/training by exchange of staff/students.

The European added value of the project

The project partners have been selected with an emphasis on Northern Europe; yet, to expand the sphere of activity, a partner from Slovakia has also been asked to join in. The international scale of the project enables to spread knowledge and

experience, in the good old spirit of the guild system, to other European countries as well. National and international collaboration network will be extended.

Cross-sectional analysis will make the methodologies more efficient, as they would not be based merely on one region but would foster development in a wider area. Cultural heritage of a particular region contains influences and examples from other countries, which are often characterized by the use of materials as well. It is important to relaunch the consolidated system, known from history, between different regions.

The effect on European level is achieved thanks to the wide scale of EU partners.

PROJECT ACTIVITIES

Main activities / secondary activities

Seminars, workshops, traineeship, study trips, drawing camps; training films, virtual museum, an internet-based „Atlas of impairments“, incorporating several fields; exhibitions; virtual exhibitions, itinerary exposition; handouts (leaflets, booklets); publications.

Kommentarad [EL1]: Please add more ideas .

- Possible activities would include camps lasting for several days and practical work at project partners' institutions (for a week or longer).
- The so-called virtual museum (virtual exhibitions on the website www.virtuaalmuseum.ee) is used for addressing the public. The website as an information technology tool will provide better facilities for rational data organisation and management and facilitate rapid exchange of information. The website is going to introduce the materials of training courses, workshops and exhibitions.

QUALITY OF PARTNERSHIP

Estonia -

I. Estonian Open Air Museum Foundation – Centre of Rural Architecture and Conservation and Digitization Centre Kanut – project coordination; trainings, workshops, seminars; ...

Kommentarad [EL2]: Dear Partners! Please add here your competents/interests in this project

2. Estonian Academy of Arts (The Faculty of Art Culture Department of Cultural Heritage & Conservation) - theoretical base: 1) heritage conservation principles, 2) research of historical interior decorations (e.g wallpaintings), 3) investigation methodology.

3. Information Centre for Sustainable Renovation (NGO) – earthbuilding constructions (workshops)

Denmark –

4. Museum Lolland-Falster – half-timber framing and brick construction; roof thatching and public presentation.

5. SDE College, Department of restoring the Building Heritage – (has the knowledge and experience in the following topics) education, planning of education, networking and documentation.

6. Holstebro Museum

Sweden –

6. Gotland Museum – tar; traditional mortars (lime-mortars) in cooperation with Uppsala University

7. Uppsala University Gotland Campus - skills about limestone, lime-mortar and traditional limestone masonry

8. Jamtli Foundation, the County Museum in Östersund - timbering techniques

Slovakia –

9. The National Trust of Slovakia - practical trainings on building and maintenance of straw roofs in Central Slovakia in Bartosova Lehotka and we can prepare some booklet about this traditional building technique - something similar like you will find in the attachment. We can also try to do the research study about still existing architecture using straw as a traditional regional building material mainly in Slovakia.

Lithuania –

10. National Museum of Lithuania – textile conservation?

11. Open-Air Museum of Lithuania - research/investigation and restoration of log houses / maintenance/care of wooden house (practice, trainings, seminars, publications, etc)

or could be another - maintenance/care of wooden house (on life long learning context).

Finland –

12. Novia University of Applied Sciences - ???

13. Aalto University – traditional documenting by hand drawing (VERNADOC camps); lectures on vernacular Finnish architecture + wood building with traditional methods, workshop

14. Helsinki Metropolia University of Applied Sciences

Germany –

15. German Wallpaper Museum in Kassel – wallpaper conservation

16. Museumslandschaft Hessen Kassel - ???

Poland - ???

All project partners have a deep knowledge of different fields of conservation and heritage protection, which is a good starting point for a smooth cooperation. They have long been fostering scientific and cultural development in their countries; restoring the historical and artistic heritage, conducting research and influencing policy making. They have also participated in several cooperation projects, programs of monitoring and evaluation.

The partners have a long-time experience in enhancing public awareness by organizing training courses/workshops, seminars, consultations, exhibitions, and other activities.

In 2015 the lead partner of the project, the Estonian Open Air Museum, was awarded the EU Prize for Cultural Heritage / Europa Nostra Award 2015 (in the category of

education, training and awareness-raising: Training Programme for the Owners of Rural Buildings in Estonia). The Centre of Rural Architecture also has a prior experience as a leader of international projects (two projects from the Central Baltic Programme), which provides a good foundation for organising cooperation and offering training courses also to specialists. It was the awarded programme that clearly revealed the shortcomings resulting from the masters'/trainers' different level of professional knowledge, their locally restricted skills, and little knowledge of European cultural heritage on a wider scale.

Within the network, each partner chooses a concrete field of study and takes a leading role in it; for example, the German Wallpaper Museum in Kassel would focus on the conservation and restoration of wallpapers.

The Management Team

The Estonian Open Air Museum Foundation (Centre of Rural Architecture and Conservation and Digitization Centre Kanut) acts as the lead partner and coordinator of the project. The EOAM is responsible for the general implementation of the project. At the same time, it carries on activities corresponding to its own special field. It administers the virtual exhibition gallery and the collection of articles on the Internet.

The main tasks of the Management Team are:

- to organise the calendar of activities and events jointly with all partners;
- to develop a work programme according to the tasks assigned to each partner;
- to organise technical meetings in participating countries to manage the project;
- to carry out joint activities, especially seminars and technical meetings;
- to encourage coordination between the work teams;
- to inform the Management Authority about the project's implementation and development;
- to permanently keep watch on accomplishing the objectives, measures and defined activities; to inform about the execution of the project;
- to define the project distribution strategies;

- to inform about changes and developments of the project (partners discharging their obligations, changes in the calendar, etc.);

- **Monitoring team**

..... will coordinate this Team.

The main concerns of the team will be:

- to organise the monitoring and evaluation of the projects activities,
- to accomplish objectives and forward the corresponding information to the Management Team;
- to propose necessary adaptations or modifications to project partners;
- to analyse and compile the reports issued by the Management Team;
- to carry out continuous evaluation and control of the project's quality;
- to compile annual reports regarding the project's state and evolution.

EXPECTED OUTPUTS OF THE PROJECT:

Intangible:

- Improvement of professional knowledge and skills of the employees at participating organisations;
- Scientific methods of conservation and restoration have been developed and communicated also to non-participating partner organisations from different countries;
- Functioning network and partnerships;
- Participants' experience of being involved in international workshops and seminars on various subjects;
- Persistence and development of traditional handicraft techniques; high-quality vocational skills of conservators;
- Increasing awareness of the general public; advocating the field of conservation;
- Awareness about the protection of rural architecture: institutional implication by creating new measures of promotion and protection.

- A network of rural architecture: entities directly involved in the project continue to cooperate beyond the project duration; number of entities that have joined the network. One keeps account of how many orders for counselling and restoration are placed as a result of raising public awareness in this field;

Tangible:

- Research: involvement of specialists, quality of contents, number of publications.
- Publications on the project events and issues of the domain, e.g. Renovatum Anno (http://evm.ee/uploads/files/renovatum_2012_a.pdf)
- an internet-based „Atlas of impairments“, incorporating several fields;
- a major exhibition; virtual exhibitions;
- Handouts (leaflets, booklets): Number of publications and beneficiaries.
- Jointly issued catalogue: Number of publications and beneficiaries.
- Jointly released DVD: Number of publications and beneficiaries.

COMMUNICATION AND PROMOTION ACTIVITIES

- Involvement of national heritage boards, museums, local bodies, local municipalities and leader groups;
- Involvement of the Informative Network “Europe Direct”;
- Dissemination of activities through the programme managers;
- Information on the entities and project website (virtual exhibition gallery);
- Creation of common products (training films, booklets) for project dissemination;
- Involving media: local radio and TV, press releases, interviews;
- Websites, publications, merchandising;
- Links to cultural agencies, organizations and directly related local public authorities (virtual exhibition gallery).

The dissemination strategy will be based on publications and edition of information materials in all the partners’ languages, including English; thematic articles are to be published in specialised magazines; local and regional press releases are used as traditional means to reach the local population:

At least one publication per year will be issued by each partner in the local/regional press that coincides with the project seminars and transnational meetings (fairs and expert meetings). A strategy of informing the audience involves active participation in various festivals, antique fairs, and other public events.

TARGET GROUPS AND BENEFICIARIES

The project activities may have several target groups and aim at reaching the objectives of the programme. The main target groups of the project are museum workers, researchers, conservators/restorers; experts and historians; students of universities and vocational schools; decision makers in the field of heritage protection; enterprises that use traditional materials in building and conservation; the general public.

- Scientific research: Specialists, museum workers and conservators/restorers, policy makers
- Itinerary exposition: General public
- Conferences and seminars: Specialists, policy makers, general public
- Workshops: Specialists, traditional builders, general public
- Virtual exhibition: General public, researchers.
- Information days: Specialists, traditional builders, general public
- Handouts: General public, policy makers
- Coordination: Technicians, policy makers

SUSTAINABILITY OF THE PROJECT

An effective network of specialists continues to operate even beyond the duration of the project "From apprenticeship to mastery". Competence centres, museums and other institutions involved in the project will widen their sphere of activities, especially in the field of counselling and working on methodologies. Cooperation with analogical organisations in Western and Southern Europe is going to be promoted, new partnerships are going to be built.

The network will expand to the countries that are not involved in the current project, as each of the participating project partners has its own connections and cooperation partners to pass down the skills and know-how gained from the current project. A large number of people and communities are going to be engaged in experiencing, enjoying, and valuing arts and culture.

The entire project would enable to effectively promote the so-called experience tourism in the sphere of cultural heritage preservation.